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MOTOGRAPHY



EXPLOITING

MOTION PICTURES

Vol. X

CHICAGO, JULY 12, 1913

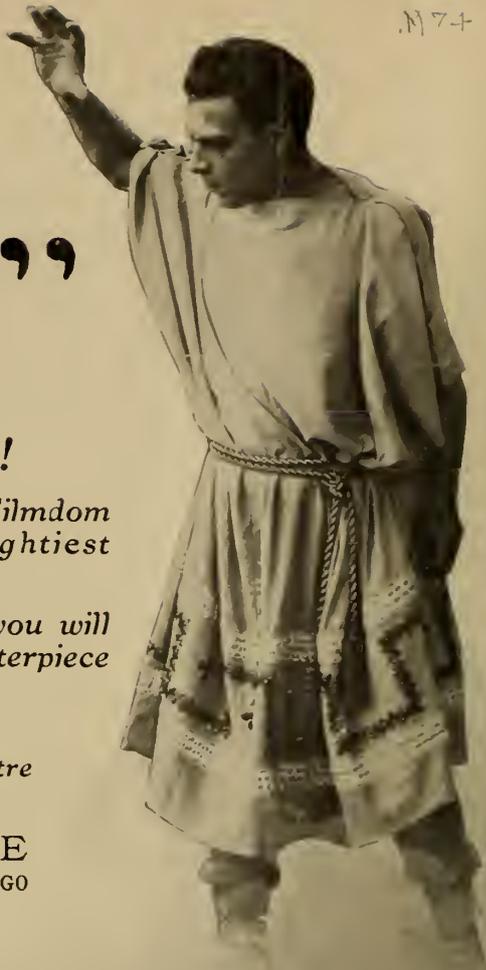
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MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

CHICAGO, JULY 12, 1913

PUBLISHED BI-WEEKLY BY

ELECTRICITY MAGAZINE CORPORATION
MONADNOCK BUILDING, CHICAGO

TELEPHONES: HARRISON 3014—AUTOMATIC 61028

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Entered as second-class matter at the postoffice at Chicago, Illinois, under act of March 3, 1879.

TERMS OF SUBSCRIPTION

United States, Cuba, and Mexico.....Per year, \$2.00
Canada.....Per year, 2.50
Foreign countries within the Postal Union.....Per year, 3.00
Single copy......10

NOTICE TO ADVERTISERS

Changes of advertising copy should reach the office of publication not less than fifteen days in advance of date of issue. Regular date of issue, every other Saturday. New advertisements will be accepted up to within ten days of date of issue, but proof of such advertisements can not be shown in advance of publication.

NOTICE TO SUBSCRIBERS

REMITTANCES—Remittances should be made by check, New York Draft or money order, in favor of MOTOGRAPHY. Foreign subscriptions may be remitted direct by International Postal Money Order.

CHANGE OF ADDRESS—The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change.

This publication is free and independent of all business or house connections or control. No manufacturer or supply dealer, or their stockholders or representatives, have any financial interest in Motography or any voice in its management or policy.

CHICAGO, JULY 12, 1913

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DOG-DAY SHOWS.

A FEW years ago the average small exhibitor met the approach of really hot weather by paring down expenses, taking what little patronage he could get, and sitting tight until the good season came back. As a variant, he sometimes closed up altogether for a couple of months, preferring to risk the loss of a little prestige rather than operate at a financial loss or, at best, at a personal inconvenience and no profit.

Today the same exhibitor, or his successor, frequently takes the opposite course and actually increases his expense, or at least his program, for hot weather. In this way he may succeed in holding his patronage, or the majority of it; but it is doubtful if the net result is much more satisfactory, in the average case, than under the other method.

The modern American citizen is rapidly acquiring a passion for "outdoors." His house, or even his flat, has a sleeping porch and a dining porch. He works with his office windows wide open, while his wife does as much of her household labor as possible on the veranda, and the children take their toys out onto the lawn to play. And in the evening they naturally select some outdoor amusement. This condition must be considered and met by the exhibitor who would attain the highest success.

This is not an argument for airdomes. They have their place, but they will never replace the regularly appointed theater, even for hot weather. After all, the problem of bringing patronage to a theater at any time is one of attractiveness, but that term includes more necessary factors in summer than it does in any other season. In cool weather a bright, clean house, a good picture program and good music may be sufficient. In hot weather the item of *comfort*, which nearly takes care of itself at other times, becomes almost, if not quite, the predominant factor. It is not over-estimating its importance to say that even the pictures on the screen are less vital.

The conditions which make for hot weather theater comfort are, of course, temperature, humidity and ventilation. These are all inter-dependent, and no one can be sacrificed in favor of another.

When the thermometer stands at 90 outside it seems a rather difficult matter to keep it down to 80 inside. Nevertheless, it can be done, and a continuous supply of fresh air maintained. Of course, it costs more than merely operating half a dozen 12-inch fans; but the fans are next to useless, while the cooling system is an investment that will pay big returns.

It is quite conceivable that the oppressed and overheated citizen would pay a nickel just to get into a cool place, regardless whether any entertainment was thrown in or not. The summer exhibitor may regard coolness and fresh air as his chief asset and attraction, with his program demanding the usual consideration, of course, but unable by itself to draw the crowds.

In the dog-days the picture theater whose interior is constantly supplied with cool, fresh air has little competition and the biggest possible attraction.

ON TO NEW YORK.

THIS is the week when all roads lead to New York City.

Exhibitors from Maine to California and from Texas to Minnesota have been for months looking forward to this week and planning to either close up their theaters temporarily, or else to leave them in charge of competent assistants, while they left for New York to attend the third annual national convention of the Motion Picture Exhibitors' League of America.

To some few exhibitors of the country, and here let it be said their number is really exceedingly small, the trip to the national convention appears to be but a form of joy ride—a sort of midsummer holiday, with pleasure the sole object in view. To the vast majority of exhibitors' however, attendance at the convention is a duty which they owe to themselves, the meeting with thousands of other exhibitors, the discussions of the problems which they daily face and the exchanging of experiences and advice, is to the hustling energetic theater manager what the normal school in the summer is to the school teacher.

At the New York gathering the observant exhibitor is almost unconsciously going to absorb new ideas, and learn new methods of conducting his theater so as to make it more than ever attractive to his patrons. He will come back from the convention refreshed, rejuvenated, and full of snappy new ideas that he has picked up, while discussing matters with other exhibitors.

Men in all branches of the industry are doing their utmost to make this year's convention the best that has ever been held in every respect. The manufacturers are all arranging entertainments for their guests on an elaborate scale. Many of the studios are to be thrown open to the exhibitors and the convention delegates will be taken through the vast plants and shown every detail of film making. Players from all the principal companies are going to hold receptions for the exhibitors and meet face to face the men who are helping to make them popular. The General Film Company, the Mutual Film Corporation and the Universal Film Manufacturing Company are all to have private theaters under the roof of the same structure in which the convention is held, and will there show advance releases from their various programs, thus giving those who attend the convention a little glimpse of what they may expect during the coming months in the way of attractive and unusual film subjects. Dealers in supplies of all kinds will have elaborate displays at the convention and offer for the first time many novelties in the way of apparatus or fixtures necessary in conducting a really high class and up-to-date theater. In fact there will be something to interest every man, woman and child who attends the big convention and the exhibitor who stays at home is going to miss some really big things.

Some big and vital problems of the motion picture industry are coming up for consideration before the national body, and the exhibitor who is not present to vote upon the questions while they are being considered will have himself alone to blame if he is, later on, dissatisfied by the decision of the national body. It is a notable fact that, as a rule, the man who has the most complaint to make against any particular measure that has been passed at previous conventions is the man who stayed at home while his fellow exhibitors were transacting the very affairs in which he should have been most vitally interested. When it is all over and the hustling, red-blooded enthusiastic men of his profession,

who take an active interest in affairs which effect the industry as a whole, have voted to act as the majority thought best, then the languid, "don't-care-what-they-do," stay-at-home chap sends up a call for help that can be heard half way round the world, instead of making it a point to himself attend the convention and voice his protests there, if he has any to make.

As a duty to yourself, as a means of bettering the entertainment you are nightly offering your patrons, as a proof that you are a real progressive, up-and-doing, live-wire exhibitor attend the convention, even though you may have to make some sacrifices in order to do so. You'll bring back enough ginger, enthusiasm and new ideas to make it well worth your while to go.

DEPARTMENT OF COMMERCE TO USE FILMS.

Motion pictures are to be used to illustrate certain phases of the work of the Department of Commerce, in accordance with the recent decision of Secretary Redfield, who believes that such a method would be of value both to the department and to those interested in its work. Among the activities to be shown are those of census workers collecting and collating their data; Bureau of Fisheries men at work at fishing grounds; means used by the Bureau of Standards for establishing correct systems of weights and measures, and the Coast and Geodetic Survey surveyors taking soundings and measurements for use in preparation of official maps.

PICTURES OF AIRMAN.

The army hydro-aeroplane used at the North Island aviation field, California, for teaching the student military airmen, is equipped with a motion-picture machine of standard make, attached to the rear uprights of the flying boat. The camera is operated with a crank within easy reach of an operator sitting beside the airman. The particular purpose for which the motion picture machine was installed on the flying boat is to make photographs of the airman in action, says the *Popular Mechanics Magazine* in an illustrated article, so that the aviation student can be shown just how an experienced airman guides his machine. When the student progresses sufficiently to operate an aeroplane himself, motion pictures of his flights may be produced, showing just what errors he made, if any, during his trip through the air.

PICTURES FOR THE BLIND.

Startling as it may seem, Professor Dussaud of Paris, a scientist of considerable note, has produced a motion-picture apparatus for the blind, by means of which they may experience the illusion of moving objects as people with full powers of vision do in viewing an illuminated screen. The apparatus consists of a machine operated by electricity which causes a series of reliefs, representing trees, birds or other objects to pass rapidly under the fingers. The reliefs are so graduated that the delicate sense of touch of the blind translates their variations into apparent movements of the objects which are represented. The device is mainly employed for educational purposes.

Wray Physioc keeps adding to the Ramo stock company; Arthur Finn, formerly with Lubin and Reliance companies, is the latest addition. Mr. Finn will be featured in some forthcoming comedies now under direction.

Still Another Animal Feature

Bessie Eyton Rides An Ostrich

THE Selig producers, responsible for the series of multiple reel animal feature films which the Diamond S. brand has been releasing now for some time, have introduced in their pictures almost every sort and kind of animal or beast which infest the jungles, but in the latest Selig release, entitled "A Wild Ride," which will be released on July 12, still another thrill is added by featuring an ostrich.

Never before, to our knowledge, has a motion picture manufacturer utilized an ostrich as one of the leading features of his film subject, though innumerable pictures of ostrich farms, etc., have been taken. The Selig people have, however, hit upon a novel and extremely daring "stunt" as the thriller about which the story of "A Wild Ride" centers, and it seems safe to say that every audience that gathers to witness the film, after its release, will hold its breath as it watches Bessie Eyton, the daring young woman whom the Selig people have already featured in "Alone in the Jungle," "Wamba," and several others of their animal features, perform her dangerous ride.

Miss Eyton mounts, unassisted, to the back of a large ostrich and, clinging to the back of the bird in some wonderful manner, succeeds in riding it, while it dashes across the desert at the speed of an express train. This ride, which really gives the title to the picture, is taken to bring aid to the besieged settlers, who have been attacked and are entirely surrounded by African Zulus.

The synopsis of the film, as prepared by the Selig company, reads as follows:

In the lone drear stretches of the South African deserts many transplanted English families are engaged in the lucrative occupation of ostrich ranching. Donald McGraw is a well-to-do rancher, living somewhat out of the beaten path of civilization but happy in the possession of a charming wife and beautiful daughter. The first few years of their South African existence is a



Attacked by Zulus.

long hard struggle, but McGraw perseveres and builds up such a good business that he is enabled to buy a town house in Johannesburg, where Mrs. McGraw resides. During the school term, Florence, the daughter, attends a private school in the South African metropolis, during which period she lives with her mother at the town

house. Her mother watches her education very carefully, and under the tutelage of the best teachers obtainable Florence develops into an extremely beautiful and talented woman. On the night of her graduation an



Going for Help.

elaborate ball is held in honor of Florence at which the elite of Johannesburg are present. Among the guests is a young English officer, Lieut. Borden by name, who has just come over from England, to join His Majesty's forces in South Africa. During the evening Lieut. Borden is introduced to Florence. Flushed with the excitement of the evening the young couple find much in common to talk about and before the ball is over a mutual infatuation has sprung up between them.

On the following day Florence and her mother leave Johannesburg in a carriage, bound for the McGraw ostrich ranch, where Florence is to spend the summer with her father. By a strange coincidence, some hours later in the day, Lieut. Borden departs in company with a sergeant and an orderly for a military post which lies some miles distant from the McGraw ranch. The wild, dangerous strip of country, through which Florence and her mother are forced to pass, is infested by a daring band of savage Zulus who are led by a half breed renegade called Juhalli. When about half way through their journey and while they are passing a particularly dangerous strip of the road, Juhalli and his followers jump out of their improvised ambush and waylay the carriage. By means of brute force they frighten off the servants and maltreat and plunder the two women. The escaping servants run backward along the trail and in doing so suddenly come upon Borden and his troopers. Explanations are quickly made, and the young officer and his followers put spurs to their horses and soon overtake the frenzied Zulus. A few shots suffice to disperse the savages, and Lieut. Borden accompanies the women to the McGraw ranch. During the fray Juhalli, the

leader, is wounded, and shaking his fist after the departing carriage vows dire vengeance.

After seeing the women safely to their ranch, and taking advantage of the occasion to again renew Florence's acquaintance, Lieut. Borden makes his way on to the military outpost. Some weeks pass. Juhalli hovers around the neighborhood of the McGraw ranch nursing his grudge and planning his revenge. One night, the half breed with his following of wild Zulus enter the corrals and drive off all the horses. This successfully cuts off, supposedly, all means of flight from the ranch house. The next morning Juhalli and his Zulu band attack the unsuspecting residents of the Ostrich ranch. The McGraws put up the best defense possible under the circumstances, taking refuge in the ranch house where they pile furniture, etc., against the doors and windows. The fight is long and desperate. Outside, the Zulus utilize every opportunity to wreak damage on the imprisoned ranchers. Every time a head appears at one of the windows a poisoned arrow, skillfully thrown, hits its mark. Inside the ranch house, the men fight desperately with their waning stock of ammunition. Finally the ammunition runs out, and the outlook seems very dark. The men make their last stand with axes and knives. Juhalli summons the more daring of his half breeds and with flaming torches sets fire to the house. At this crisis, when all is apparently lost, Florence conceives an idea. Without speaking to anyone she quietly escapes by a rear window and makes her way to the ostrich corral. Here she mounts her favorite bird, Sandy, and grasping the one chance to save those dearest and nearest to her, she undertakes a wild ride over the desert, to the military post commanded by Lieut. Borden. Hanging on with grim determination she gives the ostrich free rein. Faster and faster over the prairie stretches of the African desert the huge bird speeds. The ride is successful and Florence, finally, reaches the outpost. As she drops, fainting, from the back of her ostrich, Lieut. Borden rushes to her aid. Hastily sum-



Bessie Eyton's Wild Ride.

moning a force of mounted soldiers, and also an elephant equipped with a gatling gun, they rush to the aid of the imprisoned family. The rescue is effected just in the nick of time. Juhalli is killed and the Zulus dispersed, as the remnants of the ranch house totter in the flames. Father McGraw decides that since his daughter insists upon living at the ranch, she must have a military

protector, so the gallant young lieutenant becomes a co-partner in the ostrich business, as well as a member of the family.

The cast is as follows:

Lieut. Borden, of the C. F. M. Rifles.....Thomas Santschi
Donald McGraw, a well-to-do South African Ostrich
farmer.....Frank Clarke
Leigh Jones, his foreman.....Wheeler Oakman



The Burning Home.

Layland Brown.....Wheeler Scott
Juhalli, a half-breed renegade.....Ferdinand Galvez
Mrs. McGraw.....Lillian Hayward
Florence McGraw.....Bessie Eyton
Sandy (the pet ostrich).....By himself

Projector Now Fool-Proof

The Kinemacolor Company of America has recently introduced a device which is the last step in putting the projection of its pictures on a "fool-proof" basis. A short while ago the new improved filter came out and now, after many exhaustive experiments, comes the "color corrector" attachment which instantly corrects the color of the picture being projected in event of a new operator having threaded the film up wrong or making an improper joint and so causing an entire reversal of the color scheme. This reverse color has been a frequent occurrence with inexperienced operators, but the new device will place any operator in the experienced class. Formerly correcting this "off color" necessitated stopping the machine and changing the position of the film, which is now done by pressing a little lever and instantly the desired effect on the screen is obtained without any unnecessary delay.

"Everyman" in Pictures

Kinemacolor is going into the "feature film" field with a vim that bids fair to cut a wide swath before the summer time is over. The latest new feature from California will add a notable subject to the present list. It is none other than "Everyman," the early English morality play, which served to introduce Edith Wynn Mathison to America, when Ben Greet brought over the London production and presented it first at Mendelssohn Hall. Last spring the spectacle had a very pleasant revival in the Children's Theater on top of the Century, so it is still "live matter," although classed as one of the oldest plays on the English stage. Linda Griffith, who incarnated Hester Prynne in Kinemacolor, portrays the title role with pictorial eloquence that excels the turgid language of the old play, while instead of only one stage set, the scenic backgrounds are especially suited to all the stages of Everyman's journey.

Sans Grease Paint and Wig

By Mabel Condon



John Bunny.

IT WAS John Bunny's treat and the treat-ers were Lillian Walker and I.

"What! You never saw the ocean? I'll have a taxi here in five minutes and we'll go down to Brighton Beach and have a dip," the amiable Mr. Bunny invited as he removed his straw hat, produced a monstrous handkerchief with which to mop his brow and instead, waved both hat and handkerchief toward a pretty blonde girl wearing an evening gown and surrounded by a group of men in

five dollars a day and am now getting enough to keep us on Easy street.

"But one can't get rich all at once," he admonished, guessing that I thought maybe he was a millionaire, almost. A warning shake of the head and a blind search in his right-hand coat pocket accompanied the admonishment.

"Nope; and I remember the time when things looked pretty black for us; one Christmas we and our two boys sat down to frankfurters and rye bread and thought it a feast. But we managed to put the boys through school, refused to consider their going to work to help with the family income and now they're masters in their line; they're both camera men."

And just as the Bunny out-size handkerchief was located in the Bunny hip pocket, a taxi dashed up to the steps, Lillian Walker appeared in the doorway with a rain-coat covering her negligee and a tight little hat nestling down over her ears and, with Mr. Baker shouting information as to a three o'clock scene and Hughie Mack hustling his 318 pounds of avoirdupois out of the way of the chug-chugging car, Lillian and I settled ourselves into the corners of the big forward seat, Mr. Bunny gesticulated his directions to the driver and, with a bound of the car, we were off for Brighton Beach.

"Jack, sit here between us," Lillian invited, patting about two square feet of leather upholstery. "Yes, do, there's lots of room," I encouraged, wondering if there were.

But Mr. Bunny said he preferred the chair-seat and removing his hat, he made his handkerchief into a comfy wad—and mopped his brow.

"Don't you want to know something about Miss Lillian, here?" asked Mr. Bunny, succeeding in replacing his handkerchief despite discomfiting jolts. "Go ahead, Lillian, and make a speech," he ordered.

"Oh, I can't, Jack—I don't know anything to tell," Lillian wailed, as a deep rut played sea-saw with her side of the car.

"Well, I'll do it for you, then," volunteered Mr. Bunny. And he did, thusly: "Lillian is the cause for ninety-nine out of every hundred amateurs seeking careers in the motion picture field. Her beauty and grace, combined with youth and a study of this great field, made for a success sufficient to entice any young lady into the work. She lives very sensibly; her mother and sister and she live not far from the studio in a house which Lillian, herself, bought. So, with talent and good home environment, there is no reason why Lillian can't attain her ambition—to be the world's greatest photoplay actress."

The car made an abrupt turn onto Ocean Parkway and Mr. Bunny's speech came to an abrupt pause. "You blessed Jack," Lillian murmured, patting one of "Jack's" hands, "you're awfully sweet!"

"The fads and foibles of the young women of today," continued Mr. Bunny, waxing eloquent and cool, as the car speeded a delicious breeze into being, "occupy no place in the life of Miss Walker." Miss Walker giggled and Mr. Bunny added "None—except turkey-trotting." "And swimming," amended Miss Lillian.

The car swung in beside the Shelbourne hotel; we alighted and hurried along the board-walk to the bath-house.

the shade of the Vitagraph studio.

"Oh Nut! Come here!" shouted Bunny, and the pretty girl turned, waved a good-bye to her friends and sauntered over.

"We're all nuts here," explained Bunny, "and this particular one is Lillian Walker."

"And Jack is 'Father Nut,'" laughed Lillian, and then "Jack" said, "How'd you like to go for a swim, Lillian?" And Lillian clapped her hands and said, "Fine—only I've got to play a scene this afternoon." "Leave it to me," Bunny promised, "and run along and get that make-up off."

So Lillian ran along and Mr. Bunny and I supported the stone balustrade of the studio stairs while we waited for her and the taxi, and Mr. Bunny said it was beastly hot. I said it wasn't nearly as hot weather as Chicago enjoys, and just as the Bunny handkerchief made its second appearance, some one came along, slapped Bunny on the back and said, "Well, well, well," etc.; so in the excitement of meeting an old friend, the handkerchief was restored to the Bunny pocket, the while the Bunny countenance continued to radiate its opinion of the weather.

"Tell me about yourself," I invited when the new-old friend had been sped upon his way. "Nothing to tell," Mr. Bunny answered, and began with the fact that he was born in New York, started his theatrical career in a band in a minstrel show, joined a circus and then blossomed into a Shakespearean actor, following this promotion with that of business manager and advance man for various productions; then back to the footlights.

"Then dawned the day of the motion picture," went on Bunny, groping in the coat pocket in which his handkerchief was not. "I've got the best pal in the world—"

"Your wife?" I asked, and he said "Yes," and continued: "I saw the possibilities of motion pictures and decided they were my big chance. I put it up to my pal and she said 'I'm with you,' so I gave up my work on the stage, came to the Vitagraph studio, starting at

"Now hustle, girls," Mr. Bunny admonished, as he disappeared, carrying a blue woolen bathing-suit in one hand and an extra supply of towels in the other. We hustled, and were down a full five minutes before he made his appearance; long enough for me to experience the buoyancy of the surf and to swallow a mouthful of the saltiest water I had ever tasted.

"Oh, you Bunny!" a bronze-tinted boy on the beach saluted, as the owner of that name made a dignified descent of the slope from the dressing room.

"Hello there, Bunny!" a group of sand-bathers volunteered, while from the veranda of the bath-house, several bath-robed figures waved red-hots and bottles of ginger-ale with the sending of various greetings.

Miss Walker shook hands all around with the admiring group of sand-bathers who said they had missed her from the beach since ten days previous, when a director had motored down and literally dragged her out of the water to return to the studio and finish a scene.

"Oh, how I hate the first plunge," Lillian shivered, wrinkling up her nose at Mr. Bunny, who stood at the water's edge, smoking a cigarette. "Just twenty minutes in the water—that's all," Mr. Bunny announced, and Lillian lost no time in splashing out into the surf and set out, with long, even strokes for the quarter-mile raft, and shortly a life-saver put out after her in a row-boat, just for safety's sake.

"A great girl, Lillian," commented Mr. Bunny as I dripped out beside him upon the warm sand. "Raised herself from fifteen per in the chorus to five thousand a year."

"What nationality?" I asked, trying to fit Lillian's blonde locks and dainty features into the keeping of several countries, neglecting to credit Sweden, where the credit belonged.

"She's taking care of a sick brother; has him in a sanitarium; besides that, she's paying for her house," Mr. Bunny concluded, carefully stamping an inch of cigarette into the sand. He waded out into the ocean; immediately it arose about eighteen inches, and when the waters had calmed, I ventured into them.

At the end of twenty minutes, Lillian could be sighted swinging her feet over the side of the raft; in ten more minutes she was out on shore. Mr. Bunny admonished, "Now hustle, girls!" and in a quarter of an hour we were waiting for him at the bath-house door.

He came in a few minutes and bought us deliciously fresh sea-foam candy, respective packages of sugared pop-corn, something hot to drink and then telephoned the studio in the hope that there would be no further Bunny or Walker scenes. There was one of the latter, however, and he laughed a typical Bunny laugh as he repeated Director Baker's query, over the phone: "I suppose Miss Walker is all made up, isn't she?" "Yes—down here at the beach, swimming!" Mr. Bunny gently informed him so Mr. Baker gave him twenty minutes in which to rush her back to the studio. And we rushed, faithfully, first through Coney Island's main street, where both Mr. Bunny and Miss Walker received numerous greetings, and then out Ocean Parkway's perfect drive and studio-wards.

"Well, young lady, how'd you like the ocean?" Mr. Bunny asked, as he paid the driver his fare. I answered, "Fine!" "Thought you would," Mr. Bunny replied, as he started across the yard in answer to a summons from Tefft Johnson and a group of other men.

I sought out Mr. Spedon to help me in the quest of a small boy upon whom I could bestow the generous remains of sea-foam candy and sugared pop-corn, and the

small boy being forthcoming, I said good-bye to a big day at the Vitagraph studio—and elsewhere.

From my hotel that night I wrote a note of thanks to Mr. Bunny—it was just about the time that Lillian Walker was "trotting" on a boat where a little army and navy party was in progress. A pretty girl, Miss Lillian, and a pleasant one.

All Eyes Are on Kinemacolor

There has been some difference of opinion among exhibitors on the question of whether Kinemacolor affects the eye. Some aver that it does, others are just as positive that it does not.

Felix Feist, of the Kinemacolor forces, offers the following to set at rest any captious criticism of Kinemacolor projection and its influence and affect on the eye.

"If Kinemacolor affected the eyes, I'd be stone blind," says Mr. Feist, "as I have frequently looked at it for ten hours in one day, during the past two years. Our operators who look at it constantly have never complained. Our inspectors, who view every inch for color reversals, have never had any affections of the eye.

"It is a well known fact that the glaring white of snow covered expanses in the far north produce snow blindness. Men working in pitch-black mines under artificial light are frequently blinded for daylight work. This is due to the absence of color.

"The natural coloring of the trees, sky, water, earth, animals, etc., afford a relief to the eye. People under treatment for eye trouble in the big cities are ordered to the country. Why? To get away from the glare of the buildings in the sunlight. To get out where nature does the coloring and relieves the eye.

"Kinemacolor relieves the eyesight. It furnishes to pictures the colors of nature. Kinemacolor projection is new. Natural colors on the screen are so different from the ordinary pictures that the viewer wishes to see everything at once; to see if all the objects on the screen are really correctly colored. The result is that the eyes roam all over the screen instead of being focused on the action, as the patrons have learend to do with the black and white pictures.

"Try rolling your eyes around when looking at a bare wall in daylight and you'll get eyestrain without any trouble. When you go to see Kinemacolor don't try to see everything at once. Give your attention to the action of the picture, enjoy yourself, don't try to find an error in the coloring. The colors are all right, they are nature's colors, photographed as they actually appear; we do not add anything or take anything away, so they must be right.

"When people accustom themselves to looking at natural color moving pictures, as they did accustom themselves to look at black and white ones, this foolish idea of eyestrain will be forgotten, because it is a foolish idea.

"I'd like to see MOTOGRAPHY tell its readers this, as we believe some exhibitors have brought up the question and it is impossible for us to write each one of them personally."

Magazine Story Dramatized

"The Scapegoat," a story by Lloyd Osborne, is being produced in two reels by the American Film Manufacturing Company. From the interest and enthusiasm displayed by the leading man, Warren Kerrigan and his supporting cast, the picture promises an unusually successful run.

"Tapped Wires" a Real Feature

Story of Unusual Human Interest

AS a rule the film manufacturer in producing a two reel feature, a picture which is to be later released as a "special" and which is heavily advertised and played up, selects his star players to interpret the leading roles and chooses an unusually thrilling and exciting theme for the story. In producing "Tapped Wires," the feature release of Monday, July 21, the Essanay Company has entirely broken away from this custom, however, and two lads, neither probably over twelve or fourteen years old, are seen as the leading players in this little drama of real human interest.

There is nothing forced or spectacular about the entire production, and the action flows evenly along toward a natural climax that will hold and grip any audience witnessing the picture. The human interest element is always present and one has the impression of looking at a little slice of real life, taken almost at haphazard from the busy, teeming daily routine of a big city news bureau. The reviewer can scarcely recall witnessing a more realistic little drama, one in which all the action was so absolutely natural, nothing being forced or arranged for effect alone.

Though a number of the well known Essanay play-

every day in similar positions in downtown offices. If both these lads can remain as unaffected, natural and free from a desire to play to the camera, as they did in "Tapped Wires," the Essanay Company should be able to develop them into sterling young players, whose popularity with the public is certain to be great.

Two or three of the scenes in the drama were filmed



Caring for the Injured.



Sending the Wreck Story.

apparently along the bank of the Chicago river, one of them at least being in the downtown portion of the city, and all of them were so prettily tinted, so excellently photographed and form such distinctive and interesting backgrounds that they will long be remembered. It is to be hoped that the Essanay Company will give us more of a similar sort of scenes or backgrounds in future plays, for it is all too seldom, nowadays, that one sees such convincing pictures of life as it really is, and not as the director imagines it to be.

The plot of "Tapped Wires" runs briefly as follows: Mike and Sam, in the employ of rival news service corporations, are natural enemies, and never a day passes that they are not in a rough and tumble quarrel. Mike's ambition is to become as good an operator as his friend, Red Keogh, and Red, realizing the latent spark of ambition buried in the boy's heart, takes a deep interest in him and instructs him in the art of telegraphy. Mike is a loyal little fellow, and every time they "put one over" on the rivals, the Coast Service Company, his heart is bubbling over with loyalty.

In the office of the Affiliated Service, there is a mys-

ers enact leading roles in the two reel production, all the action of the little drama centers about the two youngsters who were practically without previous experience, and consequently appear in every scene as just what they were—likeable, vigorous youngsters, such as one sees

tery. It seemed that every big "scoop" they got was received simultaneously in the Coast Service Office, and, the natural conclusion was that there was a leak somewhere. Where it was, they had not been able to discover.

One night, after the last news had come over the wire, Mike makes a hurried exit from the office, and in the corridor, meets Sam, his rival. Words are hurled vindictively by both boys and there is a rough and tumble fight, in which Mike does not exactly come out the victor.

At home, his little sister, Mamie, shows him a letter from her aunt, inviting her to come to Waverly for a visit, and the next day Mike writes an article that he thinks will be of interest to the newspapers of the country. "Miss maMIE TaYlor, BUTIFUL sisTer Of Mr miKE taYlor, of the AFFILIATED press, went aWay toDay TO viSiT RelaSHuNs in WAVERLY."

The article is not published and Mike's feelings are sorely hurt.

That night, after the usual routine has been finished, Mike and Sam meet again in the corridor and the usual fight takes place. In the scramble, both boys burst into the Coast Service office. Sam makes a swing and Mike falls senseless across the telegraph table. Sam is in misery, as he thinks he has killed Mike, and we last see him at the water front contemplating suicide.

Part two opens in the railroad office at a country station. Butler, an Affiliated reporter, is on the ground

tures from his head, the spirit of the press is uppermost, and he takes down the message that the instrument is ticking out. "Waverly Express Wrecked"—"Oh! God, and Mamie was on that train." Brotherly love springs to the top, and questions and answers flash back and forth through the distance, Mike hearing that Mamie, his



The Reunion.



Tom Shirley as "Mike."

little sister, has been taken from the wreck dead—and then we see the real loyalty of the little fellow's heart—broken hearted, suffering and crying, he takes down a complete account of the catastrophe. Then he starts away, but suddenly realizes that the news is coming over their rival's line. He destroys the connection and then darts into his own company's office. But in destroying the connection in the Coast Service office, he has also interrupted the service in the Affiliated office.

In the meantime, Sam has at last made up his mind to confess the crime of which he thinks he is guilty, and, accompanied by a policeman, goes to the Coast Service office. Mike is not there. The janitor tells them that Mike is across the hall, taking down a message over the long distance wire. They enter, just as Red Keogh and the manager of the company appear. Mike is unjustly accused of ruining the connection, but explanations ensue which make him the hero of the company. And then the sunshine of God beams forth again. "Mamie is not dead." It's Butler talking from the scene of the wreck, and Mamie was only hurt a little. The story ends with Mike crying for joy and Sam realizes that they ought to be friends instead of enemies.

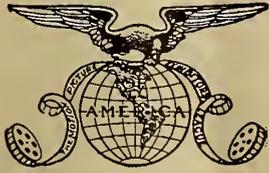
The cast follows:

- Red Keogh, chief operator for Affiliated Press....E. H. Calvert
- Manager, Affiliated Press.....Jules Farrar
- Mike Taylor, office boy of Affiliated Press..Master Tom Shirley
- Mamie Taylor, his sister.....Eleanor Kahn
- Mrs. Taylor, their mother.....Helen Dunbar
- Frank Butler, special representative Affiliated Press.....
-R. C. Travers
- Manager, Coast Service Company.....Frank Dayton
- Sam Burns, Coast Service office boy.....Harry Norton

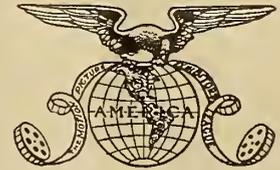
and has a big story of the wreck that has just taken place. He immediately gets in communication with his office.

The scene then shifts to the office of the Coast Service. Mike is coming to his senses as he hears the tick of the instrument. "Hully Gee! that's funny! It's the Affiliated call coming over the Coast Service wire." Immediately, in spite of the fact that he is suffering tor-

The Motion Picture Exhibitors' League of American



General Headquarters
703 Euclid Ave., Cleveland, Ohio



OFFICERS OF NATIONAL ASSOCIATION.

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New Illinois Local Organized

Illinois Local No. 3 of the Motion Picture Exhibitors' League of America was organized at Danville, Illinois, on Tuesday, June 17, by William J. Sweeney, treasurer, and C. C. Whelan, chairman of the executive committee, of State Branch No. 2. Much enthusiasm was evident among the exhibitors of Danville and vicinity and after forming a temporary organization they proceeded to elect the following officers: J. D. Quirk, Arcola, president; Dr. C. H. Evans, Danville, vice-president; and J. W. Dillon, Danville, secretary and treasurer. The gathering finally adjourned to meet again at Danville on Sunday, June 29, when the organization was completed.

Oklahoma Elects Delegates

The Oklahoma state branch of the League of Motion Picture Exhibitors elected delegates to the national convention late Tuesday afternoon, June 17. The convention was held at the Lee-Huckins Hotel in Oklahoma City and nearly 200 delegates were in attendance.

Following are the names of the delegates elected to attend the New York convention: Carl Gregg of Tulsa, William Smith of Tulsa, L. W. Bropho of Muskogee, T. H. Boland, manager of the Empress theater, of Oklahoma City; Miss Amelia Hunter of Ardmore and W. L. Bumpas of Duncan.

Another meeting of the state league has been called to be held in Tulsa October 29 and 30. Practically no business except election of delegates was transacted at this meeting, which was adjourned Tuesday night.

Exposition Notes

Friday afternoon, July 11, has been set aside by the Vitagraph Company of America for the reception of guests of the Motion Picture Exhibitors' League who wish to visit the studios and inspect its plant, where a cordial welcome will be extended. The banquet and reception of the Motion Picture Exhibitors' League will probably be held at the Brighton Beach Hotel, Brighton Beach, in the evening. After visiting the Vitagraph studios the visitors can take the Brighton Beach railroad at the Elm Avenue station at any time, reaching the Brighton Beach Hotel in ample time for the evening's festivities.

S. M. Spedon, publicity and advertising manager of the Vitagraph Company of America for a long time, one of the oldest in point of service and best-known publicity man in the moving picture business, has been appointed honorary chairman of the publicity committee of the First International Exposition of the Motion Art.

Mr. Spedon's post is intended to convey an appreciation of the work he has done for the moving picture business in general.

On Wednesday evening, July 9, the Vitagraph players will visit the exposition held in Grand Central Palace, where they will be pleased to meet all their friends and greet those who may wish to know them personally. This evening has been appointed by the Vitagraph players, so that those desiring a personal introduction may be assured after their presence at the exposition.

League Members to "Rompe"

The Universal Film Manufacturing Company will entertain the members of the Motion Picture Exhibitors' League of America on July 7 with a visit to the Eclair studio at Fort Lee, N. J., and later the same day with a "rompe" at Palisades Amusement Park. The visitors will be conveyed from Manhattan in sight-seeing automobiles to the studio, and after a few hours spent there, they will motor to the park where the Messrs. Schenck have arranged special features for them. A water carnival will be one of the features, which will give the visitors an opportunity to display their accomplishments as divers and swimmers. A dinner will be served in the main dining hall and the evening will find the party in the ball room or the Rustic theater where an excellent array of vaudeville talent will be seen.

Delaware Exhibitors Meet

The Delaware branch of the Motion Picture Exhibitors' League of America held a meeting in the Hotel Du Pont, in Wilmington, the afternoon of June 20.

The meeting was well attended, and matters of interest were discussed. The members talked over the matter of attending the convention of the league which will be held in New York. About five or six of the members have signified their intention of attending the convention.

Arkansas Holds Convention

The first annual meeting of the Arkansas Branch of the Motion Picture Exhibitors' League of America closed on June 20 with the various committees finishing up the details of the session. The meetings were held in the auditorium of Hotel Marion in Little Rock. Officers of the organization expressed gratitude over the good beginning of the association, which was organized last February. Although not nearly all of the motion picture exhibitors of Arkansas have become members, the start bespeaks a promising outlook for the coming year.

Secretary D. A. Hutchinson of Lonoke said that



Scene from "Put to the Test," Selig Release of July 17.

several new members filed their applications during the convention. He declared that the Arkansas branch will have 200 members within six months. The time and place for holding the next annual meeting was left to be decided by the executive committee, probably at a mid-winter meeting.

The morning session was devoted to the social feature of the meeting and concluded with a luncheon attended by all the members of the league.

During the afternoon a business session was held when plans were made to send S. A. Arnold of Mena, national vice-president for Arkansas, to the national convention of moving picture exhibitors in New York, July 5 to 12. Several new members were received, and officers spoke enthusiastically of the work of the Arkansas branch, which has for its object the development of the motion picture business in Arkansas, and the uniform equipping of theaters to reduce the fire hazards.

During the convention it was decided to hold the state meetings in the summer, and the constitution was amended to make the present officers hold until their successor is elected, which means a year from now. The officers of the Arkansas branch of the national organization are: President, C. A. Bandy, manager of the Colonial theater, Argenta; first vice-president, H. S. White, England; second vice president, Hoyt Kirkpatrick, Fort Smith; secretary, D. A. Hutchinson, Lonoke; treasurer, E. H. Butler, Russellville.

Speaking of the first annual session of the picture exhibitors of Arkansas, C. A. Bandy, manager of the

Colonial theater in Argenta, who is president of the Arkansas organization, said:

"With our small beginning at the February meeting when we organized, and the short history of the Arkansas branch, the meeting was successful in every way. Many new members were obtained, and all have gone to their homes enthusiastic about the development of the motion picture business, especially with reference to minimizing the theater fire risk. The organization is working for a uniform equipment, and the members are taking up the task with a zest which is encouraging. We expect to cover the entire state during the fall and winter, and enlist the co-operation of every exhibitor in making the organization beneficial. The international exposition of motion picture art, in conjunction with the third annual convention of the Motion Picture Exhibitors' League of America to be held in New York city July 7 to 12 will be an interesting study. We expect S. A. Arnold, our national vice president, who will represent the Arkansas branch, to bring back much information about the industry which will be of value to the showmen in Arkansas."

Minnesota Elects Officers

The second annual convention of the Minnesota State Branch of the Motion Picture Exhibitors' League of America was held at the Radisson Hotel, in Minneapolis. The convention was called to order by State President Otto N. Raths. After divine invocation by the Rev. G. L. Merrill an address of welcome was made

by Hon. Wallace G. Nye, mayor of Minneapolis, to which a fitting response was made by President Rath. A short time was devoted to routine formalities, such as roll-call, reports of officers, committees, etc.

The election of officers took place, with results as follows: President, Otto N. Rath, manager of the Gaiety Theater, St. Paul, elected by acclamation; vice-president, L. Robbins, Winona; secretary, G. T. Sharp, Minneapolis; treasurer, H. A. Sherman; national vice-president, Thomas Furniss, Brunswick Amusement Company, Duluth; sergeant-at-arms, F. W. Boll, Northfield.

Executive committee—C. E. Van Duzee, chairman; John Christopherson, Benson; John Wentworth, Spring Valley, and H. A. McLean, Virginia.

Delegates to national convention at New York—E. A. Nelson, Duluth; S. L. Rothapfel and D. W. Chamberlain of Minneapolis.

At the conclusion of the session a banquet took place at the hotel under the auspices of the league. Two hundred guests were present and a very successful and enjoyable function it was.

Prominent among the speakers of the evening were Rep. Nolan, representing Mayor Herbert B. Keller of St. Paul, who stated that as long as he was in the Senate the exhibitors need not fear anything from his vote. Otto N. Rath, retiring and also the new president of the league, thanked all the members for their co-operation, as did Thomas Furniss, national vice-president of the league. Mr. Hall of Minneapolis spoke of the numerous advantages afforded by moving pictures, and told the exhibitors they were undertaking a work of art. Last but not least was the Rev. G. L. Morrill.

· Maine Is Organized

L. R. Thomas, national organizer of the league, called to order the first state meeting of the Maine State Branch of the Motion Picture Exhibitors' League of America at the Falmouth Hotel, Portland, Maine, on Monday, June 23. The convention was attended by some twenty-five interested exhibitors and immediately proceeded to elect officers, the result of the balloting being as follows:

National vice-president, Hiram Abrams, Portland Theater, Portland; president, Moxley Blumenberg, Portland; first vice-president, F. J. Fortin, Lisbon Falls; second vice-president, J. A. McConville, Portland; secretary, J. A. Emery, Star Theater, Bar Harbor; treasurer, J. W. Greeley, Portland; sergeant-at-arms, A. P. Bibber, Lewiston.

Delegates to National Convention—Arthur A. Allen, A. B. Rosenberg, J. W. Greeley, F. E. Mortimer, J. E. Emery.

Alternates—Fred M. Engley, Samuel Davis, A. St. Ledger, M. St. Ledger, I. M. Mosher.

Committee on Constitution and By-Laws—Hiram Abrams, Moxley Blumenberg and J. W. Greeley; all of Portland.

Michigan Convention

A meeting of the Michigan Exhibitors' League was held at Saginaw, Mich., the sessions of the convention taking place in the Vincent Hotel and a large number of exhibitors were present. Several interesting business sessions were held and the members enjoyed the sights of the city between meetings. Officers for the ensuing year were elected as follows:

President, Peter J. Jeup, Detroit; first vice-presi-

dent, J. J. Rieder, Jackson; second vice-president, Fred Richter, Muskegon; third vice-president, J. P. Thatcher, Bay City; secretary, J. B. Caldwell, Battle Creek; treasurer, Herbert Fowser, Lansing; national vice-president, J. M. Neal, Saginaw.

Delegates to the National Convention in New York—E. M. Smith, Grand Rapids; August Kliet, Pontiac; and Peter J. Jeup, Detroit.

The next state convention will be held at Battle Creek at the call of the secretary.

To Entertain Lavishly

As the opening of the New York exposition and convention draws near plans for the entertainment for the visitors are taking shape. The General Film Company has made a substantial cash contribution toward the expense of staging the big banquet which will be the feature of the week. Certain of the manufacturers whose products are handled in General Film service are planning to entertain the exhibitors in various ways as previously announced.

The General Film booth will be one of the garden spots of the exposition. The design calls for a reproduction of the view looking up the Hudson River from West Point and the beauty of the landscape is being transferred to canvas by one of the best known scenic painters in the city. The foreground will show a regulation army tent and army "furniture," set in a verdant bower of natural greens, the whole giving an unusually cool and pleasant effect. The booth will form an artistic background for the prominent photo-players who will be in attendance during the week. Monday will be Biograph day and in the evening exhibitors and the public will have an opportunity to meet the players who have been their favorites so long but who until recently existed as unnamed personages. Tuesday is Kalem day and Kalem players will be much in evidence. Wednesday has been set aside for the Vitagraph Company; Thursday for Lubin and Pathe; Friday for Edison and Saturday for the Chicago manufacturers—Essanay, Kleine and Selig. Throughout the week the pick of the products of the licensed manufacturers will be exhibited in the General Film theater. Attractive souvenirs will be distributed from day to day.

This is the first concerted effort ever made by the General Film interests to round up their players and the best films in which they have appeared, which is in itself a promise that what will be offered at the exposition will be worth going a long way to see.

Recent Edison Kinetoscope Installations

Two Underwriters' Model "B" machines to General Film Co., New Orleans, La.; 1 Underwriters' Model "B" machine to E. K. Lyon, Lexington, Ky., through the General Film Co., Cincinnati, Ohio; 6 Exhibition Kinetoscopes to Kleine Optical Co., Chicago, Ill.; 1 1913 Model "B" machine to the General Film Co., Denver, Colo.; 1 1913 Model "B" machine to the General Film Co., Kansas City, Mo.; 3 Model "B" machines to the Kansas City Machine & Supply Co., 813 Walnut St., Kansas City, Mo.; 2 Improved Exhibition Model Kinetoscopes to Kansas City Machine & Supply Co., 813 Walnut St., Kansas City, Mo.; 2 Improved Exhibition Kinetoscopes to the Talking Machine Co., 1916 Third Ave., Birmingham, Ala.; 1 Improved Exhibition Model Mechanism to the Kansas City Machine and Supply Co., Kansas City, Mo.; 1 Underwriters' Model "B" machine to W. H. Swanson

Film Co., Denver, through the Universal Film Mfg. Co., New York City; 2 1913 Model Kinetoscopes to B. E. Huddleston, Gem Theater, Montgomery, W. Va.; 1 Improved Exhibition Kinetoscope to the R. D. Thrash Film Co., Galveston, Texas, through the Talking Machine Co., 1916 Third Ave., Birmingham, Ala.

Mace Has Japanese Star

Tsueu Aoki, a Japanese girl of Los Angeles, Cal., is the leading woman of Fred Mace's Majestic Company. A talented actress is the little Jap and the genial Fred is making the most of the opportunity thus afforded him to produce a series of films that will attract especial attention in the film world.

Miss Aoki is descended from a family of actors; her aunt is the distinguished Sadie Yacco who was declared a genius at acting by the "Divine Sarah." Her father possessed the artistic quality to the extent of winning a reputation in Europe and this country as a painter. It was he who designed "Madame Butterfly" and "The



The Japanese Star with Fred Mace.

Mikado," for which he was decorated by Queen Victoria and given the degree of B. A.

It is Miss Aoki's idea to form a company of her own and return to Japan to take a series of pictures for American patrons which, she claims, will be a treat in artistic back-grounds as it is her opinion that Americans, so far, have not seemed to grasp the value of artistic settings for motion pictures.

Through the death of her uncle, Kawakami, Japan's greatest actor, Miss Aoki, together with her aunt, Sadie Yacco, fell heir to the Imperial theater at Osaka which was built by Kawakami at a cost of \$100,000 for the purpose of producing his own plays and those of Shakespeare played by Sir Henry Irving. The theater is the largest in Japan. For the present Miss Aoki will do nothing about her interest in it, as in Japan she would not yet be of age, so she intends to work on in this country where she is of age. "Here I am going to stay until I've done that which will make even Mme. Yacco take notice," she declares.

That the "Spirit of '76" has not died was proved at Proctor's 58th Street Theater, New York City, when "Nathan Hale" was reincarnated in Kinemacolor. During the scene where the Continental troops parade, headed by a fife and drum corps as in Willard's famous painting, the theater orchestra played patriotic airs, and the whole audience arose and cheered heartily.

Prominent Exhibitors

NEW ORLEANS, Louisiana, was the birthplace of Robert Ruben Levy, vice-president of Illinois State Branch No. 2 of the Motion Picture Exhibitors' League of America, and either on account of that fact, or perhaps in spite of it, Mr. Levy has become one of the most successful exhibitors of motion pictures in the Middle West. When he was but five years of age his parents moved to Chicago and there Robert obtained his schooling. Some time afterward he might have been found conducting a stationery business as the representative of several high-class lines. About this time also he became associated with John N. Dubach as a contractor and builder of apartment houses in the Hyde Park district of Chicago. Mr. Levy built and still owns and manages the Revelry theater, located at 342 East Forty-seventh street. He at one time was in charge of the Apollo theater, a vaudeville house with a seating capacity of 700, and one of the first neighborhood theaters to play really high class acts, some of them receiving as much as \$800 per week. Not long ago he gave up the Apollo to devote all his time and energy to the Revelry. He was former chairman of the executive committee, and is now vice-president of Illinois State Branch of the M. P. E. L. of A., besides being a member of the Elks Lodge No. 4 of Chicago, the Hamilton Club, the Illinois Athletic Club, the North American Union, Chicago No. 4, Olympia Lodge No. 864, A. F. & A. M., Auburn Park Chapter No. 201 and Palestine Council. He is also a member of David Fish Lodge No. 130, I. O. B. B., and county central committeeman of the Third Ward Republican Club. Mr. Levy also assisted in defeating the minor-attendance ordinance.



HIRAM ABRAMS, national vice-president of the M. P. E. L. of A. from Maine, has worked his way upward in the theatrical game within a comparatively short period, and seems to have by no means reached his limit yet. Born and raised in Portland, Maine, he early in life became a jobber of Victor talking machines. Though making a decided success of this business, Mr. Abrams soon opened the first Boston film exchange in that city, and for more than a year gave it his sole attention. Gradually he began to acquire theaters and soon found himself the owner of the Dreamland in Boston, the Dreamland in Bath, the Johnson Opera House and Coliseum in Gardiner, and the Farwell Opera House in Rockland. A few years later he became associated with and a stockholder in the W. E. Greene Film Exchange of Boston, and still continued to acquire theaters. The Portland theater in Portland, the Keith Hippodrome and houses in Gloucester, Beverly, Webster, Westboro, Bristol, New Bedford, Brockton, Melrose and Clinton were added, until at the present time he is interested in some twenty-one theaters. Besides being one of the most popular members of the Exhibitors' League in Maine and national vice-president from the Pine Tree state, Mr. Abrams is also a member of the Masonic Lodge, the Elk's Lodge, the Knights of Pythias Lodge and the United Commercial Travelers of America. Though his beginning in the theatrical field was very modest and tiny, he was able to add year by year to his holdings, till today he is compelled to handle a tremendous amount of work in order to properly and successfully superintend and direct his many and varied enterprises.





Scene from "Honor Thy Father," a coming Kleine-Cines feature.

"Honor Thy Father"

A Thrilling Cines Feature

"Honor Thy Father" is the title of a Cines two-reel subject to be released July 25. The central thought swings about the absorbing love of a father for his daughter and a mother's love for her son. The story, however, has many unique and unusual features. There are some splendid touches of sensationalism in the abduction of the heroine and the thrilling escape of the hero who, bound hand and foot, in a dungeon, works himself free and by an ingenious method of carrying away the masonry, effects his own rescue.

The photography, as usual, is good, with that bright contrasting effect so familiar to Cines picture lovers. The tinting and toning are beautiful.

According to the story, Count Castel, a frail old nobleman, is extremely fond of his daughter Marie, who assists him in his business. The Count's wife, however, gives but little maternal affection to Marie, but lavishes her great love on a ne'er-do-well son. Count Castel has neither faith nor affection for his dissipated son.

Charles, the son, goes to his mother for money. She pleads with the father, who finally loses patience and casts the son off. The Count dies after making a will and leaving his entire fortune to Marie. To further guarantee the execution of his wishes, the Count on his deathbed extracts a solemn oath from Marie that she will never allow her mother or brother to obtain control

of the money. Time passes, and Paul Oddie, a mining engineer, rents the Count's property and begins operations. He and Marie are thrown together a great deal and love comes. Meanwhile, Charles is again in financial trouble and forms an alliance with a scheming banker named Samuels, the result of the compact being that Charles is inveigled into guaranteeing a number of outstanding liabilities. The bank smashes and Charles, in a desperate effort to save his name, visits his mother. These two, in company of Samuels, call upon Marie, whom they find under a doctor's care. She steadfastly refuses to act against her father's dying wishes and as a last resort the trio determine to drug her. Marie overhears the plot and in desperation flees from the house, wandering for hours through a heavy forest, toward the scene of the mining operations, where she finally collapses. Paul finds her and takes her to the home of his mother.

In the meantime frantic search is made for the missing girl and she is eventually located. Thugs, hired by Samuels, forcibly enter the house and transport her, bound hand and foot, back to her home. Paul is then rounded up, set upon, beaten, tied and placed in a deserted house. With returning consciousness, he tears the bonds, makes an opening and effects a daring escape by climbing down a rope into a dangerous pit. He hur-

ries to the home of Marie, who, worn out by the long fight, cajoled, threatened and brow-beaten, is about to sign away the property. With a dozen of his trusty men, Paul captures the trio and turns them over to justice. The lovers marry and happiness comes to Marie at last.

"Quo Vadis?" Publicity

Never in the history of cinematography has any moving picture received the world-wide attention of the press, as in the case of "Quo Vadis?" The Chicago headquarters of George Kleine are fairly inundated with requests from great newspapers, press syndicates and magazines for still pictures and information concerning the making of "Quo Vadis?" For instance, the *St. Louis Post Dispatch* in its issue of Sunday, June 8, devotes two entire pages to the great spectacle and the *Dispatch* is only one of the many great dailies that are constantly calling for "dope." Mr. Kleine is certainly to be congratulated on the enormous success of his master film, and the entire business of picture making has been elevated to a higher scale in the minds of newspapers and the people as a result.

Kansas City Film Popular

George B. Forsee, industrial commissioner of the Commercial Club, has closed a contract with a motion picture booking agent to have the Kansas City trade pictures shown in 100 motion picture theaters, commencing in ten days. They will be shown in fifty Kansas City theaters, in each one on a different night.

Requests for the pictures have come from Merriam and Newton, Kans. As many as sixty-five picture show proprietors have asked for them.

"These reels are attracting a good deal of attention over the country," Mr. Forsee declares. "They are proving a big advertisement for Kansas City."

Alvin B. Giles, advertising director of the Advance Motion Picture Company, who took the Kansas City pictures, says his camera man is taking more pictures of Kansas City. He is specializing on the parks, boulevards and apartment houses.

More Mary Films Coming

The Edison Company announces another "Mary" series entitled "Who Will Marry Mary?," which is to be run for six months. The first story, "A Proposal from the Duke," released July 26, tells the story of "Mary's" adventures with an impecunious duke. As she is now a millionairess it is natural to suppose that she will be sought after by men of various stages and ages—the duke is the first. Mary Fuller, to whose personal charm the "What Happened to Mary" series owed a great measure of its success, continues in the leading role with many prominent Edison players in support.

Ramo Establishes Foreign Agency

C. Lang Cobb, Jr., manager sales and publicity of Ramo films, announces that he has just completed arrangements and signed contracts with the General Film Agency, Ltd., of London, England, for the distribution of Ramo films in Europe and the continent. E. Seville Williams, managing director of the General Film Agency, has been in New York for the past ten days consummating this deal. Mr. Cobb has done well in contracting with this agency, inasmuch as they will handle no other American product through their various offices

in Paris, Berlin, Vienna, Moscow, Turin, Barcelona and Sydney, Australia.

Photoplaywright's Banquet

With writers present from Chicago, New York, Pittsburgh, Toronto, Canada, Akron, Ohio and several cities adjacent to Cleveland, the first photoplaywrights' dinner of the Central West scribes was held at the Hotel Euclid, Cleveland, Ohio, Saturday evening, June 28. About fifty persons were in attendance, and the dinner was by far the most successful of any yet held in any part of the country.

A. W. Thomas, formerly associate editor of the *Photoplay Magazine*, Chicago, and now editor-in-chief of the Photoplay Clearing House, Brooklyn, acted as toastmaster. The tables were tastefully decorated with flowers and everybody enjoyed the program and speeches made by the various guests and writers.

Maibelle Heikes Justice, of the Selig Polyscope Company, Chicago, was unable to be present on account of a sudden illness, but wired her regrets and later sent a letter which was read to the diners. Miss Justice, in her letter, conveyed greetings from the Essanay and Selig studios to the Cleveland writers. K. G. Cloud, manager of the *Photoplay Magazine*, Chicago, and his brother, Arthur D., were among the guests and the latter made a neat little speech about the photoplay business. R. A. Magee, of Toronto, Canada, and Professor C. F. Ames, of Akron, Ohio, were also speakers of the evening.

A number of dramatic and comedy films were shown during the evening, the stories of the films having been written by A. W. Thomas, Maibelle Heikes Justice, Mary Blanchard, Aaron Bishop, Dr. Jean Dawson and others. Those present who registered were C. F. Ames and wife, Akron, Ohio; R. A. Magee, Toronto, Canada; K. G. and A. D. Cloud, Chicago; H. Gowans, Pittsburgh, Pa.; A. W. Thomas, Miss Mary Blanchard, Dr. Jean Dawson, Aaron Bishop, A. P. Anthony and wife; Samuel Lustig, president of the Columbia Film Company, and wife; E. H. Painter, assistant manager of the General Film Company, and wife; S. R. Morris, secretary of the Columbia Slide Company, and wife; Geo. H. Scott and wife; Mrs. M. Cowan, Wm. Butz, Geo. Bolton, H. Garnett, Mrs. R. Blanchard, R. Randal and wife, Stephen W. Humble, Edith V. Considine, S. Wilk and wife, R. J. Woodruff, Cleveland. A number of others, arriving late, did not register, among them being May Buckley, late leading woman of the Lubin Company; Jack Halliday, an old picture player, and Tom Powers, Vitagraph comedian. The exhibition of the films was in charge of A. P. Anthony, of Cleveland, who "put on the show" in a most creditable manner.

The success of the first dinner has already started agitation for another to be held during the coming fall. That many desired to attend but were unable to do so on account of various matters was shown by the telegrams and letters received and read to the banqueters. Messages were received from the following: Eugene Brewster, editor of the *Motion Picture Story Magazine*, Brooklyn; Neil G. Caward, editor *MOTOGRAPHY*, Chicago; D. F. Burkehardt, W. J. Burns' assistant Cleveland manager, from Indianapolis; Miss Cora Drew, Boston; C. Hoerr De Packe, New York City; William Lord Wright, *Moving Picture News*, New York City; Clarence A. Frambers, president of the Chicago Photoplaywrights' Club; R. P. Stoddard, Bridgewater, N. Y.; R. H. Fredericks, Ashland, Ohio; W. D. Clark, Columbia Theater, Marion, Ohio; Will T. Henderson, Chicago; C. Merriam, Marion, Ohio.

On the Outside Looking In

By the Goat Man

I'LL HAVE to join the delegates and go to Gotham town and meet Frank Tich'nor face to face and stand for Trigger's frown. These mighty men I'm warned to dodge to save my shallow bean, but greater dangers far than these I've met before, I ween. The show that prompts me thus to leave the haunt of daily grind is offered as a safe retreat for those of feeble mind, but even so, I'll take along an ample body guard of other loyal scouts and goats, recruited from my yard. There's Twist and Doud and Meaney, too, a trio hard to beat; and Day and Nehls and Levy, Bob, will trot 'em all a heat. I've added Rock—a Johnnie Boy, who forms a flying wedge with Balaban and Whelan—two chaps who never hedge. Choyinski, too, will join the bunch and when he hits New York they'll have to dig the victuals up—please never mind the fork. John Miller's going down, they say, and take his swimming clothes and when he hits the ocean we shall all forget our woes. The gang who travels east with me will number many score and you can bet they'll know we're there when we let out a roar. Our program as we go along will surely let you know that we're for William Sweeney and a snappy three-reel show.

* * *

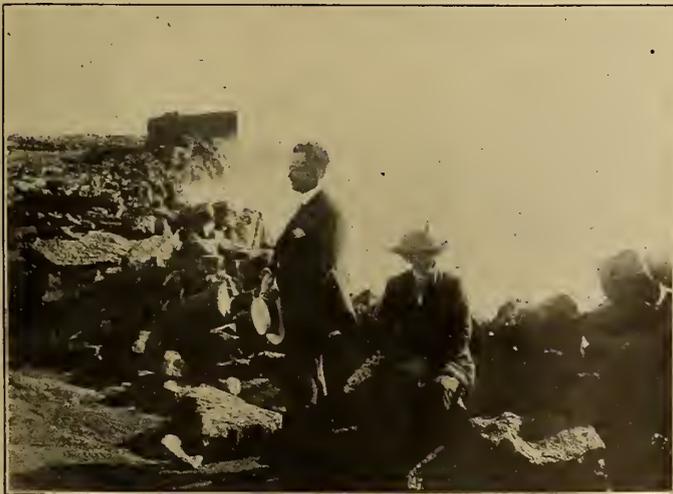
I wonder whether Turn-on-the-Fan Willis will be there. Great mint julep weather.

* * *

Bill Bell, the man who put the will in Williams, is back from Australia. Bell tells me that all the films in the world find their last resting place on Kangaroo island—that when the natives see them there, that ends 'em. Funny they'd slide down to the other end of the earth like that. I wonder who'll charter a ship and bring 'em back. 'Gene Cline and Get-'em-an-Injunction Lewis would eat that stuff alive if they could get it past the customs.

* * *

You know they call him Doc. Willat but do you



Mr. and Mrs. Hutchinson, of the American Film Company, at the Brink of the Volcano "Kilauea," in Hawaii.

know where he got the Doc? Say, ask him to prescribe for that sick dog of yours. He's there, fellows—he's there with both the credentials and the dope. Doc. Willat is some regular doctor.

Pop Rock has promised to release Edward George Hedden as a special for convention week. They are going to decorate Nassau street for that occasion.

* * *

Not so loud; not so loud; Paul Hernaud; Paul Her-



Edison's wonderful picture of the International Polo Match. Captain Harry Paine Whitney of the American team is seen making a smash at the ball while driving his pony at top speed.

naud. His cable address is Enerphone and it's the only way to reach him. Use the French code.

* * *

That wasn't the statute of liberty, you grass-eater, that was Clem Kerr. First thing you saw when the train pulled in.

* * *

New York had Prexy Neff's little angora about the last week in June. Old Faithful out at Yellowstone had nothing on the League's president when he tore himself loose in a five-page letter and wound up by saying: "Do the best you can with this, my boy." Sounds like Prexy Neff was in training for a dopster's job. (Tip to Bernie—no charge.) At any rate, I gather it will be some regular convention. I fairly itch for the next issue of MOTOGRAPHY, which is supposed to tell how it happened. But Prexy Neff is such a geyser when he gets to going good that he splashes all over. He tells me league members are on the way from Mexico, Australia and other places. Blamed if I ever heard of a Mexican league before and if Australia has been added it is all news to our own Sid Smith, eh, Smithy? Don't even sound apropos, does it? But as I was saying, Prexy Neff has been pestered a lot by our long-haired friend Whistling Saunders, and those elegant parlors de luxe on Broadway, where the poultry rushes past on the way to roost, may have something to do with it. Prexy says to me that the Grand Central Palace is the "grandest, most elaborate and well appointed building" he ever saw, which shows how terribly fussed up he is. By the time forty state delegations come stringing around the corner, including Arizona by mail, it will be time for the cold towels. The Chicago towel custodian is John Rock. He has 'em all fixed with cracked ice. Push that fifth button, Sid and yell "Sweeney."

* * *

But at that Old Prexy Neff ought to die happy. Believe me, fellows, he's been at work on some awfully rough stuff, taken as he found it. You westerners will

find that out when you have a look at the m. p. theaters on some of New York's cross-town streets.

* * *

I'm sorry Pop Daniels isn't going along.

* * *

Homer A. Boushey is nearly crazy. He has spent so much money on this show, even before they pull it that he fears for the worst. Hold 'em in Chicago and let the branches west of the lakes cough for the next show. We'll promise not to issue a program if you do.

* * *

I'm getting careless or I wouldn't have forgotten that Carl Ray of Muskegon had sold all his houses in that town and is going to Los Angeles where he may make 'em. Los Angeles is a bad place to get the m. p. making bug. But then, if Carl can't get by it will be his first fluke and he has that eleven carat headlight to fall back on. Besides if I'm careless, I've had a reason—the mark is on my right cheek. The other fellow wasn't hurt!

* * *

Phillips Smalley tells me that his Missus will succeed to the vacant office of mayor of Universal City. Hurrah for Lois Weber and woman's suffrage! What gets me is the thought that Lois failed of election by only fifteen votes when she made the race for the office. Smalley is a better press representative than he is a campaign manager, I wot.

* * *

Roy Forbush Hanaford, he of the editorial staff



Rodman Law in scene from "Death's Short Cut." Reliance thriller released on July 5.

of the Vitagraph Company, whose papa also prints things, blew in here a few days ago and wanted me to give him \$60 for a half page in his official, honest-to-goodness

program. League stuff. You should have seen the Pop Rock look I gave him. I'm beginning to believe that everybody takes me for a goat, including Bedding.

* * *

I know they'll get talking pictures down to a fine



Motorcycle delivery of Amusement Supply Co.

point if they persist. See Bill Swanson for the real secret of perfect synchronism. It was Bill who stood in the middle of a third-story room facing an inside door and who threw the record book, the stock book and the corporation seal over his shoulder and out of a window. The strangers on the street caught 'em on the fly. Tom Edison never dreamed a dream like that. Bill sure is a wonder.

* * *

I'm glad that Bernie goes to Universal City. There's one of the boys I'm nursing along for who's who and I'm thinking I'll pick him about four weeks from today. I've seen Bernie work and I like his action.

* * *

Oh, you sassy Judge Goff! Or am I getting into contempt? Any way, the Judge had a remedy up his sleeve that made 'em all look pop-eyed—except the fellow who has control of the stock. Just one guess.

* * *

The Cobbs were in town and wanted to know who wrote the row song—the one that rhymes with how. Heck wrote it.

* * *

How terribly awful that Babe Farnham should have to sue anybody for pay. Sit on 'em, Babe, you great big beautiful doll—sit on 'em till their tongues hang out and then plant your little tootsie wootsie on that member.

* * *

And so Aubrey M. Kennedy went to Canada. Well, well, of all the things.

* * *

Did you get that Saunders joke about the obscure rag that alleges affiliation with the film game, printed out west somewhere. Say, old man, we'll get all puffed up if you take another flip at us. I never have forgotten that motor cycle wheeze, but I never cared much.

* * *

Here's to Dave Horsley—may the Celtic be kind to him. At any rate I know Dave got some of that money that the bankers staid up nights to receive in Bayonne. It's an ill wind that can't fan one good arm.

* * *

Those hustling western dopsters, Stanley H. Twist—he of the monogram cigarettes and the thin stick; Omer F. Doud—he of the gas car; and last but not least Don Meaney—who isn't mean a bit have issued five incom-

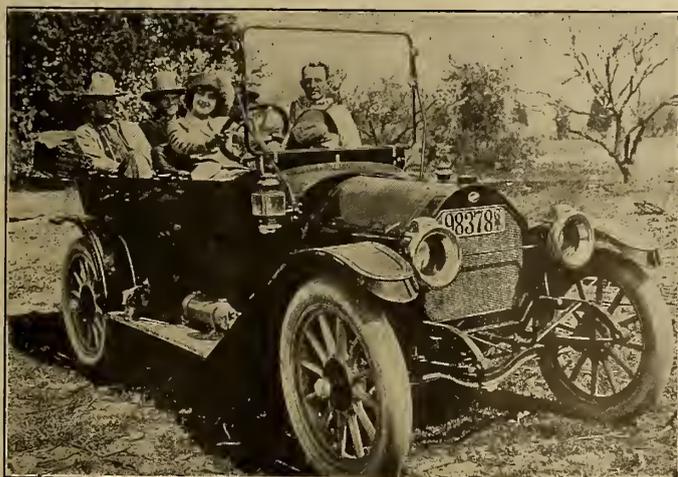
pleted editions of *The Convention News*—a red hot symposium of Selig, Kline and Essanay publicity matter intermixed with pish and piffle from an ornery set of alleged scribes—I mean honorary—who found a place for warped views that they never dared to print in their own papers. I'm waiting to see what McQuade and Hoff will contribute. But at that *The Convention News* will show the New Yorkers what Chicago can do under pressure. Five editions of a twenty page convention magazine, handsomely printed in two colors; profusely illustrated; full of original matter and timely cartoons and manufactured from the raw in three days is truly worth while. Vernon Day was the business manager who tended the switchboard for Stan's calls. I say, girls, please get him. He's single, handsome, has a return ticket and Selig wants him married. If you don't lariat Stan they're threatening to send him back to Big Otto at the animal farm and that would be sad. It would make the laughing hyena jealous. But soft pedal on Doud and Meaney. They've been hooked and have to send telegrams back home every hour.

* * *

In this convention daily please observe the professional curves of Messrs. Selig and Spoor. Maybe I can get an article out of them for the Christmas number of *MOROG*. I'm star-gazing that I can't. Mr. Kleine was in Europe or they would have had a special release from him.

* * *

As I hump up here and sweat, I am wishing, even yet, that the Universal scrap would find an end. It is always biff and bang and kerwallop and kerwhang and the trouble doesn't ever fetch a mend. I can't fancy that a judge cares a tinker's tarnal fudge who will take the reins and run the place today, for the man who holds the swag is the one to put the gag on the geezer who was slow in getting 'way. But the nut that's hard to crack—and its gnawing at my back—is the truth that nothing's slow about the bunch. They never sleep a wink and they slather midnight ink on a wrinkle, on a scheme, or on a hunch. When this Regal thing was made, Bill and Carl were both afraid that an Irishman named Pat would make a steal, so they placed their holdings there,



Clara Williams of Lubin out for a ride.

even Steve, as share and share with a ticklish, doubtful itching at their keel. But Carl Laemmle couldn't sleep; he would lie awake and weep with his pillow snarled into a salty clot. He must get some stock away for a coming rainy day whether Bill should know about the deal or not. "I should worry," William said, as he smoothed his

silken head, "two can play a simple little game like that," so he wished himself the books, got 'em in his velvet hooks and hung onto them until they took the mat. In the meantime, Powers, brave, hiked around to friendly Dave who had Universal stock to beat the band. It was all that wasn't hocked in the Regal vaults and locked, so an option entered in and took a hand. As the stock was slipped to Pat, Laemmle also thought of that and he rushed around to Dave to make a bid. Horsley felt so very kind that he didn't seem to mind, so he sold his stock again before he hid! But in passing, please to note, that the only stock to vote was the stock that Patrick Powers had along; so when he came on deck, there was rumpus, neck and neck with the coppers there to see who sang the song. At the session, so I'm told, Billy Swanson made so bold that he pitched the books and records to the street from three stories up the way through a window, so they say, to an ally who was loafing on the beat. Then they pinched the genial Bill, took his measure, if you will, for they hustled him to prison in a trice, but he came a smiling back, he had hardly time to slack till he said, "This game is working very nice." So they go it day and night in the Universal fight; now you see it, now you don't, is all they do. If the stuff we hear them preach is the dope that's meant to reach, I am sorry for the victims, aren't you?

* * *

Oh, very well, I'll see you there.

Imperator Filmed By Kinemacolor

Kinemacolor captured the S. S. Imperator on her arrival in New York harbor and the same evening showed motion pictures of the gigantic German steamship in natural colors at the Proctor theaters. This is pretty near a record in motion picture news reporting, and certainly the first time that natural color photographs have been taken, developed, printed and exhibited with such speed and satisfactory results. The Kinemacolor Company operator Olsson was taken aboard on the Hamburg-American tug as soon as the Imperator arrived at Quarantine, and all the way up the bay motion pictures were taken of different sections of the ship. On the bridge Commodore Hans Ruser, and the four Captains of the great steamship were posed, with a group of German and American directors of the line on the promenade deck. Especially interesting views of the steerage were taken by Mr. Olsson, who speaks most of the continental languages, and directed the scenes accordingly. The steamship docked about noon, and the films were rushed to the Kinemacolor factory at White-stone, L. I., where they were developed and printed in record time. At 6 p. m. they were shown at the Kinemacolor exhibition theater, in the Mecca building, 1600 Broadway, for the approval of the Hamburg-American directors, who expressed themselves as highly pleased.

Edison Detective Series Popular

Another Edison series called "Kate Kirby's Cases" have been launched with every prospect of success. Laura Sawyer, in the role of Kate Kirby, a girl detective, has an opportunity to do some very convincing work. It is admittedly difficult to get over a detective story on a screen, but the Edison stories are original in construction and treatment. "The Diamond Crown" is the first of the new series, telling of a theft in high social circles which shows unexpected developments.

Interesting Experiment Shown in Film

"The Wager" is the title of the Reliance release of July 9 and briefly tells the following story: To prove his argument that any child reared in the right atmosphere will turn out well, young John Dean, millionaire, adopts a child from the slums and has her raised with the child of his friend, Mr. Ellis—little Edith. The children are of the same age and grow up together as sisters. Edith's father awaits developments of hidden traits in little Mary, but she is as pure and sweet as his own child and in time he also grows fond of her. When the girls are eighteen, Dean returns from abroad and his pride in his young ward turns to love. They are very happy together. Edith has become infatuated with the good looking chauffeur and Mary tries in every way



Scene from "The Wager."

to take her thoughts from him. One day she drops a letter from him in the library. Dean and her father find it, and as they are puzzling over it, Mary enters looking for something and to save Edith claims the note as hers. Dean is heart-broken and Mr. Ellis says "I told you so." Mrs. Ellis agrees. Edith, impatient at Mary's long absence, rushes down and seeing Mary's plight confesses. Mary is about to go away forever when Dean rushes after her and blames himself for doubting her. He offers her his name and his heart. And as she has learned to love him, she accepts both. The cast:

John Dean.....	Stanley Walpole
Mary.....	Rosemary Theby
Little Mary.....	Rosanna Logan
Mr. Ellis.....	Alan Hale
Mrs. Ellis.....	Edgena de Lespine
Edith.....	Isabelle Lamon
Little Edith.....	Runa Hodges

Mrs. Marston Is Gentle

Mrs. Lawrence Marston, wife of the veteran stage director now with Thanhouser, is seen in a new type of part in "King Rene's Daughter," where she has the principal female role in support of Maude Fealy. Mrs. Marston, since her entrance into picture work, has gathered some reputation for her handling of parts of an Amazonian nature—fighting suffragettes and strenuous business women. In this connection she will be remembered in "Good Morning, Judge," "A Militant Suffragette," and "A Business Woman," all featuring an up-and-doing woman who represented her sex as the stronger rather than the weaker. So readers may smile at the Thanhouser announcement that this film-ferocious female's

part in "King Rene's Daughter" is that of a patient, placid nurse. With Mrs. Marston in the support of Miss Fealy are Harry Benham, Mignon Anderson, David Thompson, William Russell and Leland Benham.

Hackett Again Faces the Camera

James K. Hackett will submit himself in the person of Jean Valjean, the convict in "The Bishop's Candlesticks," to the searching eye of the camera, at the Pilot Studios this week, concluding a contract—the first ever made by Mr. Hackett in connection with moving pictures—at Los Angeles last October. Ernest Shipman, and his business associates in the Golden State Motion Picture Co. who have executed this contract with Mr. Hackett, prudently deferred final manufacture of the picture, until after the assured success of "The Prisoner of Zenda." The picture will be made under the personal direction of Mr. Hackett, who will be supported by a specially selected company.

Spectacle Enthused Audience

The most wonderful effort of modern times in moving-picture production, "The Battle of Gettysburg," opened at Cohan & Harris' Grand Opera House, New York City, on Sunday, June 1, to the greatest reception ever recorded a film on the screen. The house, which was "capacity," actually went wild as the stirring scenes and exciting incidents of the memorable battle were once more enacted before their very eyes. A spectacle such as this had never been witnessed by any audience in the world. Thousands of men battling to the death, hand-to-hand conflicts, scenes of the most awe-inspiring sensationalism and heroism. And then the cold, dark after-



Scene from Kay Bee's "Battle of Gettysburg."

math when the grim cloak of death and tragedy overhung the field of battle and shut out the dreadful scene of carnage. All this and more has Thos. H. Ince, the managing director of the Kay-Bee and Broncho companies, recorded faithfully in every detail, and little wonder that at the close of the film the silent and enthralled audience broke into cheering and tumultuous applause, making one of the greatest demonstrations ever heard in a theater, and incidentally paying unconscious tribute to the genius of Mr. Ince and his company.



Scene from "Granny's Old Arm Chair," Selig Release of July 18.

Current Educational Releases

THE SOUTH OF INDIA.—Eclair. This very beautiful travelogue subject takes us through the most picturesque sections of this faraway land. The camera-man has selected some wonderfully beautiful views to form a background for bits of native life.

CONSECRATION OF A BUDDHIST PRIEST.—Patheplay. The strange and rather weird ceremony incidental to the consecration of a Buddhist priest. Preceded by a corps of musicians the future priest marches with his family to the temple and there the musicians, personifying the evil spirit, take turns at tempting the young candidate, thus allowing him an opportunity to show his strength of character. Finally, he is presented with his sacred vestments which he accepts after a curious ceremony.

PISA (ITALY) AND ITS CURIOUS MONUMENTS.—Patheplay. A tour through the city of Pisa stopping before its landmarks, which are all very old, and culminating with a view of the Leaning Tower, the most famous structure in the world.

THROUGH THE LAND OF SUGAR CANE.—Eclair. There are no more popular pictures than the educational series of travelogue subjects which show the entire world to the theater patron. In this subject the

camera man takes us through the Hawaiian Island sugar plantations and gives us many very interesting studies of the natives of that far away possession of Uncle Sam.

LIFE ON BOARD AN AMERICAN MAN-O-WAR.—Kinemacolor. "All the world loves a sailor," and Americans are especially proud of their navy, which since the birth of the nation has borne a brave reputation, and is believed to be ready to maintain its record in any future wars. Naval reviews are always interesting, but few have any idea of the daily routine on board an American man-o-war, which is faithfully shown in natural colors by this Kinemacolor reel.

THE TORPEDO FISH.—Eclair. The torpedo fish is a most unusual animal owing to its ability to throw from its body an electric shock. It is in a way dangerous to handle, although the shock is not deadly to man. Some most interesting experiments are shown in which the electric vibrations are measured by instruments.

PORCELAIN.—Patheplay. The millions of persons that seem to have not the slightest idea of the method of manufacturing the simple things in every-day use will be greatly enlightened and delighted with this film which shows in all its stages the making and moulding

of porcelain dishes, plates, pitchers, etc. The skill displayed by the workmen employed in this industry has an odd fascination, but even greater is the skill of the finishing artists, who complete the sculpturing work on various beautiful statuettes. An educational picture that has the advantage of enabling its audience to watch the creation of a work of art.

THROUGH GREECE.—Eclair. This is an exceptionally interesting travelogue subject of this land which has figured so largely in the history of the world. Situated at the southern extremity of the Balkans, modern Greece spreads over an area of about fifteen thousand square miles. It has a population of 2,500,000. Greece is bordered by the Mediterranean Sea and the Aegean Sea and includes the Ionian islands, the Archipelagos of Cyclades and Sporades and the peninsula of Peloponessus. Very few countries are so mountainous as Greece and the wonderful views obtained by the camera man are exceptionally interesting.

DYNAMITE, THE NEW FARM HAND.—Patheplay. The lack of laborers on farms throughout the United States has brought to prominent notice the use of dynamite as a substitute for farm hands. In this film the marvellous effectiveness of dynamite is shown in various views such as the blasting of a drainage ditch, removing a dead tree, blasting four tree stumps at one operation, breaking up a boulder and the more delicate work of breaking soil with dynamite for planting fruit trees. The film has a message to farmers and will interest many people who are anxious to keep pace with the times.

A LITTLE TRIP ALONG THE HUDSON.—Patheplay. Following the camera upon the far famed Hudson River with its lordly Palisades on either bank. A most delightful and beautiful journey.

COSMOPOLITAN NEW YORK.—Kalem. New York city has been called "the melting pot," in which the nationalities of the world become Americans. In this interesting photoplay we visit many different sections of the greatest cosmopolitan metropolis. We see the Greek emigrants landing at the Battery; Orchard Street, the most densely populated street in America; an Egyptian cloth shop; Little Italy; the Sicilian and Russian quarters; a Jewish funeral procession; the curb market in Broad street; Broadway and glimpses of Fashionable Fifth avenue.

THE GOLDEN JUBILEE.—Majestic. For fifty years the Catholic Protectors has held a prominent place among the charitable institutions of the United States. It was formed in 1863 for the protection of destitute boys and girls of the Catholic faith, the Civil War leaving many orphaned and homeless children whose patriotic fathers and brothers had fallen on the field of battle while fighting for the preservation of the Union. To these were soon added other thousands, the sons and daughters of impoverished immigrants from Catholic countries. To save these boys and girls and gather them into a home where they would be educated and taught a useful trade and where especially their faith would be preserved was the object of the illustrious founders. The exercises at the jubilee were of a very impressive nature. His Eminence Cardinal Farley, Archbishop of New York, attended with all of the prominent Catholic clergy in New York, and many of the prominent citizens

of the city. Various drills were given by the boys and girls at the Protectors and the value of the institution thoroughly demonstrated.

OVER THE GREAT DIVIDE IN COLORADO.—Edison. This picture was taken along the route of the highest standard gauge railway in the world. A considerable part of the route of this line lies not only above the timber line but above the snow line as well. Huge valleys thousands of feet deep drift by; white clouds float placidly hundreds of feet beneath us, and roaring torrents, swollen by the melting snow, flash down the mountain sides like bright, eager swords. Not the least interesting of all is the equipment of this railroad of cloudland. Almost incredible grades and curves are successfully negotiated. The line frequently doubles back on the same mountain side above its old tracks, and at one place it is possible to jump off a passenger train, take a gentle stroll up the hill, and board the same train twenty minutes later five miles further along its course. In some parts of the line as many as three engines are used to push the train up the terrific grade. Snow-sheds are placed at all critical points to avert accidents by avalanches.

A Remarkable Makeup

Merely as an example in artistic makeup we show herewith a cut of William West, the popular Edison character actor, who played the part of an old negro in "To Abbeville Court House," a forthcoming Edison re-



William West in Edison's "To Abbeville Court House."

lease, filmed in Georgia. It is a fact that the southern darkies who gathered around to watch the taking of the picture were dumfounded by the realistic make-up which Mr. West so cleverly contrived.

Motion Picture Making and Exhibiting

By John B. Rathbun

Chapter IV (Continued).

CORRECT SCENARIO FORM.

MANY scenarios that would otherwise have been acceptable have been rejected because of the confusing arrangement of the manuscript, and in the lack of system on the part of the writer in displaying his wares. The film companies have neither the time nor the inclination to rewrite scenarios, no matter how good the subject. To insure the attention of the scenario editor, the following rules regarding the form of the manuscript should be observed.

- (1) Write your story on good white paper, 8½x11 inches. (Typewriter second sheets will do.)
- (2) Write only on one side of the paper.
- (3) Use a typewriter if possible; if not, always write in ink.
- (4) Write your name and address at the top of the first sheet.
- (5) Write the price of your play, if you think it advisable. If it is your first scenario, we would advise the use of the sentence, "Submitted at your usual rates."
- (6) In the center of the sheet about two spaces below the address, write the name of your play, capitalizing the principal words.
- (7) Two spaces below the title write the word "synopsis" in capitals.
- (8) On the next line begin your synopsis, giving a complete outline of your play in as brief a manner as possible. Never exceed 200 words.
- (9) Two spaces below your synopsis, and in the center of the sheet, write the word "Characters."
- (10) Below this title write the name, and a very short description of the characters. Only a few words of description is necessary, just enough to explain their relation to the play. Each character should be started on a separate line.
- (11) Under the list of characters give the number of scenes in the play, the location of each scene (the "locale"), and whether they are to be interiors or exteriors.
- (12) Begin the scenario proper on a new sheet, leaving a space of about one inch and a half at the top and a left hand margin of the same width. The margin should be left clear for the scene numbers, such as SCENE I, SCENE II, etc.
- (13) Always use Roman numerals for the scenes.
- (14) Subtitles should either be written even with the left hand edge of the text, or in the center of the sheet. The subtitles should always be capitalized so that they may readily be distinguished from the text.
- (15) Number all of your pages.
- (16) Pin the pages securely together.
- (17) Never roll your manuscript, for this makes it inconvenient to handle.
- (18) When submitting a manuscript always enclose sufficient postage for its return.
- (19) If you have any comments to make, write them on a separate sheet of paper. Make them brief.
- (20) If a scenario has been returned by one maker, re-write it before sending it out again. Soiled copy stands a poor chance with the next producer, for it is self-evident that it has been rejected at least once during its career.
- (21) Don't submit short stories, or matter in story form. Analyze the action and motive of every character.
- (22) Don't write dialogues for the characters.
- (23) Keep a copy of every scenario that you write, for the original manuscript may be lost in its wanderings.
- (24) Don't submit the same scenario to two manufacturers at the same time.
- (25) Number your scenes, and remember that every time that the surroundings or "locales" are changed you must have a new scene and a new subtitle. In moving picture plays a "scene" is the view taken at a single setting of the camera.
- (26) Never leave your characters on the stage at the close of one scene, and then show them "discovered" at the beginning of the next. Have them leave before the end of the first scene, and then enter at the next.
- (27) Don't attempt a play that will be likely to prove unpopular with some particular class of people. Avoid religious controversies, strikes, political feuds, etc.

The following scenario will give an idea as to the

form of manuscript that is to be submitted to the manufacturer, showing the characters, locale, arrangement of subtitles, etc. Being merely a form of procedure, no attempt has been made to have it of any particular interest or play value.

John J. Murphy, 1008 Leland Avenue, Chicago, Ill.

(Submitted at your usual rates.)

"A STORY OF THE RAIL MILLS."

SYNOPSIS.

A mill owner, Alton Thomas, buys out one of his smaller rivals in order to control a certain class of steel. After the purchase Thomas discharges all of the former employees of his rival except the superintendent, the chemist, and the melter, who alone possess the secret of the steel. All of the old hands are replaced by men from the Thomas plant.

Among those discharged is the son of the superintendent, who unjustly accuses his father of causing his dismissal and in revenge threatens to sell the steel formula to Thomas unless he is reinstated. Fortunately for the father, the son does not know that the process of melting, which he does not understand is of as much importance as the formulae, etc., etc., etc.

CHARACTERS.

Alton Thomas, the new owner of the mill.
 James McDonald, the superintendent.
 Charles McDonald, son of the superintendent.
 Bill McPherson, the open hearth melter.
 Otto Meyer, a typical nervous German chemist (comedy).
 Robert Edsall, former owner of the mill.
 Hearth men, charging machine and crane operators, ingot strippers, laborers, etc.

LOCALE.

The scenes may be located in any of the steel mill districts of Pennsylvania, Indiana or Illinois.

Ten scenes are required, of which all are steel mill interiors, taken preferably on the charging and pouring floors and in the chemist's "floor" coop. This offers an opportunity of introducing an interesting semi-industrial feature, showing one stage of steel manufacture.

With the exception of Edsall and Thomas, who wear business suits of good quality, the rest of the characters wear old rough clothes. To add a realistic touch to the scenes, the lower parts of the laborers' bodies should be wrapped with burlap bandages, commonly used as a protection against the heat.

SCENE I.—Subtitle: "McDonald Warns the Melter."

Charging Floor. McPherson is directing a furnace charge. Charging machine in the foreground. Superintendent runs up the aisle, taps McPherson on the shoulder and hands him a letter. Mac reads.

Subtitle: (Letter Form).

"Dear Mac:—

Negotiations were closed today. Thomas will assume charge next week. McPherson and yourself will retain your old positions.

EDSALL."

Both men appear to be greatly surprised and troubled. McDonald indicates that great secrecy must be observed. Orders several sacks of material to be placed in a small room at the side of furnace. Locks the door and hands keys to the melter. Melter resumes the charging operation.

SCENE II.

Chemist's laboratory. Meyer is engaged in making an analysis in the foreground. McDonald enters at right so hastily that he upsets part of the chemical apparatus. Meyer protests wildly with many uncouth gestures. Superintendent laughs and endeavors to calm the chemist, then becomes serious and shows the letter to Meyer. The chemist immediately locks up the apparatus and bolts the doors (comedy business), etc., etc.

This form while incomplete as to the story will show the method of arranging the manuscript. Nothing is left to the imagination of the producer for each movement is specified.

SELLING THE SCENARIO.

The prices paid for scenarios vary with the merit of the story, or the demand for a particular class of play. In the majority of cases, the prices range from five to thirty dollars, but in the case of exceptionally good material as much as one hundred dollars is sometimes paid.

In most cases no credit is given the author, either on the screen, or in the publicity matter, unless he happens to be a well known writer of fiction.

All of the manuscript received by the producing company is first scanned by the scenario editor or his staff of readers. The duties of the scenario editor are similar of those of an editor on a magazine. When he believes that a story has merit he submits it for the further criticism of the directors and if found to be suitable, the writer will receive word that it is accepted.

Should the scenario treat of an interesting subject and contain really new ideas, though badly written, and in poor form, it may be rewritten by the editorial staff to meet the needs of the producer. We believe however, that these cases are few and far between, and do not advise that half-cooked scenarios should be submitted with the hope that they will be straightened out by the manufacturer. The scenario department is a busy one and has but little time to devote to the rehashing of amateur efforts.

When submitting a scenario fold it twice across the page and enclose it in a stout legal size envelope. Address it to the producing company, and in the lower left hand corner write the sub-address "Scenario Department." Always be sure that enough stamps are placed on the envelope, for manuscripts that arrive at the studio with postage due are certainly not regarded in a favorable light. Enclose a fully addressed and stamped envelope for return, which should be small enough to go into the first envelope without folding.

If your story has been returned, send it to another firm immediately, and keep it moving until it has either been accepted or has gone the rounds of all the manufacturers. After a story has been rejected by everyone, look it over carefully and see if you can discover where it is wrong. If you think that you have located the trouble, rewrite it, give it another title and start it on the rounds once more. Don't be discouraged with the failure of one play, keep at it until you succeed in selling. We learn principally through our failures. It is impossible to be a good scenario writer without a very considerable amount of practice.

Lists of the producing companies may be had from the advertising pages of the motion picture trade journals. Remember that really good comedies are the rarest and most valuable material on the motion picture market.

CHAPTER V. THE THEATER.

Unlike the "legitimate" theater, the average motion picture theater is a purely local affair, drawing the greater part of its patronage from the residents, business men, or transients passing through its immediate vicinity. For this reason the prospective owner of the theater should make a careful study of the character of the neighborhood to determine their probable likes and dislikes rather than to start out with some predetermined policy without regard to the characteristics of his patrons. Shows that are to be located in residential districts, which cater principally to women and children, require a different program and arrangement than those located in the business section of the city. A show in the business section of the town might prove a success with a saloon on either side of it, but such a location would be rather risky in the residence districts.

While many shows have proven successful on side streets and out of the usual line of traffic, due to the steady patronage drawn by an excellent show, it will usually be found a slow and difficult process to build up this clientele compared to the ease with which a theater

is filled on the more prominent thoroughfares. Transients do not require the attention and special inducements that must be offered to the constant patrons, especially in cases where there are competing theaters. Neighborhood shows, especially those patronized prin-



Fig. 42. Typical Theater Front.

cipally by children, must have a daily change of films or suffer a loss in attendance.

Locations in the vicinity of schools or churches are usually to be looked upon with suspicion, owing to the frequent "crusades" organized against the motion-picture shows by the notoriety-seeking politicians and clergy. In some cities there are ordinances regulating the location of picture shows in regard to the schools and churches, and the investigator would do well to look up this matter before negotiating for a lease. Similar regulations sometimes govern the proximity to parks or boulevards.

In new territory where there are no theaters, practically the only method of estimating the probable attendance is that used by the street car and interurban railroad companies, that is by counting the people passing the proposed location and dividing this number by a suitable factor, determined by experiment on other sites. This count should be made every day for a week during the time that the theater would be open, and should not be made during holidays or other times of unusual activity. The factor, or number by which the total is divided depends upon the location, the time of day, and upon the general character of the town, and varies anywhere from eight to twenty-five; that is, under ordinary circumstances, from one out of eight to one out of twenty-five of the passers-by can be depended on to enter the show.

At night, in the residential districts, this number will be from eight to ten. In mill towns having shops that run day and night the same number will probably hold true between the hours of two and five o'clock and between seven and nine in the evening. Saturday afternoons and evenings hold to the same figure in nearly any location. The purely shopping districts, while showing a smaller percentage, have the advantage of having a greater number of people passing, which of course brings the net to a considerable figure, a fair average for the factor being from ten to fifteen, between the hours of one and seven.

When there are picture shows near the site of the

proposed show the matter of estimating is much simplified, for one can accurately judge conditions by taking the actual count of persons entering the show and also by the bill offered to the locality. It has been the experience of the writer that competition in a given neighborhood really increased the attendance of the first show instead of diminishing it, and that with equal conditions the second show soon reached the attendance of the first. From what I have been able to discover this was due to the fact that a man and his family could obtain nearly a full evening's entertainment for a few cents by attending both shows, where he would not take the trouble to go to a show lasting only a short time. Should one show conflict with another in a neighborhood having a population of over five thousand, there is certain to be some fault with the program, the management, or the appearance of the unsuccessful show.

Should there be one unsuccessful show in a neighborhood that is large enough and prosperous enough to support it, it should be carefully examined for faults by the owner of the prospective theater so that he can avoid the same errors. He should note the color and decorations of the front, the arrangement of the advertising "heralds," the comfort of the seating, the ventilation and the courtesy of the cashier and manager. Next, but not least, he should note the character and condition of the films and the steadiness of the projection. If the theater in question has a sloppy, untidy front, plastered with old bills arranged in a haphazard manner, or if it has a dirty and odorous interior and uncomfortable seats, he has probably discovered one of the principal reasons why the theater is not patronized by the better class of people in the neighborhood. The solution of the difficulty is obvious.

Scratched or "rainy" films, that jiggle and jump on the screen, and frequent intermission for repairs to the film or machine, disgust the average picture show patron,



Fig. 43. An Odd Type of Theater Front.

who will probably never repeat his first visit. If the pictures are clean and the projection comparatively steady note whether the subject of the plays please or displease the audience, or whether the music is up to the usual standard. While making the count of the patrons see how frequently the films and songs are changed, possibly

they are not changed often enough. With two adjacent shows, the matter of estimate is made much easier, for then one can compare the successful show with the failure and determine what is required by that particular locality.

It is stated by several authorities that a town of one thousand should pay from \$35.00 to \$50.00 per week into the ticket office, which is the same thing as multiplying the census population by 0.05. This checks very closely with the conditions in Chicago, where 400 picture shows serve a little over two million people.

When the theoretical count is checked, approximately, with the count of some theater in the locality, the expenditure necessary for building the theater and the running expenses should be considered. The rent and pay-roll are among the most important factors in well settled communities, and the prospective owner should carefully examine into these features of the expense. The current taken by the projector generally runs second in expense to those mentioned.

STARTING THE THEATER.

Before starting actual work on the theater, the builder should become thoroughly familiar with the city ordinances governing the fire risks, form of exits, etc. In addition he should carefully study the requirements of the National Board of Fire Underwriters in regard to the wiring and fireproofing of the operator's booth. In the larger cities the ordinances are very rigid in regard to the arrangement and the seating, and the smallest deviation from the prescribed construction is likely to cost the builder quite a sum of money in alterations.

In selecting a store building for a motion picture theater it should be remembered that the ceiling should be high enough to accommodate the operator's booth over the entrance and still leave head room enough so that the audience can enter without stooping. The booth should be high enough so that the light passing from the projector to the screen will not be interrupted by persons passing down the aisles to the seats. A sloping floor should be laid over the original floor of the store, so that people occupying the rear seats may have a clear view of the screen and stage. As the high portion of the false floor is in the rear of the theater and directly under the operator's booth, plenty of clearance should be allowed at this point.

As the highest part of the false floor lies from eight to ten feet back from the building line and is higher than the sidewalk line, it should be connected with the sidewalk by another floor that slopes in the opposite direction. Steps should never be used from the entrance to the sidewalk in any case, because of the danger in entering the theater in the dark and because of the danger in case of fire. They are prohibited in the majority of cities for the latter reason. The most comfortable slope for the main floor is one in eight, or a rise of one foot in the vertical to two horizontally.

The slope in the front of the house terminates at the stage, the latter being from three feet to four feet above the floor level. The lower edge of the screen is usually arranged so that it comes a few inches above the floor of the stage, or so that it may easily be seen by the occupants of the front seats. When the seats are ordered they should be specified for the sloping floor and the amount of the slope should also be given in the instructions. The first row of seats in front of the stage is usually set level, as this arrangement raises the line of sight and is more comfortable in looking over the front edge of the stage.

In cases where the ordinances require the upper end

of the floor to be level with the side walk, it will be necessary to pull up the floor and cut through the joists, an expensive operation. With the ordinary store-room a raised floor can be constructed by placing a few trestles across the room that gradually decrease in height from the street end of the house to the stage. Joists are laid on the trestles and the flooring is nailed to the joists.

When converting an ordinary store room into a motion picture theater it is usual to remove the original glass front and its framing and install a wall a few feet back from the building line in which is placed the ticket seller's booth. On either side of the booth are placed the entrance and exit doors, which may be either of the single or double swing variety. The operator's booth is fastened inside of this wall, and a ventilation hole is pierced through it somewhere above the ticket booth, so that the operator may have a little chance at the cool, fresh air. The distance of the wall from the sidewalk line depends greatly upon the size of the theater, it being advisable to devote as much space as can be spared for this lobby, so that the patrons that are waiting for admission to the next show can be kept off the sidewalk. In the smaller shows it is seldom possible to devote more than six feet for this space, as more would seriously reduce the seating capacity.

The character of the doors and their fastenings is generally regulated by ordinance in the larger cities, both doors usually being required to open outwards so that in case of fire they would be opened automatically by the pushing of the crowd. To prevent the crowd from entering the exit door it is usually of the single swing pattern, opening outwardly, and is not provided with hand holds on the outside. The entrance door is almost invariably of the double swing type. High partitions are placed opposite and about four feet back of both doors, the width being slightly greater than the width of the door, so that they will prevent lights in the street from being thrown on the screen. In some cases these walls are about six feet high, with a four foot curtain of heavy material carried on the top.

Either at the entrance door or between the entrance door and the aisle, is a chain or a movable bar that can be used to hold the incoming patrons until there is a vacant seat, or to prevent them from interfering with those passing out at the end of the show. The ticket taker is located at this point, and his position should be arranged so that he not only controls the entrance passage but has a free view of the aisle as well.

As the operating booth is usually located over the entrance passage, in the smaller theaters, the floor of the booth should be at least seven feet above the main floor so that there is plenty of head room for those passing through the door. This booth may be either erected over the ticket seller's booth, forming a second story of the latter, or it may be an independent structure erected upon the wall and posts extending over the passage and into the partition. Every city requires an absolutely fire-proof booth built either of sheet iron or a combination of sheet iron and asbestos, so that a film fire will be confined to the booth, at least until the audience has had time to escape. Entrance is had to the booth through a ladder, placed in a convenient place where it will not interfere with the audience or obstruct the passageways.

The booth should be at least six feet by seven, or preferably eight, for a single projector, and not less than eighteen square feet should be added for each additional machine. The height should not be less than six feet and preferably seven so as to allow a little air space over the

operator's head. If the booth is sheathed with metal it should either be insulated, or the inside plastered, so that an accidental contact with a wire would not cause a fire because of a short circuit. Asbestos forms an ideal lining, as it is both fireproof and an insulating material.

A fixed booth should have a fireproof flue leading from the booth to the outside air, in case there is not sufficient window opening to obtain fresh air, this flue being furnished with a mechanically or electrically operated fan. The fresh air in this case should enter through small screened openings, at a point near the bottom of the booth through which the fan could draw at least 200 cubic feet of air per minute for each machine. These small openings, entering the theater proper, will aid greatly in ventilating the entire building.

On the auditorium side of the operator's booth there should be two openings, one for the projection of the picture, and the other for the operator so that he can view the image on the screen. All of these openings in the booth should be equipped with steel drop doors, fitted with fusible links, so that in case of fire in the booth, the doors would be automatically dropped by the melting of the links. No opening should be unguarded by fireproof shutters. The door through which the operator has access to the booth should be provided with an automatic catch so that it will remain closed when the booth is in use. Only sheet iron fire doors should be used.

As all film repairs and rewinding should be done outside of the booth, a separate booth is often provided for this purpose, this being fireproof as well as the operating booth. If this is not possible the rewinding must be done in the operating booth, never in the auditorium.

The chairs can either be fastened individually to the floor or fastened together in rows, in the latter case at least three of the chairs should be fastened together. The chairs should preferably be of the opera type, which can be furnished at a comparatively small cost, and be not less than 32 inches from back to back and not less than 18 inches in width. The chair arrangement should be such that there is not less than $4\frac{1}{2}$ square feet of floor surface for each occupant, to insure proper ventilation and to prevent overcrowding. No aisles should be less than three feet in width nor should the total aisle space be less than ten feet in width, for shows up to 500 capacity. This aisle width (total in case of more than one aisle) should be increased one foot for every fifty occupants in excess of 600. Fire exits should not be less than three feet in the clear.

When balconies are used they should never seat in excess of one-third of the total capacity of the theater, and should have exits leading direct to the street or alley, so that, in case of fire, the occupants of the gallery will not interfere with the exit of those on the main floor. The exits from the balcony or main floor should be not less than five feet in width, and the stairs leading from a balcony seating 150 should not be less than ten feet in width. The latter should be increased by one foot in width for every increase of fifty persons over 150.

(To Be Continued.)

American Plant Increases Capacity

The capacity of the drying room of the American Film Manufacturing Company has been increased to twice what it formerly was. This was necessitated by the large and steady increase in business during the past several months. Other improvements are also being installed so as to insure an even better photographic quality than has heretofore been deemed possible.

Motography's Gallery of Picture Players

A NNA QUIRENTIA NILSSON is one of the pretty girls seen in the Kalem pictures which come from Jacksonville, Fla. Sweden is the land of Miss Nilsson's birth and Stockholm and Paris the cities of her education.



Anna Nilsson.

When she was very young, Miss Anna discovered she had talent as a painter and later, by designing exclusive gowns for a Parisian firm, earned two years of study in Paris. Tales of New York and its bigness appealed to her and she came, serving as a model for magazine illustrations for her friends and obtaining dramatic experience with a summer stock company meanwhile. Then, one day, as a friend of one of the players, she accompanied the Kalem party which was to produce "The Engineer's Daughter." When word was received that the leading lady was ill and could not be present, Miss Nilsson offered her services, with the result that the Kalem people offered her a contract.

CARLYLE BLACKWELL, to become a Kalem leading man had to qualify as to a "striking personality and good looks; being athletic, versatile, of superior intelligence and thoroughly schooled in dramatic and motion picture work." And he did.



Carlyle Blackwell.

The company at Glendale, Cal., obtained Mr. Blackwell's services and for some time Alice Joyce played opposite him. It is a year and a half since he became a Kalemite and during that time his unshakable nerve has enabled him to enact many deeds of strenuous heroism. Between times he enjoys mild recreation by dashing madly through the state in his motorcar or on his motorcycle and has thus earned for himself the title of "Speed King." In odd moments, when motoring doesn't happen to appeal, he studies. In a recent production he and his high-powered motorcycle provided a number of thrills. Of late, character work has been his especial study.

GUY COOMBS' work, both in pictures and on the stage, was the "open sesame" for his taking leading man honors with the Kalem company at Jacksonville, Fla. He started life in Washington, D. C., and made a rapid climb into prominence through his splendid work with noted people. Mrs. Fiske's "Becky Sharp" gave him a name and two years later he was picked by Joseph Jefferson as his leading man; the friendship between them was a personal one and Mr. Coombs has touching memories of the last performance in which the noted comedian played, one year before his death.



Guy Coombs.

Henry Arthur Jones, author of "Mrs. Dane's Defense," chose the now well-known Guy to play the lead in that play. Then followed leads with James K. Hackett in three productions and with Wilton Lackey; he was featured by Louis Mann and Charlotte Walker, his last stage appearance being with Miss Walker.

MARIAN COOPER looks out upon the world with large dreamy eyes that belie her ability to swim, dive, shoot and ride with a fearlessness that has put many a thrill into Kalem pictures. Also, she is an expert in the use of boxing gloves and spends her spare time in the pretty spots of Jacksonville, Fla., with her sketching outfit. And Miss Cooper is only eighteen years old. She was born in Baltimore and gained much of her theatrical experience in school plays. But to see her in the role of a southern heroine, as in the spectacular production "The Battle of Pottsburg Bridge," in which her role is a most daring one, one would pronounce her a graduate of the legitimate stage. Her charming personality has made Miss Cooper a favorite with all the players and the public will find her a most likeable ingenue in some forthcoming release. A new comer in the Kalem ranks is Miss Cooper, but one whose popularity is growing.



Marian Cooper.

K. and E. With Biograph

Following the announcement that Klaw and Erlanger had decided to enter the moving picture field the theatrical managers have formed a \$500,000 corporation and entered into an agreement with the Biograph Company for a long term of years, says the *New York Sun*.

The Biograph Company is the oldest moving picture corporation now in the business. It has been in existence since 1896. The company's studios in The Bronx, between Prospect and Marmion avenues and 175th and 176th streets, occupy twenty-six city lots. In these studios is the biggest moving picture equipment in America and probably in the world.

The new organization, the Protective Film Company, has obtained the exclusive right to produce nearly 400 plays in moving pictures. Rehearsals for these films will be begun next week. More than 600 people will be employed. The company will begin releasing its films about October 1.

Marcus Loew has entered into arrangements to have all of his theaters, numbering nearly fifty, supplied with this service, and the Jones, Linick & Schaefer Company of Chicago and Carl Hoblitzell, manager of the Texas circuit of moving pictures, have also arranged to take the films.

Six stage managers and six companies of players will be used in the production of the pictures.

Among the first plays that will be produced are "Seven Days," "Thelma," "The Three Guardsmen," "The Round Up," "A Japanese Nightingale," "The Liberty Belles," "The Pink Lady," "Broadway After Dark," "Divorcons," "Dr. Jekyll and Mr. Hyde," "Mamzelle," "The Devil," "Strongheart," "Peer Gynt," "St. Elmo," "The Land of the Midnight Sun," "Rebecca of Sunnybrook Farm" and the Rogers Brothers' series of comedies, including "In Harvard," "In Berlin," "In London," "In Paris" and "In Central Park."

The offices of the new organization will be in the Bronx, near the Biograph studios.

A. E. Erlanger will be the managing director of the new enterprise and Marc Klaw president.

Empire Films Coming

Beginning September 1 the New York Motion Picture Company, which now produces Kay-Bee, Broncho and Keystone films, will release Empire films. This is a new brand which will be produced by the New York Motion Picture Company in accordance with its contract with the Mutual Film Corporation, made several weeks ago, by the terms of which the present output of six reels is to be increased to twelve reels. Under the Empire brand one two-reel film will be released a week. The other four reels a week, which must be on the Mutual program by the first of the year, will be added one or two reels at a time.

Empire pictures will be Puritan and naval subjects. The New York Motion Picture Company has made several very spectacular Puritan costume pictures, many of them of great historical value, which will go under the new name. The naval pictures are expected to attract much

attention. In the field of spectacular pictures the New York Motion Picture Company ranks among the foremost producers, and the naval pictures will give Kessel and Bauman a chance to live up to if not increase their reputation. It is said that all the available hulls on the Pacific Coast have been bought for use in the pictures, and that sea battles will give a new variety of "punch" to the new brand.

Irving Cummings a Real Hero

For the first time in his life Irving Cummings of the Reliance Company enjoyed the sensation of being a real hero instead of a make-believe one, when he was carried off of the baseball grounds at Lenox Oval, New York, on the shoulders of a group of cheering rooters at the close of the Reliance-Pathe baseball game. The game was a hard fought one from start to finish and at the closing

ESSANAY

AUGUSTUS CARNEY (CAROL TICE)

WILLIAM BARRY

CHAE MITCHELL

RUTH STONEHOUSE

RICHARD BOLZ

HARRY NORTON

EVELYN SELBIE

VIRGINIA AMES

CLARA SMITH

MARGARET JOSLYN

RICHARD C. TRAVERS

IVOR WATSON

RUTH AARHNEY

LOUIS THEUER

ELEANOR KAHN

THOMAS SHIRLEY

MARGARET MELIN

DORIS MITCHELL

JOHN DEVEREAUX

JUANITA DALMOREZ

BRYANT WASHBURN

HARRY TODD

half of the ninth inning Cummings found himself in the position that every healthy American boy has placed himself in dozens of times during his happy daydreams, as he sprawled on his back under a tree on a warm summer afternoon. The score was a tie; two men were out, there was a man on third base; and two strikes and three balls had been called by the umpire. The noise in the bleachers had given place to a breathless silence and every eye was on this hero of a thousand desperate situations in moving pictures, but not one little scene in real life. Time and again the same eyes that rested on Cummings, the ball-player, had seen Cummings, the actor, overcome what seemed like unsurmountable difficulties, and save the leading-lady from certain death. No matter how dark and stormy the night he had never failed to say "Hawkshaw, the detective" at the psychological moment. Would he fail them, now? Lefty Miller, the Pathe pitcher, gave an affirmative nod to the man in the

mask and the ball sped through the air. The picture hero made a mighty swing, bat met ball with a sharp crack that sounded like a rifle shot, and the result was a near-riot. Nobody looked for the ball. "Skinny Shaner" is probably warming up his team with it in some up-town vacant lot—but Irving Cummings knows how it feels to be a real hero.

New Essanay Studio Opened

On Monday evening, June 2, the new Essanay studio at Niles, California, was informally opened. Mr. G. M. Anderson and all the members of the western stock company received the invited guests, consisting of prominent business men of Niles and San Francisco. The speech by Mr. Anderson was enthusiastically received and gave the cue for the festivities to begin. Dancing, interspersed with gallons of refreshments (grape juice), comprised the evening's enjoyment. Monday, June 9, was moving day for the Essanay western company, and everything from pins and needles to auto trucks, was moved into the new studio. On Wednesday, Director Ingraham initiated the new plant with its first picture. The building is equipped with every improvement necessary for producing the sort of pictures that this firm turns out.

The Lubin Studio at Los Angeles

The western branch of the Lubin Manufacturing Company is located at 4550 Pasadena avenue, Los Angeles, California. The studio is beautifully situated and combines with attractive environment, accessibility to a marked degree. The buildings are located upon a beautiful, well kept plot of ground 150x450 feet, which presents all the picturesque beauty and variety of coloring usually found in California gardens. In the rear a large stage, 80 feet square, around which is grouped a commodious "prop" room, a wardrobe room, a scene dock, a paint bridge, etc., supplies the facilities for the interior sets. Adjacent to this are the stables and corrals, where the horses, saddles and equestrian equipment are kept. In front is a large and handsomely furnished building of the Colonial type which furnishes quarters for offices, dressing rooms, green room, etc. All in all, it is one of the most attractive and best arranged studios in Los Angeles, and the Lubin company has been complimented upon its attractive and business-like arrangement. In the rear of the studio are the tracks of the Salt Lake Route. An attractive private station has been built there, affording facilities for the arrival and departure of characters by train in the photoplays. The studio has been named "Lowry," in honor of Mr. I. M. Lowry, general manager of the firm.

"The Code of the U. S. A." release of July 3, is one of the most thrilling and sensational pictures yet produced by the Pilot company. In this picture the burning of an old mill and the escape of George Morgan from the flames is a thriller. George escaped but got his ears and face scorched.

The Reliance-Lubin baseball game recently ended by a cloudburst was played off on July 5.

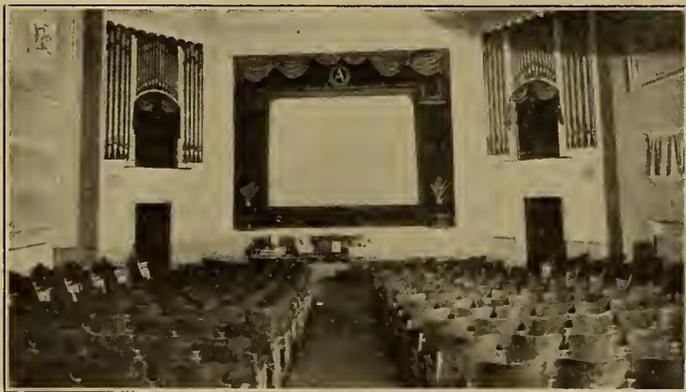


Butte Has Ideal Theater

An interior view of Butte, Montana's, latest and best motion picture theater, the American, is shown herewith. This house, which cost over \$90,000 to erect and which rose from the foundation, complete in every detail, in exactly eighty-five days, thereby breaking all building records of Butte, is indeed a modern temple of the silent drama of which the Montana Amusement Company, its owners, have a right to feel justly proud.

Nothing but a visit to the new theater can emphasize its many splendors, the lavish equipment and scientific construction. It was built with an eye to the safety and convenience of patrons, as well as to beauty. From the Mexican onyx front with its mirrored canopy to the velour draped stage with hangings costing more than \$1,000 no expense has been spared either in the construction of the theater or its equipment.

Seats have been provided for 1,000 persons, although the size of the theater would have permitted installation of 300 more. The idea was to make the house



as comfortable as possible and to arrange the seats so that no one's view would be obstructed.

The theater is all of steel and concrete construction. There are eight hundred and twenty-five electric lights in the building, the greater number of which are in use while the picture is on the screen. One visit is not sufficient to appreciate all of the splendors, comforts and conveniences of the new theater. For instance, on the first visit one is not apt to discover that just to the right of the foyer there is a pretty little room where baby carriages may be checked, with a matron in charge to look after the babies. The officers of the Montana Amusement Company are Frank T. Bailey, president; George Grombacher, secretary-treasurer; and William Cutts, general manager.

State Rights Withdrawn

The demand for "One Hundred Years of Mormonism" from leading theaters, has decided H. M. Russell, to suspend sales of state rights, and continue the exploitation of this picture in the East, upon the same basis that is cleaning up big money in the West. Offices have been opened at 220 West 42nd street, New York City and Ernest Shipman, well known to theatrical managers throughout the country, placed in charge of the bookings. Mr. Shipman has deferred his trip abroad for a few weeks and will arrange the routes of the various companies, remain for third annual convention, the week of July 7, and then go to London in the interests of his other enterprises. No time will be lost in booking the various routes for the Mormon picture, and managers with desirable open time should communicate at once.

Just A Moment Please

The manager and the operator were having an argument about the age of electricity and the operator clinched the decision by saying, "Why, man, electricity is as old as the hills! Didn't Noah make the ark light on Mount Ararat? Of course he did."

The engine shaft of a picture theater in the Midlands suddenly snapped the other evening, says *The Kinematograph and Lantern Weekly*, and consequently the performance had, for the time being, to be suspended. Incidentally it is worth noting that one of the films in the program was "It's Never Too Late to Mend."

Bert Ennis, of the New York Motion Picture Company, has a stenog. who in the latest press sheet re "The Battle of Gettysburg," placidly asserts that "The silent audience broke into cheering and tumultuous applause."

Funny, isn't it, the way things disappeared from the Universal offices during the recent rumpus. Perhaps not so surprising, after all, however, when we recall that one of those present was Howard Thurston, the famous magician. We don't mean to insinuate anything, but don't magicians generally make stuff disappear?

Some of these millionaire exhibitors will probably be interested in noting that this new income tax they are talking about sticking on us provides for a fair-sized exemption for each baby. Have you any little exemptions in your home?

IT MUST BE A FUNNY ONE.

An exhibitor down in Princeton, Indiana, advertises the film, "Frau Van Wrinkle's Crullers" as "A comical comedy, full of laughing."

We judge from a recent communication of Prexie Neff that the coming convention and exposition is going to be some regular show. And at that, we guess it is.

OUR BURG.

Stan Twist, Don Meany and Omer Doud have been awful busy the past week about something. We don't know just what's doing, but feel safe in saying that the boys are getting ready to pull something big. Al Greenland has got himself a new job and expects to see a lot of new scenery during the next few months. Good luck Al.

Phil. Solomon, who put the feat in Warner's Features has invited Ye Ed. to a private Xhibition of "Theodora" next wk. Thanks, Phil, we'll be there.

Chas. VerHalen is also working for a new boss. Here's how, Chas. Gosh, but it was hot last wk. Ye Ed. lost bout six pounds and don't believe the well known Hades can be much worse than Our Village was. Even The Goat had his collar off and kept on the shady side of his pasture.

SCENARIOS THAT ANYONE CAN WRITE.

We had thought about outlining a plot for a feature film this week, but the Itala company has copped our stuff. Clymer sends in a press sheet telling how the hero of his latest feature rolls himself up in a big snowball and then dashes down an Alpine mountain side at express speed. The ball rolls into a creek and dissolves. The hero then grabs hold of a pulley running between two mountain peaks and makes a slide for life that makes your hair stand on end. In the finish he arrives at the church in time to spoil the wedding and win the girl for himself. Gee, we couldn't think of a better one than that if we tried a week. Ain't it a corker?

WHAT'S THE USE?

Sir:—You may, if you care to, pull a wheeze over the fact that an exhibitor in our neighborhood announces three films with the following titles: "Two Little Kittens," "The Yarn of the Nancy Belle," "An Infernal Tangle."

We're going to establish a side track for time-worn, moss-grown phrases which have been worked overtime and need a rest. The first one being run off the main line is "The motion picture industry is still in its infancy." The switch is still open, so if any of you have phrases to put on The Side Track, come on with 'em now.

"Why in Three Parts?" reads a banier over a local theater.

We'll bite. Why?

Maybe two would have been enough.

N. G. C.

Truth In The Wilderness

Taken Against Superb Backgrounds

SUPERB scenic backgrounds make American's "Truth in the Wilderness," the two reel release of the "Flying A" Company for July 14, a feature that will be long remembered by all who witness it.

This multiple reel subject is one of the first pictures to come from Lorimer Johnston, the American's new director, and certainly sets a high standard. The story of the stirring drama is laid partly in Chicago and partly in a Mexican mining camp, thus giving an opportunity for both some striking scenes in the gardens and grounds of a millionaire's city home, and also for some views of the tropics, that are splendidly photographed.

Warren Kerrigan plays the principal male role and is ably assisted by Vivian Rich and Charlotte Burton. Other popular American players seen in the picture are Louise Lester, Jack Richardson and George Periolat.

The story opens in the office of the president of a huge mining company, where Bruce Willard is employed. Bruce has just asked for a raise and an opportunity to work up to a more responsible position. The president not only offers him the raise in salary, but tells him he is to be sent to take charge of the Mexican mine, and if he makes good at the end of two years assures him he will be given a substantial interest in the company.

Young Willard hastens to the home of his sweetheart, Helen Courtney, a society butterfly, and secures her promise to await his return to become his wife. After Bruce has left for Mexico, however, we learn that Helen's choice is not that of her mother, and the girl is finally persuaded to bestow her love upon one George Scott, a wealthy but aged gentleman.

Meanwhile Willard has reached Mexico and the locality of the mine. He has scarcely taken charge of affairs until he discovers that something is seriously wrong, as the daily talley sheets prove that a large amount of the ore which is reported raised to the top of



Scene from "Truth in the Wilderness."

the main shaft, disappears between that point and the loading platform. He sets himself to discover the cause of the shortage in ore and is aided in this work by Mary, the daughter of the camp bartender, who has been deeply smitten by the manly charms of the handsome Bruce.

The young man has, however, been far too busy attending to his duties and with his thoughts of Helen, to pay much attention to Mary, though his every glance at her and his every kindly or sympathetic act have meant a thrill of joy for the lonely girl.

One day Mary sees Miguel, the Mexican foreman



Scene from "Truth in the Wilderness."

of the mine, and Jose, another Mexican, driving some heavily laden burros along a path which leads up to a little hut, so screened as to be almost invisible from the nearby roadway. She follows and watches the men unload the heavy packs and drag them within the hut.

Her suspicions aroused by this action of the Mexicans, Mary investigates further, upon the departure of the men, and finally, obtaining entrance to the hut, discovers that the bags contain silver ore, thus proving the thieves to be none other than Miguel, the foreman, and Jose, his humble satellite.

Mary hastens to Bruce with the information she has obtained, and the young superintendent in paying off the men, dismisses both Miguel and Jose. Later he follows the ore thieves to their lonely hut and opens fire upon them, when they refuse to return the ore. The revolver battle which follows is highly spectacular and finally the hut is set afire, thus forcing the Mexicans into the open. Bruce, slightly wounded, staggers away, after having seen Miguel expire as a result of the long continued gun-play.

Following a report of the capture and death of the ore thieves, Bruce receives word from the president of the company that he has "more than made good," and is called back to Chicago. Joyfully Willard packs his belongings and prepares to return to his sweetheart, whom he still believes to be loyally awaiting him. Mary's heart-strings are torn when she discovers that Bruce cares for another and is going away almost without saying "Good-bye."

Arrived in Chicago, Willard is astonished to find that Helen has engaged herself to Scott, who is more than twice her own age. Scott and Willard meet and, naturally, each is jealous of the other. Helen, highly pleased over Bruce's complete success, is inclined to give up Scott and return to her first love, but Bruce, his

heart broken by her fickleness, casts her away from him and leaves in a towering rage.

Reporting back at the office of the mining company he asks to be permitted to continue as superintendent of the Mexican mine and with a heavy heart boards a train which will take him back to Mexico.

Upon his return, he finds Mary grieving over the



Scene from "Tom Blake's Redemption."

death of her father and now more lonesome than ever before. The gift of a cluster of wild flowers pleases Bruce mightily, and swept by a passion which he scarcely comprehends, Willard seizes the girl in his arms and kisses her. Mary then gives way to her emotions and tells Bruce how madly she has loved him since his first coming to the mine and how heart-broken she has been during his absence.

Bruce, now thoroughly aware that he is in love, head over heels, cuddles Mary in his strong arms and assures her that they will never be separated again.

As stated in an earlier paragraph, the story is convincingly acted by a great number of the popular American players and the backgrounds of the scenes showing Helen's home in Chicago are strikingly beautiful. "Truth in the Wilderness" is certain to be hailed by the exhibitors as a feature well worth booking.

On July 24 a single reel subject entitled "Tom Blake's Redemption" will be released by the American Company which is a subject quite out of the ordinary for the American to produce, as it is a railroad story. Warren Kerrigan will be seen as a locomotive engineer and many of the scenes are taken aboard a speeding train. The attempted hold-up of the limited and views from the observation platform of the president's car are among the scenes which make this single reel subject a real thriller. The "Flying A" players and director are to be congratulated upon the clever manner in which they have presented a subject so far from the usual type of their past releases. Evidently the American is fully prepared to produce most any sort of story, and one can look for a wide variety of subjects in future releases.

Essanay Leading Lady To Marry

Ruth Stonehouse has succumbed to the little love-god and is going to give up film work for house-wifely activities in a honey-moon flat where she can have a window box on the back porch and—if it is at all possible in

connection with a very modern flat—a tiny garden and some round, fluffy chickens, little ones. "They're so cute," Miss Ruth explained; "we have some out at the studio and I could look at them all day."

"Ruth—come here," signalled V. R. Day through a small aperture in the door of the Essanay theater, where Miss Ruth had dropped in to see pictures; it was exhibitors' day. Miss Ruth disappeared into the hall and shortly a big man addressed the exhibitors to the effect that one of Essanay's delightful little leading ladies was present and would speak to them for a minute, and when Miss Ruth appeared everybody applauded and she smiled and said:

"I'm awfully glad to meet you and hope I've pleased you with my work. I've always tried to appear natural, in my acting, and have done my best and if you don't like me—well, I can't help it, because I couldn't have done any better, anyhow. I—I'm going to get married pretty soon and will give up film work and—really, I've never made a speech before so—that's all." And Miss Ruth escaped out into the hall and into the back of the theater by another door, while the exhibitors clapped and a fat lady exhibitor who had come late because, as she explained to those nearest her, she had eaten a real lunch, asked "That Stonehouse?" and on being assured that it was, remarked, "A sweet child!"

"How'd it sound?" whispered Miss Ruth as she dropped into the chair over the back of which her coat was spread. "Did my voice shake? That's funny, for it felt so wiggledy—and my face is so hot. Yes, I'm going to be married soon, but not right away."

The "New Majestics"

C. J. Hite has finally completed the organization of his "New Majestic" acting company. The roster of principal players is: Fred Mace, Marguerite Loveridge, William Garwood, Francelia Billington, Lamer Johnstone, Ann Drew, Ernest Joy, Dick Cummings. Of these, Mace was with Biograph and Keystone, Miss Loveridge with Biograph and Kinemacolor, Joy with Kinemacolor, Garwood and Miss Drew with Thanhouser, Johnstone with Eclair, and Cummings and Miss Billington are in the "new faces" division.

Kathlyn Williams in Animal Dramas

Kathlyn Williams, the intrepid leading woman of the Pacific Coast studios of the Selig Polyscope Company, was the first motion picture star to appear in photoplays which utilized wild animals in their telling. Her reputation for work with the treacherous animals became so universal that the Selig Company was forced to take her out of these roles for a time because of the fact that many fans believed her to be an animal trainer rather than an actress. After performing the role of the Boer girl in "Lost in the Jungle," in which she was injured, when a leopard leaped upon her, she became known as "the fearless one." The cognomen has clung to her, ever since and so many have been the requests, to again see "the fearless one" in animal pictures, that Mr. Selig sometime ago gave his consent for her to work in a new series of jungle thrillers. The first picture of this new series has been completed and it is said to surpass all previous attempts of this character emanating from the Selig wild animal farm. It is a multiple reel subject, and if predictions are correct will be more popular than any previous film released by the house of Selig. It will be seen sometime this fall.

Of Interest to the Trade

Harry Raver Heads New Film Company

The All Star Feature Corporation, the very newest thing in the way of a feature film concern, sent in its application for a charter to the secretary of state of the State of New York on Monday, June 30. The officers of the new company are Harry R. Raver, president; Archibald Selwyn, vice president; George J. Cooke, secretary; Phillip Klein, treasurer; and Augustus Thomas, director general of all productions. The capitalization of the company is given as \$100,000.

Already the All Star Feature Corporation has secured the world's rights to the following well known and popular plays: Arizona, The Chorus Lady, The Grain of Dust, The Witching Hour, The Sporting Duchess, The Jungle, Leah Kleschna, Paid in Full, Within the Law, The Traveling Salesman, The Aviator, Colorado, Pierre of the Plains, The Arab, Lovers Lane, The Middleman, The Country Boy, The Wolf, In Missouri, The Light Eternal, Wildfire, D'Arcy of the Guards, The Brass Bowl, and a great many others are being arranged for.

New American Studio

The building and grounds of the New Mission street studio of the American Film Manufacturing Company, in Santa Barbara, California, have now taken such form that one can easily comprehend what the completed whole will be like. The last important piece of work to be started is the ornamental wall on Mission St. This is now well up and is of brick to a height of eight feet. It will later be given a coating of cement, the same as the group of buildings. In the main the following buildings are completed: administration, development plant, garage, players' dressing room and quarters, property building and carpenter shop. The foundation is in for the glass studio. The mission style has been carried forward nicely and the entire plant has a most substantial appearance, to which has been added much that is attractive. There will be a handsome roadway leading through a very ornamental arch gate. As soon as possible the grounds will be landscaped. There will be gardens, walks and arbors, the scheme being to use these bits occasionally in moving picture stories. From some points it will be possible to take unusual close-up stuff, with mission towers and similar effects and real mountains in the background. Lorimer Johnston, who has visited most of the important studios here and abroad, states that he knows of none that equals what the new American will be like when completed.

Eclectic Film Company Removes

The Eclectic Film Company, which has sprung into the lime-light with their productions of "Les Miserables," "The Mysteries of Paris" and others, have rented large and commodious quarters in the World's Tower Bldg., 110 West Fortieth St., New York City, in which they will occupy the western half of the tenth floor. The ever increasing business of the Eclectic Film Company has made the removal to larger quarters a necessity. Contrary to a notice published in another trade paper, there will be no laboratory on the new premises, which will be entirely given over to the executive offices. Special attention is being given by the Eclectic Film Company to the installation of an up-to-date, comfortable and cool

exhibition room which will be fitted with an approved system of ventilation. Local and out of town customers and friends are cordially invited to call at the new Eclectic offices where they will be made to feel at home, and be given an opportunity to view the latest productions imported from Europe.

General Film Notes

One of the most elaborate exhibits at the Exposition in the New Grand Central Palace, New York City, beginning July 7, will be made by the General Film Company. While the design of the booth has not been divulged, it is understood that it is to be something radically different from the conventional exposition construction. The booth, which is to be thirty feet long and fifteen feet deep, will be used exclusively for the reception of visiting exhibitors and the general public, the display of films, posters, banners, etc., being confined to the miniature theater for which the company has arranged. During the week evenings will be set aside for the several licensed manufacturers who have promised that their prominent players will be in attendance. Wednesday evening will be Vitagraph Night, Friday will probably be Edison Night; the others will be announced later.

George Balsden, formerly owner of the Photoplay Advertising and Specialty Company of Pittsburgh and elsewhere, and now manager of the Poster Department of the General Film Company, was in Albany recently establishing a poster branch in connection with the local distributing office.

The early part of the month the Boston poster branch was opened and has proved a great boon to exhibitors in that territory.

H. J. Cohen, formerly a special representative of the General Film Company in the East and in Canada, recently assumed charge of the new City Hall Square branch, at 139 North Clark street, Chicago.

Attractive Mailing Card

Messrs. Geo. H. Dieringer and F. N. Warren, the enterprising managers of the Southern Play House of Wheeling, West Va., have prepared some attractive private postal cards which not only give the full week's program of the nightly features shown in their theater, but also contain two excellent interior views of the spacious playhouse. Doubtless the mailing of these cards to the thousands on their mailing list enables Messrs. Dieringer and Warren to play to capacity business at all times.

Itala Notes

W. B. Schram, who has been operating as a state rights buyer in Michigan, will henceforth do business under the name of the Wolverine Feature Film Company with offices at Room 209 Equity Building, Detroit, Mich. This Company has purchased "The Fatal Grotto" from the Itala Film Company and may handle the Itala output in the Wolverine state. Sam Benjamin of Chicago has purchased the rights for "Tigris" for Iowa. Alex Wall of Birmingham, Ala., has purchased rights for "The Great Aerial Disaster" for Alabama and Mississippi.

David Mundstuk of the M. & F. Feature Film Co. of Chicago has contracted for the Itala output for Northern Illinois. W. E. Greene of Boston is now booking "The Dread of Doom" and "The Fatal Grotto" as is also the Emby Feature Film Co. of New York City. Attractive Feature Film Co. of Philadelphia, Gilden Gate Film Exchange, San Francisco, Monarch Feature Film Co. of Kansas City, Mo., and the Weiland Feature Film Co. of Pittsburgh.

"A Florentine Tragedy"

Manager Tom Evans of the Powers Photoplays Inc., ran off the initial effort of that company one day last week in Los Angeles and a reviewer of that city, who saw the picture, wrote as follows regarding it:—

"If the Powers Photo Plays Inc., go along in the way they have started then I predict a great big success for them. It took some pluck to put on a classical play at the very outset and what is more, to put it on with a star cast and costly mounting.

"A Florentine Tragedy" lends itself to dramatic treatment and is well suited to the needs of the screen. The play is well put together and follows an interesting story throughout. The last reel is wonderfully fine and the others full of interest. Mr. Arthur Maude was responsible for the scenario and did his work well. The acting is superb throughout. Miss Constance Crawley



Scene from "A Florentine Tragedy."

has played the part of Bianca many times before and is fully conversant with its possibilities, her acting is natural and distinguished. Arthur Maude is forceful in the fine part of Simone. He is a master of suppressed emotion on the screen. Joe Harris was excellent as Antonio and Edith Bostwick presented a tragic figure as the

serving woman, Maria. The exteriors are well chosen and very beautiful and the interiors very fine and excellently painted. They show much thought. The direction is very fine indeed—J. Farrell Macdonald has never produced anything better and that is saying a lot.

"The same director and the same company have just completed 'Pagliacci' and are at work upon another classical production."

Selig Building London Offices

Plans for the new office building which the Selig Polyscope Company are erecting in Wardour street, London, West, are now before the city authorities in completed form. The plans call for one of the most modern and substantial structures in London, and when completed the offices will undoubtedly be the finest film offices in the world. Every convenience, including model projection theaters, show rooms, lounges, etc., are provided for. The building will cost over fifteen thousand pounds. The old buildings on this location are now being razed.

Cardinal Farley "Close-Ups"

Some wonderfully intimate views of Cardinal Farley are claimed by the New Majestic photographers in their film of the Golden Jubilee ceremonies of the New York Catholic Protectory. These views are stated to be the best "close-ups" of the great dignitary of the church that have thus far been possible to procure. "It is like standing alongside His Eminence," says C. J. Hite. The picture can be strongly recommended for Catholic church entertainments, and in the regular picture house it will be educative to the many who like to see, at close range, how a real Cardinal moves and acts at an important function. "The Golden Jubilee," as the film is called, was released Tuesday, July 1.

Remarkable Versatility Necessary

Irving Cummings is being put to the severest test of his whole career as an actor in "Hearts and Flowers," a coming Reliance feature by Marion Brooks. Starting as a youth of twenty in 1861, Mr. Cummings will be called upon to show an event taking place in every year of the life of the character up to 1913. This feat will call for acting such as has never been attempted in the history of the drama. In fact, the idea of the story which is being staged by Oscar C. Apfel is entirely different from anything ever attempted for stage or screen production.

Marshal Farnum With Selig

It will surprise many to learn that Marshal Farnum, a favorite legitimate actor associated with many dramatic successes, has been now engaged by the Selig Polyscope at the big Selig plant in Los Angeles, Cal. He will version of Rex Beach's most famous novel, "The Spoilers." Through an error some of the trade journals received a bulletin announcing that both William and Marshal Farnum had been engaged and that the first production would be Winston Churchill's "The Crisis."

Uncle Sam Needs Pictures

The motion picture machine will shortly take the place of the recruiting sergeant if the recommendations of Major R. C. Croxton, U. S. Infantry, are complied with in the future campaigns for army recruits.

Thousands of feet of film carrying actual scenes from the life of the soldier, at home and abroad, will be

exhibited. Silver-tongued army orators will lecture as the reels unravel their interesting pictures. Recruiting parties will travel from town to town with the motion pictures, playing the leading part in their daily work. Seventy-five auxiliary stations throughout the country will be abandoned, better results will be attained, a finer class of recruits enlisted and \$299,000 a year will be saved the government is Major Croxton's premises are correct.

The films shown will include a number of reels. A day as a recruit will trace the life of the "rooky" from sunrise to "taps." His arrival at his regimental headquarters and subsequent work as a full-fledged soldier will occupy another reel. Fatigue duty and kitchen police, the menial portions of the soldiers' work, will be shown in full, so that men will not enlist with the idea that his life was to be all a bed of roses. Guard duty, life aboard transports, in the Philippines, Hawaii, Panama and Alaska will be shown. Field service work, maneuvers, ceremonies and target practice will give the necessary touch of life to the films, according to the sponsor of the idea.

Major Croxton says in the Infantry Journal, advocating the adoption of the new plan: "The majority of men reached by our advertising methods are either out of work and apply for enlistment as a last resort, or are minors in search of adventure, who soon find themselves drifting into bad habits. The government is in the market for men; it is advertising its wants. Certainly there is every reason why it should use the most economical and up-to-date methods in reaching the best class of men to fill its ranks, and to show such men as truthfully and completely as possible just what the service of a soldier means."

Selig to Exhibit at Manchester

The Selig Polyscope Company have taken a large stand at the Cinematograph Exposition which will be held in Manchester, England, for fourteen days, beginning October 4 next. The Selig company will exhibit some of their masterpieces there during the exposition, and it is expected that they will carry off first honors this year as they did last season, when they won the first medal and diploma at the Vienna Exposition.

"Flying A" Multiple Reels

The American Film Manufacturing Company will release a two-reel subject every other Monday. "The Ashes of Three," a recent two-reel release, met with such tremendous approval and created such a demand for more multiple "Flying A" releases, that in future the one-reel subject of every second Monday is to be replaced by a two-reel subject.

No Confusion Possible

In order to avoid any possible confusion that might arise between the film and the play, "Her Rosary" will be the title under which a novel picture drama containing the beautiful lines of "The Rosary" will be released on July 16 by Reliance. This single-reel subject was staged by Oscar C. Apfel who considers it the best thousand feet of film that he has ever produced.

Wm. S. Davis of the Ramo studio is directing a very interesting feature picture this week entitled "Men Who Labor." The story is adapted from Emile Zola's "Labor." Mary Alden, Jack Hopkins and Stuart Holmes dominate the caste and judging by their acting, they are lifting this strong story to a very high level.

To Show Film to Notables

Interested by wide comment on the intimate study of a man infected with tubercular germs as shown in the Itala film, "The Dread of Doom," the National Association for the Study and Prevention of Tuberculosis propose to aid them in its exploitation. Philip P. Jacobs, assistant secretary of the Society, and Harry R. Raver will probably arrange to exhibit the film before members of the executive board of the association. Expected to be present among others are the honorary vice-presidents, Theodore Roosevelt and Sir William Osler.

Mabel Is Very Popular

Mabel Normand received an ovation in San Francisco, Cal., recently when she arrived in that city to enjoy a short vacation. The throngs about the train as she stepped off demanded a word from their favorite screen star, and Miss Normand made a pretty little speech of thanks, although confessing afterwards that she was considerably flustered by her reception.

Wray Physioc, manager of Ramo productions, is planning some new trick pictures soon to be produced at the Ramo studios. The films will be in 500 foot lengths and will involve educational and scientific subjects. John Arnold, who has been responsible for Ramo's excellent photography, has been experimenting with Mr. Physioc for several months and they both claim that the result of their labors will be in the exhibiting of trick pictures never before attempted in cinematography.

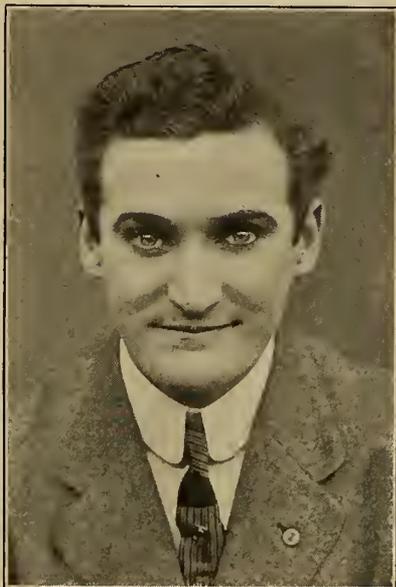


Scene from "Truth in the Wilderness" released by American Film Manufacturing Company.

You Can't "Touch Him" Now

Robert Burns, comedian of the Lubin Co., would not be the creator of laughs that he is if he did not have some very funny experiences to relate. Bob, as he is known among his

friends, is a very popular fellow, always ready to help anyone that he can, so much so that his goodfellowship has at times caused him to be the prey of the "loan me a dollar boys." It remained for a fellow Bob helped during the earthquake out in San Francisco, when he was with "Babes in Toyland," to nearly cause him to faint. One day not long ago Bob received a letter asking him if he were not the fellow that had loaned the writer \$25.00 at the ferry in Frisco, the party wrote he had seen Bob's face in a moving picture and thought it was the same man that befriended him when he needed it so badly. He wrote "Why that \$25 made a man out of me, it was a life saver."



Robert Burns.

Bobby wrote the fellow he was mighty glad to have been of service to him, as he considered it as little as any man could do as he went along life's pathway, to help his unfortunate brother. That in helping anyone, he, personally, got a lot of pleasure out of it and told the fellow where a letter would reach him. The other morning the mail man left a letter for Bob from this same fellow. This is what he wrote. "Glad to know you're the fellow that loaned me the \$25. I am married now, got four kids, could you loan me another \$25?" Friends revived Bobby in about an hour so he could be moved to his hotel.

Featured in Ballad

Popularized in silent drama as the leading woman with the Rex company at Universal City, Cal., Miss Margarita Fischer is now idolized in song by two of her admirers who are noted in the East as composers. A two-verse ballad, entitled "That Moving Picture Girl," has been written in the name of Miss Fischer by Burt Wallace and Charles J. W. Jerreld. The song was published recently and sent broadcast throughout the country by a concern in Westfield, Mass.

The chorus, featuring Miss Fischer's name, is said to be particularly catchy from a musical viewpoint. The song is dedicated to Miss Fischer by the composers. She has accepted several offers to sing the ballad in a number of theaters in and about Los Angeles.

Gov. Johnson a Film Fan

Blood and thunder drama will not be eliminated from the moving picture shows, because Hiram Johnson, Progressive statesman and Governor of California, is a moving picture bug with a special weakness for blood and thunder films, says the Los Angeles Examiner.

He is going to veto the Strowbridge bill which for-

bids the depiction of holdups, crimes, battle scenes and shootings. The bill has passed the Senate and will probably go through the Assembly.

"I don't care if the bill passes both Houses, I will never let it become a law," the Governor has told its supporters.

"Dominoes and Indian fights are the Governor's hobby. These and baseball once in a while," said one of those who is close to the gubernatorial throne today. "Why, he and Mrs. Johnson have been to see every moving picture film that has come to Sacramento for two years.

"It's the only way you can get him away from the office when he is working late."

Evans Now a General Manager

Tom Evans, the general manager of the Powers Photo Plays Inc., (his real title should be T. W. Evans but who would know him by that? Tom Evans fits him just right), is a genial and a very busy man, disgracefully young-looking to be the successful manager of such a large concern. Mr. Evans made his start in the world of filmdom with the Pantograph Corporation in New York. Later, he handled the films for the Nestor Company in Chicago, looking after the western end for that concern. All this filled up seven aggressive years and then followed four and one-half years with Pat Powers. Mr. Evans has laid down his policy. It is simple and direct. Powerful classical plays, high class dramas, fairy tale features, clean comedies, sound actors and actresses, the finest of directors.

Ambrosio Feature Coming

Announcement is made this week by the Photo-Drama Company, 1476 Broadway, New York City, that it will shortly release Bulwer-Lytton's famous masterpiece "The Last Days of Pompeii" in eight reels. This spectacular subject has just been completed at the Ambrosio studios in Turino, Italy and is extremely sensational.

Fined Six Cents for Sunday Show

Former Probate Judge J. O. Bergeron, of Norway, Mich., was fined 6 cents by a jury in justice court, recently for having his moving picture house open the previous Sunday night. He was arrested on the complaint of Rev. Levi Bird, of Norway.

Louise Glaum Joins Kay-Bee Co.

Miss Louise Glaum, clever leading woman with Nestor's Comedy Company, has joined the New York Motion Picture Corporation and will work in their Kay-Bee and Broncho films, under the direction of Thomas H. Ince.

The Pilot company now has two directors at work. Travers Vale, who has been with the company from its inception, is working on a three-reel feature, "The Streets of New York," and expects to continue turning out features for the company, which will be sold on a state rights basis. Robert Goodman, formerly with Melies and Majestic, is turning out one-reel subjects for the company. His first picture, "Sanitary Gulch," written by himself, will be released July 10, and is one of those comedies that keeps one laughing all the time. His next picture, "Granny," is a heart-interesting drama, in which Lottie Pickford plays the lead. The scenario for this picture was written by Miss Pickford.

Brevities of the Business

PERSONAL NOTES.

JUST about seven years ago Maurice T. Tobias entered the motion picture field, and since then his rise in his chosen line has been rapid. He was born in New York City and obtained his schooling in that metropolis. He is a veteran of the Spanish-American war and perhaps it is due to this army training that



Maurice T. Tobias.

competitors find him such a successful fighter in the struggle for new business. Along in 1906 Mr. Tobias entered the employ of the Greater New York Film Rental Company, and was with that concern for more than two years. The next year was spent as an employee of the Kleine Optical Company. From there he went to the Actograph Company, where the next three years were spent. On March 26, 1912, Mr. Tobias might have been found as an outside solicitor for the Western Film Exchange of New York City and during this time made a record of signing up fifteen new accounts in one week. As a result of his activity he was sent to Boston in June of that year to open an office for the Mutual Film Corporation in that city. Later Mr. Eslow was sent to succeed him and he was brought back to

the office of the Western Film Exchange in New York City, and made manager, in September, a position which he still holds.

Miriam Nesbitt and Marc MacDermott of the Edison Company write from England that they are having the time of their lives. A week spent on the beautiful Thames gave Marc ample time in which to recover from that awful trip over, but he swears that he will never forget it. He is now busy trying to organize a British company to build a subway from London to New York so that he can return without repeating the same harrowing experiences.

Frank McGlynn, fresh from his tremendous success in the Chicago production of "Officer 666," has joined the Edison players with whom he won wide popularity a year or so ago. Possessed of a virile personality, he has the faculty of "getting over" very forcibly on the screen, and from now on will be seen in a wide range of characters. His ability as an actor, coupled with his knowledge of the requirements of the work before the camera, makes him a particularly valued member of the already splendid array of Edison players. Another important acquisition to the Edison ranks is Dan Mason, famous as the character comedian in "The Man from Mexico," "Why Smith Left Home," "The Prince of Pilsen," and numerous vaudeville successes, who has already scored a big hit as "Professor William Nutt" in the film of that name.

William West has returned from his trip to Georgia as a member of Charles M. Seay's Edison company. Mr. West reports a most enjoyable time with slight exception of the loss of his pocketbook in the Atlanta station. He was descending the stairs to the train platform at the time and distinctly felt some one pushing him, but thought it was Herbert Prior urging him on. Prior, however, had been separated from him in the crowd, as he discovered too late.

Thomas Ricketts, the first producer of the "Flying A" Company, is again back on the staff. The present line of exquisite American photography should make the future productions of Mr. Ricketts stand out with telling effect. Mr. Ricketts came to the American with Jack Kerrigan in the fall of 1910, and his first production was "Romantic Redskins," the scenes of which were taken near St. Joseph, Mich.

Dr. Laurel Muller, minister of affairs for the Brazilian republic, visited Chicago last week, was met at the depot by the representative of Gov. Dunne of the state of Illinois, who, after making a welcome address, turned him over to the entertainment committee of the Illinois Manufacturers' Association, who immediately organized a grand tour of the big local industries. The committee and the distinguished guest were met at the train by artistically armed representatives of the Selig Polyscope Company, who imprisoned the welcoming scene in a moving picture. The entire party then adjourned to the Black-

stone, where breakfast was discussed. Thence they went to the stockyards and spent the remainder of the day in downtown places of interest. In the evening a banquet was tendered to the distinguished guest at the South Shore Country Club, where the pictures that had been taken by the Selig experts in the morning were the moving sensation of the feast. One of these films has been ordered to be sent to the Brazilian government.

Isidore Bernstein has resigned from the managership of the Monopole Film Company to become manager of the Pacific Coast studios of the Universal Film Manufacturing Company. He left New York on Saturday, June 28, joining Mr. J. C. Graham, general manager of the Universal Film Company, the latter returning to New York within a week or two. Mr. Bernstein has been in the picture business a number of years and will be remembered as publicity man of the Republic and Yankee Film companies. For fourteen years he was in the employ of the Christian Herald and for seven years was superintendent of the Boys' Institute, a charitable and educational institution.

C. Lang Cobb, Jr., and his better half, Agnes Egan Cobb, left New York Friday night on a film-selling Western trip. Their itinerary includes Buffalo, Detroit, Chicago, Kansas City and Cincinnati. Mr. Cobb will gather in orders for Ramo films, while Mrs. Cobb will close contracts for Union features, all of which means a large influx of orders for both firms represented.

During the rehearsing of a scene in "The Mystery of Tusa," a forthcoming American release, Warren Kerrigan had a narrow escape from death. The producer had in mind a spectacular scene in which Kerrigan as a U. S. secret service operative is captured by bandits and bound hand and foot to a wild horse. The horse selected for the scene was the most restive in the stables of the American company. He became startled and started to run, with the result that Kerrigan was jerked down an embankment where the rope entangled around a tree and broke. But for this Kerrigan might have sustained fatal injuries. Jack says "Never again!"

Ben P. Schullberg of the Famous Players Company, with the new Mrs. Schullberg, honeymooned in Canada for the past two weeks.

Joe Brandt, assistant treasurer of the Universal Film Company, became the proud father recently of an eight-pound baby boy.

Murray F. Beier, manager of the New York office of the Sedeg Feature Film Company, has resigned to start the Emby Feature Film Company, with offices at 145 West Forty-fifth street, New York City.

Miss Mary O'Neil of Portland, Me., has been the guest of Miss Louise Vale at the Pilot studio for several days.

Colonel Joe Smiley, director of the Lubin military stock company, celebrated his birthday recently. A goodly crowd assembled to offer congratulations and presents. Among the latter was a handsome walnut desk and bookcase and a diamond scarf pin.

A change of personnel occurred in the Consolidated Film and Supply Company, one of the largest exchanges in the country, last week. H. J. Fitzjarrel, the former president, disposed of all of his stock and is no longer connected with the firm. Carl Laemmle, president of the Universal Film Manufacturing Company, was elected to succeed Mr. Fitzjarrel. The leaves the present officers: Carl Laemmle, president; William Oldknow, vice-president and general manager; C. R. Beacham, secretary and treasurer; while the board of directors consists of Carl Laemmle, William Oldknow, C. R. Beacham, R. H. Cochran, P. D. Cochran and Herman Fichtenberg.

They gown film productions just as accurately as they ever did stage productions nowadays. It is interesting to note in this connection that Miss Maude Fealy, starring in Thanouser's "King Rene's Daughter," wore the very same lavender gown that Miss Ellen Terry did in her celebrated stage presentation of this piece.

Rosemary Theby's next appearance will be in "A Hospital Romance," released on July 21 by the Reliance Company. Alan Hale with his six feet of blond manhood makes an excellent contrast for her dark style of beauty. Her following effort will be as an Italian girl in "Maria Roma," with Irving Cummings playing the opposite role.

Jolly Lillian Leighton, the well known and exceedingly talented comedienne and character woman of the Selig Chicago studios, is the happiest woman in the city of Chicago this week--for Lillian has been paid a great honor. Last Saturday a long looked for event occurred in the Leighton home. The house is

occupied by Lyllian, her mother, her brother and her brother's wife. When Lyllian returned to her home from the studio in the afternoon she was met at the door by her excited brother. "My wife has just presented me with twins," he said breathlessly, "and we have named the girl Lyllian and the boy Leighton, in honor of you." And that is why Selig's plump player is so very, very happy.

Winnifred Greenwood has completed her engagement with the Selig Chicago Company, and will rest for a few weeks before accepting one of the many tempting offers she has received from other companies.

Edgena de Lespine of the Reliance Company swung a long, sharp dagger to such good advantage in a scene in "Ashes" that she drew the claret from Irving Cummings in the very first round. Nearly fainted, too, just to be womanly. "Very realistic," calmly remarked Director Oscar C. Apfel.

"Buck" Connors, who takes the part of the line rider in "The Line Rider," a forthcoming Frontier release, had a spectacular battle with quicksands in the Rio Grande near Isleta, New Mexico, recently. "Buck" was supposed to ride into the stream and pull off a few spectacular stunts depicting the desperate nature of the crossing. He started off with a flourish, but when in midstream his horse floundered into a real quicksand, and from there on the struggle was a real one instead of make believe, for the animal sank into the quicksands above its haunches, and "Buck" had the fight of his life to save himself from being drawn under. After some strenuous work both horse and rider were rescued.

Irene Howley was welcomed back to the Reliance studio after a two weeks' rest. "Half a Chance" proved a rather strenuous picture for Miss Howley, but she is back in the harness as good as new—and still good natured.

Miss Irene Wallace, a former musical comedy artist, is now playing in Universal films being made at the Coytesville, New York, studios of that company. Her beautiful oval face, framed in a mass of blue-black hair, and complexion like peaches and cream, with arched brows and classic nose, make her one of the prettiest girls playing in Universal films, and, being a newcomer in pictures, the Universal offices have been recently flooded with inquiries as to her identity.

"Ashes" will be the title of the Reliance feature following "The Tangled Web." "Ashes" is an unusual drama by Marion Brooks, in which Irving Cummings will be starred on July 12. It deals with five different love affairs in one man's life, and calls for character acting that would tax the ability of a Booth or Barrett.

Kathlyn Williams has purchased from the Selig wild animal farm a full blooded leopard cub, of which she will attempt to make a house pet. The cub is two months old now, and Miss Williams has taken the fussy little cat to her California bungalow, where it will be accorded the same treatment as would fall to the lot of a pedigreed Persian kitten or lap-dog. Miss Williams is of the opinion that a leopard can be made as tractable as any other animal if removed from its savage environment and brought up amid domestic atmosphere. The other members of the company are watching "the fearless one's" experiment with a great deal of interest and many forebodings.

Lem B. Parker of the Pacific coast branch of the Selig Polyscope Company was called to Chicago last week by the sudden death of his mother.

William H. Hickey is on a flying tour of Chicago, Detroit, Toronto and Montreal. He will return to New York to attend the Exposition and then sail for London, where he is general manager of the Natural Color Kinematograph Company, Ltd., or "Kinemacolor."

A private exhibition of the polo pictures was given by the Thomas A. Edison Company at their show rooms at 10 Fifth avenue, New York, to some of the members of the Meadowbrook Club. Among those present were Mr. and Mrs. H. L. Herbert, Mr. and Mrs. Frank Griswold, Mr. George Milburn, brother of Devereaux Milburn, the famous "back" of America's polo team, Mr. W. A. Hazard, secretary and treasurer of the Polo Association, Mr. H. H. Holmes, manager of Polo Club, Mr. Hugh A. Andrews, Pittsburgh, Pa., Mr. James Hare, the famous war correspondent of *Collier's Weekly*, Miss Cox, Miss Mearens and others.

Eddie Shulter took up more than half of Tuesday night's regular Reliance meeting of heads of departments, talking about his plans for the carpenter shop, property rooms, and paint frames to be installed in the new studio. Eddie knows what he wants, and as Manager Ritchey says the sky is the limit, naturally Eddie is happy.

Mr. Henry E. Rieff of the Lyric Theater and Mr. H. C. Kliehm of the Lawrence Theater, both of Pittsburgh, Pa., while attending the recent convention of the Motion Pictures Exhibitors' State League of Pennsylvania at Philadelphia, made a

flying trip to New York and spent most of the day at the Edison studio seeing "how it is done." They thoroughly enjoyed their glimpse "behind the scenes," and meeting in the flesh many of their screen favorites. The league elected Mr. Kliehm vice-president and Mr. Rieff treasurer for the coming year.

Mr. Roy E. Aitken, managing director of the Western Import Company, Ltd., London, England, is now in New York City looking over the local situation and incidentally making a host of new friends by his sunny personality and charming manner. Mr. Aitken is very optimistic regarding the outlook on the other side of the water. He declares that the Keystone, Broncho and Kay-Bee films, for which his company is sponsor across the pond, are absolutely creating a sensation and fully living up to their American reputation.

J. J. Robbins, general manager of the Essanay western company, is on a short visit to the East, gathering information on all the latest improvements for the western studio. This is Mr. Robbins' first visit to the East in three years.

ROLL OF STATES.

ALABAMA.

The Orpheum theater at Birmingham has been reopened under the direction of Manager Semon.

ARKANSAS.

The new airdome which has been under course of construction on Main street, Heber Springs, for the past several weeks is nearing completion. It will be 50x100 feet and will have a seating capacity of 600.

CALIFORNIA.

Architect C. H. Russell and F. Slingluff, Jr., his associate, are preparing plans for a brick, class C moving picture theater to be erected at Venice for H. E. Rose. It will have concrete foundation, 50x96 feet, brick and ornamental plaster exterior, and will cost about \$15,000.

ILLINOIS.

J. B. Stine, former local merchant, has opened the Colonial, his new motion picture playhouse at Danville. The theater is located in the old Stine store in the McFerrell block.

Chas. Burden, manager of the opera house, and Pat Whiting while in Chicago recently purchased a large moving picture machine and will run a moving picture show in the opera house at Tampico two nights a week. Mr. Whiting remained in Chicago to learn to operate the new machine. Mr. Burden says high-grade, first-class pictures will be shown.

MARYLAND.

Plans are being prepared for a new moving picture theater to be erected on the City Hall Plaza at the northwest corner of Lexington and Gay streets, Baltimore, adjoining Zion church and parish house. Negotiations are now under way for the purchase of the lot. The men at the head of the enterprise are Garnett Y. Clark and Andrew J. Steen.

MASSACHUSETTS.

Patrick F. Shea will erect a new moving picture theater on Day street near Main street, Fitchburg, and he will manage same. Massachusetts Motion Picture Theater Company, Boston, \$100,000. William H. McNiff, Jacob C. Morse.

NEW YORK.

The Ideal Film Service, Inc., Manhattan, motion pictures, capital \$25,000, incorporators H. Rosenbaum, C. M. Shacofsky, H. Brown, New York City.

Plans have been filed for the erection of a moving picture theater at No. 1592 Genesee street, Buffalo, by Bernard Vohwinkel. The estimated cost of the theater is \$40,000. With the plans was a petition from the owner to the council to erect the theater. The building is to replace the present theater operated by Vohwinkel.

Acorn Photo Play Company, Inc., East Orange, operate moving picture and photo play houses, capital \$25,000. Incorporators, R. Levy, East Bayonne; C. Raab, Newark; M. F. Drewes, East Orange.

Work on the construction of a new moving picture theater at Phelps, will be started by Chas. H. Garlock.

On the east side of Broadway, New York City, 33.6 feet north of Ninety-fourth street, is to be erected a two-story fire-proof moving picture theater for the Alwold Realty Company as lessee. It will have a frontage of 42 feet and a depth of 138.2 feet, and will have a facade of brick and terra cotta. Eugene Higgins is the owner of record. John C. Watson, the architect, has estimated the cost at \$25,000.

Charles Farrell has prepared plans for motion picture theater to be built at the corner of Broadway and Michigan streets, Buffalo, at a cost of \$20,000.

The Nassoy Amusement Company will erect a moving picture theater at Pennsylvania street and Prospect avenue, Buffalo.

B. F. Keith will erect a moving picture theater on Ninth street near Fifth avenue, Brooklyn, which will be ready January 1.

Complete Record of Current Films

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

LICENSED

DRAMA.

Date	Title	Maker	Length
6-21	The Jury's Verdict.....	Patheplay	1,000
6-21	'Arriet's Baby.....	Vitagraph	1,000
6-23	The Detective's Trap.....	Kalem	1,000
6-23	Rustic Hearts.....	Lubin	1,000
6-23	The Lion's Bride.....	Vitagraph	1,000
6-23	The Snare of Fate.....	Vitagraph	3,000
6-24	Where Shore and Water Meet.....	Edison	980
6-24	Across the Rio Grande.....	Essanay	1,000
6-24	The Marshal's Capture.....	Selig	1,000
6-25	Easy Payments.....	Essanay	1,000
6-25	The Struggle.....	Kalem	2,000
6-25	The Hunger of the Heart.....	Patheplay	1,000
6-26	In Diplomatic Circles.....	Biograph	1,000
6-26	The Other Woman.....	Lubin	1,000
6-26	The Sultan's Dagger.....	Melies	1,000
6-26	When Men Forget.....	Selig	1,000
6-26	Her Sweetest Memory.....	Vitagraph	1,000
6-27	A Villain Unmasked.....	Eclipse	2,000
6-27	Fortune Smiles.....	Edison	1,000
6-27	Witness "A-3 Center".....	Essanay	1,000
6-27	The Cloak of Guilt.....	Kalem	1,000
6-27	A Western Romance.....	Selig	1,000
6-28	Her Mother's Oath.....	Biograph	1,000
6-28	Broncho Billy's Strategy.....	Essanay	1,000
6-28	Out of the Jaw's of Death.....	Kalem	1,000
6-28	The Love Test.....	Lubin	1,000
6-28	The Second Shot.....	Patheplay	1,000
6-28	The Trapper's Mistake.....	Patheplay	2,000
6-30	A Gamble With Death.....	Biograph	1,000
6-30	The Story of the Bell.....	Edison	1,000
6-30	A Fight to the Finish.....	Kalem	1,000
6-30	The Penalty of Crime.....	Lubin	2,000
6-30	Her Atonement.....	Lubin	1,000
6-30	The Beaded Buckskin Bag.....	Selig	1,000
7-1	The Patchwork Quilt.....	Edison	1,000
7-1	Her Husband's Picture.....	Lubin	1,000
7-1	The Miracle of the Roses.....	Patheplay	1,000
7-1	Songs of Truce.....	Selig	1,000
7-2	The Strongest Link.....	Essanay	1,000
7-2	The Raiders from Double L Ranch.....	Kalem	500
7-2	Asahi and the Baby.....	Selig	500
7-2	The Missionary's Triumph.....	Patheplay	1,000
7-2	The Song Bird of the North.....	Vitagraph	1,000
7-2	The Tiger Lilly.....	Vitagraph	3,000
7-3	The Life We Live.....	Essanay	1,000
7-3	The Angel of the Slums.....	Lubin	1,000
7-3	In God We Trust.....	Selig	1,000
7-3	Sweet Deception.....	Vitagraph	1,000
7-4	A Gentleman's Gentleman.....	Edison	1,000
7-4	A Victim of Deceit.....	Kalem	1,000
7-4	Shenandoah.....	Kalem	3,000
7-4	Sally's Sure Shot.....	Selig	1,000
7-4	An Unwritten Chapter.....	Vitagraph	1,000
7-5	The Sorrowful Shore.....	Biograph	1,000
7-5	The Signal.....	Edison	1,000
7-5	At the Lariat's End.....	Essanay	1,000
7-5	The Hidden Witness.....	Kalem	1,000
7-5	His Niece from Ireland.....	Lubin	1,000
7-5	The Miner's Destiny.....	Patheplay	2,000
7-7	The Forbidden Way.....	Essanay	2,000
7-7	A Stolen Identity.....	Kalem	1,000
7-7	The Mysterious Hand.....	Lubin	1,000
7-7	The Trail of Cards.....	Selig	1,000
7-7	The Clove.....	Vitagraph	1,000
7-8	The Daughter of the Sheriff.....	Essanay	1,000
7-8	The Profits of the Business.....	Lubin	1,000
7-8	The Airman's Bride.....	Patheplay	1,000
7-9	The Outer Shell.....	Essanay	1,000
7-9	The Treachery of a Scar.....	Kalem	1,000
7-9	A Hero Among Men.....	Lubin	2,000
7-10	The School Ma'am.....	Patheplay	1,000
7-10	The Enemy's Baby.....	Biograph	1,000
7-10	His Chinese Friend.....	Melies	1,000
7-10	Made a Coward.....	Selig	1,000
7-10	The Carpenter.....	Vitagraph	1,000
7-11	The Statue of Fear.....	Eclipse	2,000
7-11	In the Old Dutch Times.....	Edison	1,000
7-11	The Sign.....	Essanay	1,000
7-11	On Her Wedding Day.....	Lubin	1,000
7-11	Budd Doble Comes Back.....	Selig	1,000
7-11	A Spirit of the Orient.....	Vitagraph	1,000
7-12	The Mistake.....	Biograph	1,000
7-12	The Diamond Crown.....	Edison	1,000
7-12	Broncho Billy and the Western Girls.....	Essanay	1,000
7-12	Rounding Up the Counterfeiters.....	Kalem	1,000
7-12	Her Only Boy.....	Lubin	1,000
7-12	A Wild Ride.....	Selig	2,000
7-12	The Moulding.....	Vitagraph	1,000

COMEDY.

6-20	Cupid's Lariat.....	Kalem	500
6-20	Smoked to a Finish.....	Kalem	500
6-20	Delayed Proposal.....	Vitagraph	500

Date	Title	Maker	Length
6-21	Alkali Ike and the Hypnotist.....	Essanay	1,000
6-23	A Compromising Complication.....	Biograph	500
6-23	Mister Jefferson Green.....	Biograph	500
6-23	A Taste of His Own Medicine.....	Edison	700
6-24	At the Telephone.....	Lubin	400
6-24	The Zulu King.....	Lubin	600
6-24	No Sweets.....	Vitagraph	1,000
6-25	How Did it Finish?.....	Edison	980
6-25	The Knight of Cyclone Gulch.....	Kalem	500
6-25	Curing Her Extravagance.....	Kalem	500
6-25	Papa's Dream.....	Selig	500
6-25	Jack's Chrysanthemum.....	Vitagraph	1,000
6-26	The Divided House.....	Essanay	1,000
6-26	Clarence the Cowboy.....	Patheplay	1,000
6-27	Bob Buys An Auto.....	Lubin	400
6-27	The Beau from Butte.....	Lubin	600
6-27	One Good Joke Deserves Another.....	Vitagraph	1,000
6-28	Circumstances Make Heroes.....	Edison	600
6-28	One Over on Cutey.....	Vitagraph	870
6-28	Cloisone Ware.....	Vitagraph	130
6-30	Roughing the Cub.....	Vitagraph	1,000
7-1	Retagel and the Drummer's Umbrella.....	Essanay	1,000
7-1	Bingles and the Cabaret.....	Vitagraph	700
7-2	All on Account of a Portrait.....	Edison	1,000
7-3	Faust and the Lily.....	Biograph	500
7-3	An Old Maid's Deception.....	Biograph	500
7-3	The Joy Ride.....	Patheplay	1,000
7-4	What's the Matter With Father.....	Essanay	1,000
7-4	The Waiter's Strategy.....	Lubin	400
7-4	The Wrong Hand Bag.....	Lubin	600
7-5	A Modern Garrick.....	Patheplay	1,000
7-5	Love's Quarantine.....	Vitagraph	1,000
7-7	A Sea Dog's Love.....	Biograph	500
7-7	The Noisy Suitors.....	Biograph	500
7-7	Winsome Winnie's Way.....	Edison	500
7-8	Old Doc Yak.....	Selig	500
7-8	A Jolt for the Janitor.....	Selig	500
7-8	Count Barber.....	Vitagraph	1,000
7-9	His Mother-in-Law's Visit.....	Edison	1,000
7-9	The Reformation of Dad.....	Selig	1,000
7-9	A Millinery Bomb.....	Vitagraph	500
7-9	Solitaires.....	Vitagraph	500
7-10	A Flurry in Diamonds.....	Essanay	1,000
7-10	When Love Loses Out.....	Lubin	400
7-10	Building a Trust.....	Lubin	600
7-10	Hannigan's Harem.....	Patheplay	1,000
7-11	Entertaining Uncle.....	Kalem	500

EDUCATIONAL.

6-24	The Carrier Pigeons.....	Patheplay	700
6-24	How a Blossom Opens.....	Patheplay	300
6-27	The Spotted Elephant Hawk Moth.....	Patheplay	600
6-28	The Fly.....	Edison	400
7-2	The Sultan of Sulu.....	Selig	500
7-3	The Rice Industry in Japan.....	Melies	1,000
7-4	The Consecration of a Buddhist Priest.....	Patheplay	600
7-11	Porcelain.....	Patheplay	1,000
7-12	Dynamite, the New Farm Hand.....	Patheplay	500

SCENIC.

6-23	The Pyramids and the Sphinx, Egypt.....	Edison	300
6-25	The City of Gold.....	Selig	500
6-27	Athens.....	Patheplay	400
7-1	Sight Seeing in Japan.....	Vitagraph	300
7-2	Historic New York.....	Kalem	500
7-4	Pisa (Italy) and Its Curious Monuments.....	Patheplay	400
7-7	Over the Great Divide in Colorado.....	Edison	500
7-8	Scenes of Other Days.....	Edison	1,000
7-12	A Little Trip Along the Hudson.....	Patheplay	500

TOPICAL.

6-23	Pathe's Weekly No. 26.....	Patheplay	1,000
6-23	The Kentucky Derby at Churchill Downs.....	Selig	1,000
6-26	Pathe's Weekly No. 27.....	Patheplay	1,000
6-30	Pathe's Weekly No. 28.....	Patheplay	1,000
7-3	Pathe's Weekly No. 29.....	Patheplay	1,000
7-7	Pathe's Weekly No. 30.....	Patheplay	1,000
7-10	Pathe's Weekly No. 31.....	Patheplay	1,000
7-11	Cosmopolitan New York.....	Kalem	500

DAILY LICENSED RELEASES

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

INDEPENDENT

DRAMA.			
Date	Title	Maker	Length
6-29	Draga, the Gypsy	Rex	1,000
6-30	Quicksands	American	2,000
6-30	Her Father's Choice	Reliance	1,000
6-30	The Ticket of Leave Man	Dragon	1,000
6-30	The Old Melody	Imp	2,000
6-30	An Indian Nemesis	Nestor	1,000
7-1	King Rene's Daughter	Thanhouser	3,000
7-1	The Golden Jubilee	Majestic	1,000
7-1	The Battle of Manila	Bison	2,000
7-1	An Hour of Terror	Crystal	1,000
7-2	All Rivers Meet at Sea	Broncho	1,000
7-2	Dick's Turning	Reliance	1,000
7-2	The Range Dead Line	Nestor	1,000
7-2	The Witch	Eclair	3,000
7-3	The Pride of Lonesome	American	1,000
7-3	The Code of the U. S. A.	Pilot	1,000
7-3	A Woman's Folly	Rex	1,000
7-3	The Secret of Padre Antonio	Frontier	1,000
7-4	The Crimson Stain	Kay Bee	3,000
7-4	Her Two Jewels	Thanhouser	1,000
7-4	True Hearts	Solax	1,000
7-4	The Shifting Fortune	Victor	1,000
7-4	The Heart of Hernanda	Powers	1,000
7-5	Death's Short Cut	Reliance	1,000
7-5	Tale of Death Valley	American	1,000
7-5	At Shiloh	Bison	2,000
7-6	The Shadows of the Past	Majestic	1,000
7-6	Suspense	Rex	1,000
7-7	A Rural Romance	Reliance	1,000
7-7	The Ticket of Leave Man	Dragon	1,000
7-7	His Mother's Birthday	Imp	1,000
7-7	The Proof of the Man	Nestor	1,000
7-8	For the Man She Loved	Thanhouser	1,000
7-8	One of the Finest	Majestic	1,000
7-8	The Powder Flash of Death	Bison	2,000
7-8	True Chivalry	Crystal	1,000
7-9	Grand-Dad	Broncho	2,000
7-9	The Wager	Reliance	1,000
7-9	Man and Woman	Ramo	2,000
7-9	John, the Wagoner	Nestor	1,000
7-9	The Trail of the Hanging Rock	Eclair	2,000
7-10	The Foreign Spy	American	1,000
7-10	The Wop	Imp	1,000
7-10	Beauty and the Beast	Rex	3,000
7-11	The Banshee	Kay Bee	2,000
7-11	An Errand of Mercy	Thanhouser	1,000
7-11	As the Bell Rings	Solax	1,000
7-11	The Train on Fire	Lux	1,000
7-11	Morgan's Treasure	Powers	2,000
7-11	A Modern Witness	Victor	1,000
7-12	Ashes	Reliance	2,000
7-12	In the Hands of Conspirators	Ambrosio	2,000
7-12	The Ingrate	Majestic	1,000
7-12	The Head Hunters	Bison	2,000
7-12	The Line Rider's Sister	Frontier	1,000
7-13	A Crepe Bonnet	Thanhouser	1,000
7-13	Impulse	Majestic	1,000
7-13	Through Strife	Rex	1,000

COMEDY.			
Date	Title	Maker	Length
6-29	Who Is in the Box?	Crystal	500
6-29	Mrs. Sharp and Miss Flat	Crystal	500
6-29	He Was Not Ill, Only Unhappy	Eclair	500
6-30	For the Love of Mabel	Keystone	1,000
6-30	Mistaken Intentions	Gem	500
7-1	Sauce for the Goose	Gaumont	500
7-2	I'm No Counterfeiter	Ramo	1,000
7-2	An Unexpected Meeting	Solax	1,000
7-2	The Quarter Meter	Powers	500
7-3	Rastus and the Game Cock	Keystone	1,000
7-3	Tricks in All Trades	Gaumont	1,000
7-3	Funnicus at the Fire	Mutual	500
7-3	Jane Marries	Imp	1,000
7-4	Pat Gets on the Trail	Lux	410
7-4	An Easy Day	Lux	537
7-4	He and Himself	Nestor	500
7-4	To the Brave Belong the Fair	Nestor	500
7-5	Winning a Prize	Great Northern	500
7-5	Gaffney's Gladiator	Majestic	1,000
7-5	Leo, the Indian	Imp	500
7-5	Lightning Sketches by Hy Mayer	Imp	500
7-5	A Rose at Sixteen	Frontier	500
7-5	A Cactus at Forty-five	Frontier	500
7-6	The Girl Reporter	Crystal	500
7-6	Muchly Engaged	Crystal	500
7-6	In the Night	Eclair	500
7-7	Safe in Jail	Keystone	1,000
7-7	Billy, the Wise Guy	Gem	1,000

DAILY "MUTUAL" RELEASES

(Independent.)

MONDAY: American, Keystone, Ramo.
 TUESDAY: Majestic, Thanhouser.
 WEDNESDAY: Broncho, Mutual Weekly, Reliance, Ramo.
 THURSDAY: American, Mutual, Keystone, Pilot.
 FRIDAY: Kay-Bee, Thanhouser.
 SATURDAY: American, Reliance, Ambrosio.
 SUNDAY: Majestic, Thanhouser.

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Nestor, Gem.
 TUESDAY: Bison, Crystal.
 WEDNESDAY: Animated Weekly, Eclair, Nestor, Powers.
 THURSDAY: Imp, Rex, Frontier.
 FRIDAY: Nestor, Powers, Victor.
 SATURDAY: Imp, Bison, Frontier.
 SUNDAY: Crystal, Eclair, Rex.

Date	Title	Maker	Length
7-8	His Master's Voice	Gaumont	500
7-9	The Flea Circus	Solax	1,000
7-9	Elsa's Aunt	Powers	1,000
7-10	The Tell-Tale Light	Keystone	1,000
7-10	The Trombone Marathon	Gaumont	1,000
7-10	Funnicus and His Mother-in-Law	Mutual	500
7-10	Sanitary Gulch	Pilot	1,000
7-10	The Frontier Twins Start Something	Frontier	1,000
7-11	Four Queens and a Jack	Nestor	500
7-11	When He Wore the Blue	Nestor	500
7-12	The Song of the Soup	American	500
7-12	The Jolly Recruits	Great Northern	1,000
7-12	Oh, You Flirt	Imp	500
7-12	Lightning Sketches by Hy Mayer	Imp	500
7-13	Pearl's Dilemma	Crystal	500
7-13	Squaring Things with Wifey	Crystal	500
7-13	It Is Hard to Please Him	Eclair	500

EDUCATIONAL.

6-29	Torpedo Fish	Eclair	500
7-1	Atom Life in the Deep	Gaumont	500
7-6	How Diamonds Are Made	Eclair	500
7-8	The Making of Tapestry	Gaumont	500
7-12	A Garden Party in California	American	500
7-13	The Catholic Mission	Eclair	500

SCENIC.

6-30	Teak Wood	Gem	500
7-3	A Japanese Garden	Mutual	500
7-7	San Francisco, The Dauntless City	American	1,000
7-10	Saigon	Mutual	500

TOPICAL.

7-2	Animated Weekly No. 69	Universal	1,000
7-2	British-American Polo Match	Powers	500
7-2	Mutual Weekly No. 27	Mutual	1,000
7-2	Gaumont Weekly No. 69	Gaumont	1,000
7-9	The Animated Weekly No. 70	Universal	1,000
7-9	Mutual Weekly No. 28	Mutual	1,000
7-9	Gaumont Weekly No. 70	Gaumont	1,000

KINEMACOLOR

DRAMA.

Disillusioned	Kinemacolor	2,900
East and West	Kinemacolor	2,845
Mission Bells	Kinemacolor	
Love and War in Toyland	Kinemacolor	

COMEDY.

A Narrow Escape	Kinemacolor	
A Family Affair	Kinemacolor	

TOPICAL.

Shriner's Parade and Sports, Los Angeles, Cal., 1912	Kinemacolor	
Life on Board An American Man-o-War	Kinemacolor	

MISCELLANEOUS FEATURES.

Date	Title	Maker	Length
5-15	The Dread of Doom	Itala Features	3,000
	Their Lives by a Thread (Satax)	Warner's Features	3,000
	The Eye of a God (Pyramid)	Warner's Features	3,000
6-15	The Fatal Grotto	Itala Features	2,000
	James K. Hackett in Prisoner of Zenda	Famous Players	4,000
	The Man in the White Cloak	Great Northern Special	3,000
	Zingomar III	Union Features	3,000
	The Wife of Cain	Helen Gardner Features	
	Satan	Ambrosio Feature	3,000
	When Men Hate (Gene Gautier)	Warner's Features	3,000
	In the Claws of the Vulture	Ambrosio Feature	3,000
	In the Toils of the Devil	Monopol	2,500
	In Touch With Death	Gaumont	3,000
	Zoe, or A Woman's Last Card	Hecla	3,000
	Her Supreme Sacrifice	Warner's Features	3,000

DAILY EXCLUSIVE RELEASES

(Independent.)

MONDAY: Dragon.
 TUESDAY: Gaumont.
 WEDNESDAY: Solax, Gaumont.
 THURSDAY: Gaumont.
 FRIDAY: Solax, Lux.
 SATURDAY: Great Northern.



MOTOGRAPHY



EXPLOITING

MOTION PICTURES

Vol. X

CHICAGO, JULY 26, 1913

No. 2

MARY FULLER
WITH EDISON



*Your Particular
Attention is Invited—*

*To the Announcement that
beginning Tuesday, August 12—*

*George Kleine will Release a
Two-Reel Feature every
Tuesday!*

*You appreciate the importance of that statement—
You understand, full well, its significance as applied
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*Book That Kleine Two-Reel
Feature Every Tuesday!*

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RAMO FILMS

THE NEW FILM OF QUALITY

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July 23	THE SILENT HOUSE	Drama
July 30	I SHOULD WORRY	Comedy
Aug. 6	CHECKERED LIVES	Drama
Aug. 13	LOVE AND GOLD	Drama
Aug. 20	THE WORKER—2 Reels	Drama

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RAMO'S PERFECT STUDIOS 102 West 101st Street
NEW YORK

LUBIN FILMS

July 21	"AN ACTOR'S STRATEGY" ↓ An actor furnishes a job for the Sheriff	July 28th	"THE WIDOW'S WILES" The Widow works a ruse for the young folks
July 22nd	"THE BENEFACITOR" A rich lesson taught by a socialista	July 28th	"RASTUS AMONG THE ZULUS" The horrible dream of a Hobo
July 24th	"COFFEE INDUSTRY IN JAMAICA" Very interesting and educational	July 29th	"THE CALL OF HER HEART" A tragedy of the high seas
July 24th	"ZEB, ZACK AND THE ZULUS" The terrible experiences of two Missionaries	July 31st	"THE FATAL SCAR" A melodrama of old Mexico—very intense
July 25th	"THE EXILE" Beautiful story of self sacrifice.	August 1st	"THE NEW GOWN" Tight-wad husband is taught a good lesson
July 26th	"THE PRICE DEMANDED" A melodrama of very high order	August 2nd	"THE MESSAGE OF THE ROSE" Excellent love story of the Mexican war

SPECIAL
PICTURE

THE 50th ANNIVERSARY OF THE BATTLE OF GETTYSBURG, GETTYSBURG, PA.

Released
Tues. July 8th

1000 foot reel of interesting pictures of the great reunion taken on the field

Special—Two Reel "HOME SWEET HOME" Wednesday, July 23rd

A beautiful story of true loving hearts full of pathos. John Barbour and his sweet wife, Nell, being well to do did not like to see Pa and Ma Barbour living in a humble cottage in the Country, while they were enjoying a luxurious Mansion. They dismantle the old folk's home and send the sticks to the second hand shop. Pa and Ma tried to enjoy the new atmosphere, but it was not the old home. They were caught by stealth buying the old furniture back. John and Nell saw their mistake and giving in, restored the village cottage with only one addition, a telephone.

Special—Two Reel "A DASH FOR LIBERTY" Wednesday, July 30th

A Melodrama that will thrill and be long remembered

Beautiful one, three and six sheet posters of our Photo Plays, in five colors, can be obtained from your exchange or the A. B. C. Co., Cleveland, Ohio. Photos by the Kraus Mfg. Co., 14 East 17th St., New York.

LUBIN MANUFACTURING CO. PHILADELPHIA
U.S.A.





Scene from Selig's "Miss Arabian Nights." Lower View, Scene from Selig's "A Mansion of Misery."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

CHICAGO, JULY 26, 1913

PUBLISHED BI-WEEKLY BY

ELECTRICITY MAGAZINE CORPORATION
MONADNOCK BUILDING, CHICAGO

TELEPHONES: HARRISON 3014—AUTOMATIC 61028

Ed J. Mock and Paul H. Woodruff.....Editors
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Entered as second-class matter at the postoffice at Chicago, Illinois, under act of March 3, 1879.

TERMS OF SUBSCRIPTION

United States, Cuba, and Mexico.....Per year, \$2.00
Canada.....Per year, 2.50
Foreign countries within the Postal Union.....Per year, 3.00
Single copy......10

NOTICE TO ADVERTISERS

Changes of advertising copy should reach the office of publication not less than fifteen days in advance of date of issue. Regular date of issue, every other Saturday. New advertisements will be accepted up to within ten days of date of issue, but proof of such advertisements can not be shown in advance of publication.

NOTICE TO SUBSCRIBERS

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This publication is free and independent of all business or house connections or control. No manufacturer or supply dealer, or their stockholders or representatives, have any financial interest in Motography or any voice in its management or policy.

CHICAGO, JULY 26, 1913

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ONE ASSOCIATION OR TWO?

MOTION picture associations seem predestined to suffer internal dissention. Perhaps it is an essential characteristic of the restless activity, the compressed vitality of the industry to manifest itself in occasional explosive upheavals. Early in the history of the business its men gathered together and organized themselves for social and industrial co-operation. Each time the knots of business brotherhood were broken—not untied—by some internecine revolution. The important point is that none of these fraternal disasters has affected the constant progress of the motion picture.

It is with the deepest regret that we find it necessary to record the sundering of the Motion Picture Exhibitors' League of America. In two years this body has become a power in the business. It has had at all times an unstinted measure of the time and energy of the industry's best minds. The nature of its co-operation promised the permanency of all its associations. Therefore we deplore the necessity, if necessity there was, for a secession from its ranks.

The International Motion Picture Association, in withdrawing from the Motion Picture Exhibitors' League of America, took with it much of the League's best. Perhaps it should be congratulated upon this, for without merit it could not have done so, and its earnestness is without question. Nor can we doubt its ability, for the same reasons, to maintain itself as a distinct body.

Our regret, then, arises from the fact that a split in any organization is regrettable. Whatever the merits of either party, or the demerits of the other, it is obvious that neither can be as strong as the original one. "United we stand, divided we fall," is not literally true, but it expresses in hyperbolic fashion a fundamental truth.

There is, of course, already existent one logical division in the motion picture field. We have, as recognized factors of almost equal strength, the licensed and the independent exhibitors, renters and makers. While it has been predicted time and again that even this condition would not last, but that all would become ultimately either licensed or independent, there is no evidence today of such an outcome. So perhaps two associations, one comprised of licensed exhibitors and the other of independent, would have at least a motive for existence. This arrangement, however, is not indicated in the present dividing line between the League and the Association.

It would even be possible for hearty co-operation between a licensed and an independent association, at least in matters not political. Quite likely analysts of such a situation would be able to find many an objectionable feature. There would probably be a good deal of rivalry and some interference, while the exhibitor who changed his service from one faction to the other and back again might find himself in something of a quandary as to which association he properly belonged to.

But we will not dwell upon hypothetical and possibly chimerical obstacles. They could hardly be greater than those which must confront one or the other of

two associations with quite similar purposes. We cannot favor either one, the League or the Association, to the exclusion of the other. Since both now exist, we would like to see both succeed; but that hardly seems humanly possible on present lines. To afford proper scope for development, one must absorb the other, or their policies be differentiated. Licensed and independent associations provide not a wholly satisfactory solution, but seemingly the lesser of two evils if both associations must continue—which both at this writing, are determined to do.

Inter-industrial warfare is always interesting to participants and bystanders; it stirs up a great deal of activity and makes lots of copy for the trade papers. But it is bound to be futile, extravagant and destructive, and is to be avoided if possible. Two associations with the same thought means warfare. There are at least two ways to avoid it, to the continuation of good will and co-operation throughout the entire motion picture business of this country.

THE RISE OF THE PICTURES.

THE Associated Press recently carried a news story to the effect that statisticians had completed their figures covering the receipts and attendance at motion picture theaters during the past year. This story caused many papers to comment editorially upon the result shown and below we quote from two or three clippings that have recently been received.

The Amarillo, Texas, *News* says:

According to a news story out of New York statisticians have just completed a count of all the nickels which have been spent during the past year to see the moving picture shows in the United States.

The grand total shows an expenditure of 6,380,000,000 nickels, or \$319,000,000 paid by spectators. Try that on your Burroughs and then throw up the job.

It isn't the intention of the News to calculate how many times such a string of nickels would belt the world. The purpose of reprinting these figures is to show how important a part the moving pictures play in the amusement life of the time.

When the pictures were first put before the American public, it was predicted that they would be a fad for a time, then run their course. But the prediction failed. Instead, the moving picture offerings threaten to supersede legitimate and more expensive theatrical offerings, and as they furnish clean, wholesome entertainment at a nominal price, it is within the province of the humblest citizen to see them.

The growth of the industry, for such it may be termed, is little short of marvelous. And when it is taken into consideration that development of the system by which films are made is still under way, that time will bring us moving pictures in the most appealing colors from nature, improvements now only dreamed of, one may well wonder to what perfection this form of entertainment may be brought.

The New York *Press* says:

The figures are stupendous; yet who can doubt, after the most casual glance at the streets of any town, with picture show establishments occupying scores and scores of well-situated buildings, that this business has reached proportions which make it, along with the automobile development and the general disposition toward luxury and amusement, a real social and economic factor?

It is said that \$80,000,000 is invested and 200,000 people are employed in the industry. Of course, there must be economic readjustments to such conditions. In behalf of the automobile as a pleasure vehicle, it is pointed out that a good many people spend less money for homes; that they don't stay in so much as they used to before they were spending their time in automobile and the fresh air; that their health is bettered; that the tendency to live in the country is stronger among city people, and that the pleasures and satisfactions of country life are vastly increased by the privilege of having neighbors and social opportunities. In short, the automobile makes a good showing of economically and socially paying its way.

Similarly the moving pictures. People by the millions don't

spend for less worthy indulgence the money that is shoved into the window at the moving picture show. The whole family gets its share in the entertainment that is bought with money that, in many instances, formerly went to places where it would better not have gone.

And the Omaha *Bee* of Omaha, Neb., comments:

Seeing moving picture shows springing up on every hand, we are ill-prepared to question the correctness of these figures, stupendous as they are. Everyone knows that the popularity of the pictures has been prodigious. It is time, now that they seem to have proved their permanency, to stop and think of the many ways in which the moving pictures can be made to serve serious ends in life. Of course, they are not serving those ends in simply providing entertainment, though if discriminating that is not censurable. But could we afford the time and money spent in maintaining such an institution unless it came up to its possibilities of usefulness?

The moving picture has a wide field of usefulness in the realm of education and no time must be lost in projecting it into that field. It may be employed to great advantage in the school, the church and Sunday school and on the platform as an educational factor. Looking at it as a potential element in the life of today and tomorrow, it surely can be forgiven, or, at least, tolerated, for any of its present shortcomings.

FILMS TO INSTRUCT FARMERS.

When the Iowa State College extension lecturer starts out on his short course trips next winter, he will pack the prize cattle from the college farm in his grip in a set of moving picture films to illustrate his talks on stock judging by the life like representations of the animals themselves.

This is what is proposed as a part of the educational use made of moving pictures at the college. It is believed that only the motion pictures can tell a farmer how to put the roof on the silo, or the approved ways of orchard spraying. A talk on beef judging, showing how the expert goes about his work, it is thought will aid the lecturer in making his talk clear.

The college has leased a moving picture camera to prepare a number of sets of educational films. Pictures will be taken showing the work being done at the college in the laboratories, where the students are judging live stock and corn and small grain, as well as the work going on in the experiment station fields. Students will be shown at work in forge and carpenter shops, or busy on lathe or planer in the machine shop. Instruction in gas engine or gas tractor operation, or veterinarians caring for diseased and injured animals will be depicted upon the screen.

While the college will gain some desirable publicity from the new venture, it is the desire of the college authorities to admit the use of the moving pictures to the largest educational benefit.

FREE PICTURES FOR CITY PARKS.

Picture shows operated under the direction of the city council may be initiated this summer in the public parks in connection with the band concerts which have made summer evenings enjoyable for a few years past, says an Austin, Texas, paper.

This novel idea found expression by Mayor Woolbridge and he only has to arrange the details and consult with the councilmen to have the feature introduced. The idea is an original one and Austin will probably be the first city to place the "movies" before the public without cost, if the plan carries. Details have not been considered as yet, but under the mayor's proposition a screen could be stretched at a place suitable and during the renditions by the band pictures of educational worth would be placed on the screen. Open air picture shows have generally been successful.

League's Big Five Day Convention

Third Annual Meeting

PROMPTLY at 11:40 Tuesday morning, July 8, President M. A. Neff called to order the third national convention of the Motion Picture Exhibitors' League of America in the Grand Central Palace, New York City. After it was learned that Mayor Gaynor would be unable to welcome the delegates until a later hour, President Neff introduced Samuel Trigger, president of the New York State League, who made a favorable impression at the outset by declaring that "No speaking—just work" would be the program of the convention.

Following Mr. Trigger's remarks the president ordered a roll call of the national vice-presidents present. Objection was made that without a secretary the proceedings could not continue, Mr. Christenson, national secretary, having resigned at the meeting of national vice-presidents held in the Hotel Imperial on July 7. President Neff sprung a surprise by announcing that J. Howard Bennett, of Baltimore, had been temporarily appointed to act as national secretary. This raised the question of Mr. Neff's power to make a secretary and when the national president held that this right was given him by the constitution, M. A. Choyinski questioned the legality of the constitution exhibited by Mr. Neff, on the grounds that it was doubtful if this constitution was the one actually adopted by the convention at Chicago. Not a little excitement followed and Mr. Neff called the sergeant-at-arms to quiet Mr. Choyinski.

F. Brylawski of Washington, D. C., moved that the members go into executive session, admitting all the delegates present, and then determine who were the bona fide representatives of their states to the convention. The president declared that the books of the national secretary were the only legitimate records in the case, and instructed G. H. Wiley, national vice-president from Missouri, to announce the names of the credentials committee. This record showed that G. H. Wiley of Missouri, T. P. Finnigan of Texas, G. F. Robinson of New Jersey, F. Brylawski of Washington, D. C., and F. J. Rembusch of Indiana were on the committee. The secretary's record also showed the following states entitled to the following number of delegates: Illinois, 10; Pennsylvania, 8; Indiana, 7; Michigan, 6; West Virginia, 6; Wisconsin, 6; Maryland, 6; Maine, 5; Virginia, 6; Georgia, 5; Delaware, 5; Missouri, 7; Alabama, 6; Kentucky, 6; California, 8; New York, 13; New Jersey, 6; Oklahoma, 9; Nebraska, 6; Kansas, 6; Florida, 5; South Dakota, 5; Arkansas, 5; Minnesota, 6. Several other states, not yet organized, were also allowed one representative each. No report was



M. A. Neff.
Re-elected President, M. P. E. L.
of A.



R. L. Macnabb.
First Vice-President, M. P. E. L.
of A.



J. J. Rieder,
Re-elected Treasurer, M. P. E. L.
of A.

made on Ohio. Numerous protests were made following the reading of the list, speakers pointing out that considering the number of members of the League within their borders states like Illinois and New York were practically unrepresented. Upon a motion to extend the period originally designated as the limit for the executive session, the convention adjourned until the afternoon.

Upon reconvening, shortly after 2:30 o'clock, the last motion made before adjournment was reconsidered and the session was made an open one instead of an executive affair. Chairman Wiley of the committee on credentials, rules and regulations read the report of that committee on state representation and it was discovered that the committee had made several mistakes which affected states like Illinois and New York. As a result the committee were ready to award Illinois five more delegates, New York one more and the representation of other states was also slightly increased. Robert H. Levy of Illinois announced that his state would be satisfied to abide by the original allotment of ten delegates. Other states made similar announcements through their representatives.

Mr. Cory of California suggested that, though only three of eight delegates allotted to his state were present, the state ought to be allowed a full eight votes. Others raised objections to this suggestion, and after considerable debate it was decided that the policy of "one vote for one man" should prevail. A motion was passed requiring each national vice-president to furnish the names of the delegates from his state to the credentials committee on Wednesday morning.

Just at this point, amid a storm of cheers, Mayor Gaynor of New York arrived, and was escorted to the speaker's platform. As soon as Mr. Gaynor appeared on the platform delegates from several states made stirring speeches, and at the conclusion of these tributes Samuel Trigger introduced Mayor Gaynor in a happy manner.

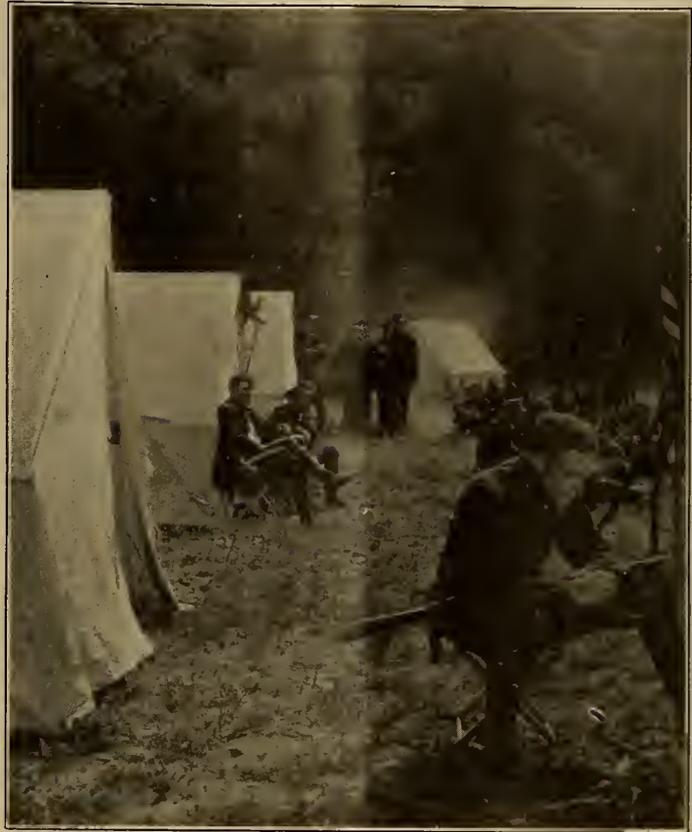
Mr. Gaynor spoke as follows:

This looks like a national political convention. The banner of each state and every state seems to be here, and I have received the salutations and good wishes of the delegates from several of the states. I had no notion that I was known outside of the city of New York—the little city of New York—but it seems that you people in your business have run up against me in some way or I have run up against you, I don't know which way to put it. Shortly before I became mayor there was a great outcry in this city against the moving picture shows. That outcry had started at the very beginning, and just before I was elected the mayor of this city, responding to the demand of one or two clergymen

and others who ought to be clergymen, who are much better than the rest of us, revoked in one day five hundred moving picture licenses in this city. That was nearly all that there were, and it was all done for nothing that I could ever discover. I noted it at the time. I was at that time a judge, but I had my eyes open, as all judges have, you know, and I knew something even about moving-picture shows. And I knew that the outcry against them was absolutely baseless. But those five hundred licenses were revoked, and I understand that it cost these people over a million dollars to get themselves rehabilitated again in their business. Probably more than a million dollars. It was one of those heartless things that occur now and then in government at the clamor of some people who are altogether too good for this world. But let those people go. I now and then say a few words about them only to amuse myself. This outcry continued. I knew it was not so. Why these people got up here and through their pulpits (there are only a few of them because the great body of the clergymen here of all denominations are the finest kind of men) and through newspapers they bellowed one day after another that you were showing indecent pictures in those places. Why, I said that the audiences who went to your places to start with, the fathers and mothers who went there with their children by the hand, wouldn't stand for a nasty picture. And so I had my commissioner of accounts make a close examination of every moving-picture show in the city of New York, and he reported that there was not an indecent picture shown in one of them. And then I appointed a commission to frame a proper ordinance. We really had no ordinance in this city for them, and that committee sat and framed an ordinance and we have been ever since trying to get it through the Board of Aldermen against the opposition of these people. We got it the other day. Now the moving-picture places here will be guarded in every way. The life and safety of those who go there and their morals will be properly watched—but not improperly watched. It is now over a year ago that these people induced the Board of Aldermen to put in this ordinance what was called a censorship provision. That is to say, a provision that you could show no picture until a censor or a board of censors should first look at it and say whether it was all right or not. That ordinance I vetoed. Some of you have alluded to it in your calls to bodies of this convention and said that that veto message was used in the courts and elsewhere throughout the country. Why, my friends, I only had to say to satisfy every sane person in this town and every person whose virtue was not more exquisite than the rest of us, that censorships do not belong to our free government. We wiped all of that out of existence when we formed this government at the beginning. Up to that time your religion even was censored. There is not a Christian sect which has not been censored some time in its religion. There were censors who said where you had to go to church and what you had to believe, and the government carried it out. And so through many things; but that was all done away with. If you go to Russia today you will find the censorship. No picture can be exhibited; no book can be published except this censor looks through it and says it is quite harmless. And that is what they wanted to revive here. We have laws here against indecent pictures and literature; everything that addresses itself by way of pictures or writing to our eyes and our understanding is embraced in the word literature. We have ample laws to punish anybody who exhibits an indecent picture or an immoral picture, or publishes anything immoral in reading matter, but that was not enough for these people. Of course each one of these people thought that I would appoint them censors. And they wanted the job of telling you and me in advance what pictures we might look at in the city of New York. Why, they might have objected to historical or anything they saw fit. But they did not have their way in that respect.

And now, as I say, we have an ordinance which will serve as a model to all the cities of the country in framing similar ordinances. It is not perfect, but nevertheless it is as perfect as such things have been made up to this time. You people represent the owners of these places all over the United States. You know the kind of people that come to these places. You know that they are good people. If we need any censors at all here in New York with regard to theaters, these extremely high people should have gone further up town and they might have found some things; but they never do that. They are awfully disturbed to see the general run of people amuse themselves. Now, from my way of thinking the moving pictures have been one of the most beneficent things that have come up in my time. They fill a great want. They open up pure, educating, solacing, and at the same time cheap entertainment to people who are not able to pay theater prices, and the result has been good. How many hearts have been solaced in these places? How many people of hard daily life who need something to

solace them and amuse them have found that want in the moving-picture show? And some cry out against the children going there. There are some people here who do not want to see them in the streets; they do not want to see them in the parks; and some, I am sorry to say, hate to see them even in the churches. But the children have to go somewhere, and it is a blessing that parents are able to take their children by the



Scene from Bison's "The Picket Guard."

hand and bring them to your places and let them be instructed and amused at the same time. Of course, the children who go to your places have to be safeguarded in some way. That is what the proprietors of the theaters here think, but I notice they made no suggestion about safeguarding the children up in their galleries at all during all of this controversy. You know they passed an amendment to this ordinance in the Board of Aldermen ripping out all the galleries in the moving-picture shows, on the ground that they were immoral places. The chief mover of that was a large owner in the cheap theaters of New York. But he did not have his way. I asked why they did not rip the galleries out of his theaters also. That was the only kind of an argument that he could understand.

But we will talk no more on that. My friends, you have all noted that every time anything new comes up in this world nearly everybody, including you, I suppose, begins to howl against it. They will not stop long enough to find out what it is even. All they know is that it is something they never heard of before, and that is enough. The things that some people never heard of before would fill a great many books, you know, and that was the fate of these shows. They were new. They competed with other shows. Of course the proprietors of those shows were opposed to you. But the great body of the community here very soon were in your favor. They heard these people talking about nasty pictures in your shows. Well, they were going to your shows and they saw no such thing, and of course it fell of its own weight. I am talking now of the city of New York and I trust it is the same all over the country, that these shows are decent and moral the same as they are here. I would not have them done away with for anything. It would be a calamity. I went to see them myself from the start, and they were to me a matter of great instruction and amusement and solace. The first one I ever saw was in London. It was at the time they first came out, and it was a matter of wonder and amusement to me. I even saw a railroad train come across the stage and stop, and saw the Emperor of Germany get out with his whole suite right there in a London

theater, and other things like that were an utter amazement to me. I never dreamed of any such thing. But I think in Europe they never created that outcry against them which we have heard here.

And now if I have said anything to cheer you up in your business, and to uphold it throughout the country, I am very glad indeed. I have received letters from all over the United States with regard to the controversy we have had about it here. Particularly did I receive letters about the veto message which I have mentioned to you, upholding the rights of people without censorship to see what they like and read what they like, and for those who run such places to put on their stages such pictures as they like so long as they put no immoral picture on the stage. Just as soon as they do that in the city of New York I think they will have a summons into the police court forthwith. But I have no fear of it being done at all. It has not been done so far, and my belief is that that kind of a show in this moral town of New York would not live a week.

Immediately upon the conclusion of his address President Neff thanked Mayor Gaynor for the encouragement given the League and for his kindness in being present. A motion was then made and carried that Mr. Gaynor's speech be prepared in printed form and sent to every national vice-president of the League, with instructions that it be circulated in every way possible. The Honorable Frank L. Cohan, Mayor of Glasgow, Scotland, R. H. S., Honorable Master of Works, was the next speaker and the man from the land o' braw laddies and bonny lassies made the hit of the day with the exhibitors. He had an accent that would turn Harry Luder green with envy and every delegate present would have liked to have listened to him indefinitely. Following the address of Mayor Cohan a motion was carried to adjourn until 10:30 Wednesday morning.

Following the roll call of national officers on Wednesday morning President Neff appointed a press committee consisting of J. A. Maddox, Columbus, Ohio, chairman; Frank A. Tichenor of New York City, and L. R. Thomas of Moundsville, West Virginia. President Neff then read his annual report which briefly summarized the following things accomplished by the League since the last convention:

We are able to purchase parts, accessories and supplies at a discount of forty per cent off the regular list price. Multiple reel subjects, or features, without additional cost is one of the advantages gained through the organization of the League.



Scene from "The Fiftieth Anniversary of the Battle of Gettysburg," Lubin release.

The city and state licenses in many cases have been reduced materially.

We have defeated adverse legislation in many states and cities, and through our efforts have caused the enactment of

some good laws and ordinances, which have been of great benefit to the motion-picture exhibitor.

We have brought about a friendly feeling and co-operation between the exhibitor, manufacturer and exchange.

The organization of the League has been the means of



Scene from Victor's "The Nihilist's Vengeance."

getting together and acquaintance of thousands of exhibitors, causing them to lay aside petty jealousies and working in harmony for the common good.

We have done much good in the way of reducing the number of reels, which we feel will finally be the salvation of the exhibitor and the people.

Since the Chicago convention, I have organized the states of Texas, Iowa, Nebraska, Kansas, Massachusetts, Rhode Island, Connecticut, Colorado, Florida, South Dakota, Washington, Maryland, Delaware, Georgia, Tennessee, Alabama, Mississippi, Maine, South Carolina and Southern Illinois Local No. 1, making a total of forty states organized.

There was so much of this work to be done in a short space of time that it proved impossible for me to take care of it all at the proper time, so Mr. Wiley of Missouri was pressed into service, and it was with his help that the states of Oklahoma, Arkansas, Virginia and Maine were successfully organized.

Arrangements were made for conventions in the South, and Mr. Thomas of West Virginia was sent to organize them.

Alexander Wall of Alabama also helped in the work, organizing the state of Georgia.

Clem Kerr of Dayton, Ohio, was also instrumental in furthering organization and deserves special mention. Many others not mentioned were of great assistance. The League is doing splendidly, and the results obtained during the past year have been most gratifying.

I recommend a shorter program, not to exceed four reels, regardless of price.

I recommend that on the twelfth day of September, 1913, the third anniversary, each member of the League contribute one dollar.

I recommend that a special session of this body be devoted to the discussion of the censor question.

I recommend that all future conventions be under the supervision of the Executive Committee of the League.

Taking into consideration the conditions under which we have had to work, including a lack of funds, we have, indeed, made remarkable progress. Some plan should be devised whereby a sufficient amount of money should be in the treasury to pay the running expenses of the League.

The Motion Picture Exhibitors' League, as it stands today, represents millions of dollars, and is fast becoming one of the most powerful organizations in this country. The financing of the League will, undoubtedly, be provided for in the future.

I am pleased to report that harmony and good feeling prevail throughout the organization. We are thoroughly organized on a fine basis. We are co-operating with many societies for the uplift of our business; also with manufacturers of films, film exchanges and others interested in our line of business. There is no strife existing between the film manufacturers or exchanges and the Exhibitors' League. As evidence we point to the large attendance and the states represented at this splendid exposition of the arts.

Then followed the reading of the resignation of For-

mer National Secretary C. M. Christenson, necessitated by the recent appointment of Mr. Christenson as Cleveland manager of the Mutual Film Corporation's branch. The reports of the national secretary and national treasurer were next read and referred to the auditing committee.

President Neff then appointed the following committees:

Auditing committee—E. A. Jefferies, Philadelphia; W. A. Cory, San Francisco, and W. R. Wilson of Columbus, Ohio.

Ways and Means Committee—Mr. Ramsey, Lexington, Kentucky; Mr. Henry, Chicago, Illinois; Otto Ludeking, Cincinnati, Ohio; P. J. Jeup, Detroit, Michigan; Mr. McNatt, New York City, and Walter Steumpfig, Philadelphia, Pennsylvania.

By-laws and Constitution committee—Mr. Levi, Detroit, Michigan; A. L. Cottrell, Moundsville, West Virginia; Mr. Kohl, Cleveland, Ohio; Orene Parker, Covington, Kentucky; Mr. Davis, New York City; Charles Segall, Philadelphia, Pennsylvania, and W. L. Shelton of Kansas City, Missouri.

All the above committees were ordered to report at Thursday morning's session.

A lengthy discussion as to when the nomination and election of officers should occur then followed. The Ohio delegation favored an immediate selection of officers while other state delegations, particularly New York, were of the opinion that many of the delegates would leave before Saturday if the election were held too early in the week, thus entailing a severe commercial loss to those who had rented space at the exposition and who expected to make sales as a result of the convention. The argument which continued for almost two hours ended with a motion made by Mr. Roth of California and seconded by Mr. Elmdore of New York that the nominations take place on Thursday and the election of officers on Friday. President Neff ordered a roll call on this and the motion was carried.

Shortly after the Thursday morning session of the convention was opened a motion was carried to admit all wives and children of visiting exhibitors to the sessions except during the period when nominations and elections were in order. Following a roll call of delegates, telegrams from Governor James M. Cox of Ohio and Hon. Joseph B. Foraker were read to the convention, each regretting his inability to be present at the gathering. In the regular order of business the report of the committee on by-laws and constitution, and the committee on ways and means were read and accepted. The report of the auditing committee after some delay was also read and approved.

A three-hour discussion of the length of programs followed, participated in by delegates from states all over the Union. Many of the abuses from which the business suffers were thoroughly overhauled and some really astonishing conditions existing in certain sections of the country were revealed. An exhibitor from Pennsylvania reported that one house operating in competition with him was running as many as twenty reels a day for five cents, which probably establishes a record for the abuses of the present system of film rental.

Exhibitor Denton of New Jersey advocated an insurance alliance whereby members of the League should pay in \$1.10 per year, one dollar of which is to be paid to beneficiary on the death of a member, and the ten cents to go for current expenses.

After Samuel Trigger, president of the New York State League, had introduced Commissioner of Licenses

James Walsh, who made a speech that was enthusiastically received by the delegates at the afternoon session, the convention proceeded to the nomination of officers, all speeches being limited to eight minutes and seconding speeches to three minutes.

For president the following nominations were made: M. A. Neff, present president, nominated by Lem S. Miller of Cincinnati.

In his speech nominating President Neff for re-election Mr. Miller said in part:

The greatest facility for the education and edification of mankind is through the medium of moving pictures. When we think of the enormous wealth invested in producing and exhibiting motion pictures and the vast expanse of these United States, with its millions of people who are daily attending moving picture shows, we can in but a limited degree comprehend the greatness and power of the industry.

As we look over this assemblage and see representatives present from practically every state, organized and united into a concerted effort, working in harmony for a common cause, we are profoundly impressed with that master mind that made this organization possible. And that is a greater tribute and more monumental to that man of genius and executive ability than thought or words can portray.

This League, crowned with its vast achievements, demands a man who has proven himself worthy of the past and equal to the present to be its leader of the future.

The man whom I have the pleasure of nominating is personally known to every member of our League. His fame alone is not of things written or said, but of the greatness of things done.

We should not be unmindful of his unselfish and untiring work; of the great personal and financial sacrifices on his part, and of his earnest and fervent devotion to our cause. Ohio places in nomination the man who has been weighed in the balance and been found not wanting—M. A. Neff.

Mr. Robinson, president of the New Jersey League, seconded Mr. Neff's nomination.

Samuel S. Trigger, president of New York City Local, named J. L. Phillips, of Fort Worth, Texas, for national president, and Mr. Phillips was seconded by Mr. Stern, of New Jersey. Mr. Phillips is known in the Lone Star State as "Happy Jack."

In an able speech, Mr. Chamberlin, of Minnesota, next placed in nomination William J. Sweeney, national vice-president of Illinois, and C. H. Phillips, of Milwaukee, was the second speaker in his behalf.

Fred J. Herrington of Pittsburg was placed in nomination by H. A. Victor of Pittsburg.

The following names were placed in nomination for secretary: H. A. Sherman, Minneapolis, nominated by Fred J. Herrington of Pittsburg; G. H. Wiley, Kansas City, nominated by F. J. Rembusch of Indiana.

For treasurer, J. J. Rieder, Michigan, nominated by W. A. Pettis of Ohio; Dr. J. A. Rhodes, Indianapolis, nominated by Fred J. Herrington of Pittsburg; J. Howard Bennett, Baltimore, nominated by W. M. Herbst of Washington, D. C.

After the nominations were concluded, the president appointed Julius Alcock, president of Chicago Local No. 2, to fill the place of J. M. Kauffman of California in the Committee on Constitution and By-laws. In addition to Mr. Alcock there are at present on this committee Messrs. Phillips of Milwaukee, Finnegan of Texas, Blumenthal of New Jersey, and Rembusch of Indiana.

The chair appointed a new Committee on Rules and Regulations. It is composed of Lem S. Miller, chairman; C. H. Phillips, Milwaukee; H. W. Rosenthal, New York; Judge Tugwell, California, and Mr. Pierce, Baltimore. This committee brought before the convention a resolution calling for the election of a first vice-president who will be able to act as president in case of necessity.

The following gentlemen were appointed to act both as an executive committee and also as a committee on

ensorship: Messrs. Neff, Wiley, Rieder, Finnegan, Macnabb and Blumenthal.

Trouble started at the very beginning of the Friday morning session of the convention. As soon as the gathering had been called to order Frank A. Tichenor moved that the representatives of the press be admitted, a motion which the chairman refused to entertain. Afterward it was put in the form of a suggestion and in this form passed. Then came a motion that the reports of committees, especially the committee on resolutions, be read. This motion President Neff also refused to entertain on the ground that the election of officers was next in order. An appeal was taken on this decision and L. A. Blumenthal, national vice-president from New Jersey, was appointed to preside while this kink was ironed out.

After a period of much disorder a vote was taken on the appeal from the ruling of the chairman. It proceeded with much delay and heckling as frequently some unidentified voice would ask for a roll call of a state and all the delegates would have to stand up and be looked over. The vote sustained the action of the chair 86 to 72. This of course put President Neff back in the chair and upheld his ruling that the election of officers was the next order of business.

John Miller of Chicago and G. L. Wonders of Baltimore were appointed tellers. Robert Levy of Chicago arose and withdrew the name of William J. Sweeney of Chicago, who was considered Neff's strongest opponent, in favor of J. L. Phillips of Texas. Then Fred J. Herrington of Pittsburg withdrew himself from the race in favor of Phillips.

The surprise of the session came after the roll call had reached the state of Texas and when the ballots already cast showed 67 votes for Neff against 53 for Phillips. It was supposed, of course, that Texas would vote for the Texas candidate, but instead Mr. Phillips cast the eight votes of the Texas delegation for Neff, saying "Down in Texas the members of the League trust Mr. Neff and have instructed us to vote for him."

This indorsement of Mr. Neff by the man he had placed in nomination against him brought Samuel H. Trigger of New York to his feet with the declaration: "I have been in business for forty-one years, but this is



Pearl White of Crystal Company on board S. S. Olympic, sailing for Europe.

the first time I have ever given my word of honor to another only to have him give me what is called 'the double cross.'

Then the storm broke. Samuel H. Trigger and

Frank A. Tichenor, almost together, cried "New York state gets out. We can't stand it," and grabbed the New York state banner as they started from the hall, followed by delegations from Pennsylvania, Illinois, Wisconsin, Indiana, Minnesota, California and Canada. Messrs. Lee, Macnabb and Samuels of New York remained behind, however, and continued to vote with the regular organization.

After the various disgruntled delegations had departed and things had quieted down once more, President Neff was re-elected, and George L. Wiley of Kansas City was chosen as national secretary. When the vote for treasurer was reached Howard Bennett of Baltimore, a candidate, announced that he was only running because he understood that J. J. Rieder of Jackson, Michigan, was not a candidate for re-election. Having learned, however, that Mr. Rieder was a candidate, he wished to withdraw. Mr. Rieder was re-elected.

President Neff found it necessary to appoint some new committeemen as some of the men who departed had left vacancies. On the committee on resolutions he appointed Messrs. Phillips, Macnabb and L. S. Miller. Then the convention was adjourned until 3 o'clock in the afternoon.

Immediately after the gathering had again been called to order Secretary Wiley read the following resolution, which was unanimously adopted:

By convention of the Motion Picture Exhibitors' League of America, now in session:

We wish to announce to every member of the Motion Picture Exhibitors' League of America, in the United States and Canada, that the action taken by the delegates of Illinois, New York, Wisconsin, Minnesota and Indiana, in leaving the convention hall, has left their states without representation except in the case of New York, where two delegates remained, Mr. McNabb and Mr. Samuels. Pennsylvania cannot be considered as leaving, as six delegates out of nine remained; Mr. Herrington, Mr. Polk and Mr. Victor of Pittsburg left the convention. They were delegates from the state of Pennsylvania.

Owing to the fact that the Motion Picture Exhibitors' League of America is working under a charter issued by the state of Ohio, and by reason of the action taken by the delegates from the states above mentioned and for the benefit of the members, they are requested to notify the national officers whether or not they endorse the action of their delegates in bolting the convention, and all states that endorse the action of their delegates in leaving the convention will immediately forward their charters and all supplies to the secretary of the Motion Picture Exhibitors' League of America, George H. Wiley, Kansas City, Mo., national secretary, and it is requested that all members who wish to retain their membership and affiliate with the Motion Picture Exhibitors' League of America, will communicate with M. A. Neff, the national president, also National Secretary George H. Wiley, and their membership will stand until a new organization is organized in their respective states, which will be immediately, and new officers elected. This does not in any way affect any member of the League who is in good standing and desires to continue; it does not affect the state organization in any way, shape or form, providing, the state does not endorse the action of their delegates in convention assembled, but all delegates who left the convention and bolted are hereby suspended from this organization.

(Signed) M. A. NEFF, President.

GEORGE H. WILEY, Secretary.

Following the distribution of tickets for the evening's banquet and the consideration of other matters affecting minor changes in the by-laws the convention adjourned until 10 o'clock Saturday morning.

At the Saturday morning session William Vestal of Ohio offered a resolution to the effect that the League go on record as favoring state censorship of pictures as the national censorship was not proving satisfactory. This resolution was debated at great length, several delegates declaring that they had received films that had been passed by the national board of censorship that they were ashamed to show after they had once seen them on the screen. At the end of the long discussion Mr. Wash-

burn of Massachusetts offered an amendment to the effect that the censorship question be referred to the executive committee, which in turn should confer with the various state Leagues. This was adopted.

President Neff declared during the session that he was partly behind the bringing of government suits against the Motion Picture Patents Company and pointed out that where the exhibitors used to pay \$2 for service they get the same now for 90 cents.

Upon a resolution offered by Mr. Pierce of Baltimore it was decided to take up with the manufacturers the question of women smoking in scenes in films and to ask that this be done away with. This resolution was seconded by Mrs. Schmidt of Ohio.

George Macnabb of New York was elected first vice-president and F. E. Finnegan of Texas, second vice-president. A resolution was adopted to the effect that not more than three reels of film be shown at a five cent performance, and another resolution against exhibitors who are in business only part of the year, and particularly mentioning airdomes, was adopted.

The convention then adjourned sine die, to meet in Dayton, Ohio, next year, the exact dates to be fixed by the executive committee.

Much of the success of the third annual convention of motion picture exhibitors was due to the hard and conscientious work of the hustling gentlemen who comprised the various committees on reception, entertainment, transportation, etc. The makeup of the various committees was as follows: Executive committee—Samuel H. Trigger, chairman; Harold W. Rosenthal, vice-chairman; J. A. Koerpel, secretary, and Louis F. Blumenthal, treasurer. Reception and entertainment committee—William Hilkeimer, chairman; Aaron A. Corn, vice-chairman; Frank A. Tichenor, R. Sanders, Grant W. Anson, A. Coleman, L. Germain, M. L. Fleischman, L. Rosenthal, R. C. Whitten, M. Needle, E. Elmore, R. L. Macnabb, William Brandt, and J. A. Koerpel. Hotel and transportation committee—M. L. Fleischman, chairman; J. A. Koerpel and E. Elmore. Press committee—Arthur Leslie, chairman; George Arnold and John B. Clymer.

It is equally true that the unlimited success of the First International Exposition of the Motion Picture Art is also due to the efficient arrangements and hard work of the members of the general and advisory committees which consisted of the following members:

General committee—Frank A. Tichenor, chairman; Frank E. Samuels, secretary; Louis F. Blumenthal, treasurer; M. Needle, J. King, B. E. Cornell and L. Rosenthal.

Advisory committee—R. L. Macnabb, chairman; E. Valensi, A. Baurenfreund, E. M. Day, R. C. Whitten, Grant W. Anson, George L. Wright, A. N. Wolff, William Douque, R. M. Davidson, M. L. Fleischman and F. Goldfarb.

Great credit should also be given somebody for hitting upon the plan of enlisting the services of the ladies to further the success of the general entertainment of the visitors. The ladies of the entertainment committee who made it their constant aim to see that everybody had a royal good time were: Miss Jeanette Cohen, chairwoman; Mrs. Robert Lee Macnabb, vice-chairwoman; Miss Jeanette Ehrenberg, Mrs. L. F. Blumenthal, Miss Edith Berry, Miss Rena Doliva, Miss Margarett Norvell, Mrs. R. Markowitz, Mrs. William Brandt, Mrs. R. Sanders, Miss Dorothy Kingdon, Mrs. J. E. Robin, Miss Ruth Allen, Miss Ermel, Miss Marion Brandon, Mrs. Agnes Egan Cobb, Miss Forster, Miss Helen Barthell, Miss Henrietta Baurenfreund, Miss I. Buggie, Miss Adeline Beldnar, Miss May Weston, Miss Sydelle Fish, Mrs.

R. Watris, Mrs. I. Leatherberry, Mrs. Agnes Cameron, and Mrs. A. A. Corn.

A Thrilling Pathe Special

"The Secret Formula," the two reel Patheplay to be released on Friday July 18, is one of the most interesting and sensational features that has yet been offered. The story briefly told, is as follows:

Professor Ward's discovery of a secret formula for the manufacture of an indestructible cement threatens to revolutionize the industry and causes a special meeting of the board of directors of the Cement Trust to be called. They decide that Ward's formula must be acquired at any cost. A flattering offer of money, made by Gerald B. Smythe, chairman of the monopoly, is refused by the professor.

Paul Shafter, Mrs. Ward's brother, who makes his home with her, is in love with Smythe's daughter. When Paul asks for her hand the trust magnate agrees to give his consent, provided Shafter will secure the secret formula which his brother-in-law refuses to sell. Smythe also offers Shafter a responsible position with the trust if he succeeds. Shafter weighs the proposal carefully and finally promises to get the formula.

The first opportunity Shafter can find to accomplish his purpose presents itself at a fox hunt given by Professor Ward. Shafter opens Ward's safe and extracts the formula. His sister discovers him in the act. Mrs. Ward explains the situation to Ward's secretary begging him to get the formula from her brother before her husband discovers the loss. The consultation be-



Scene from "The Secret Formula," Patheplay.

tween Mrs. Ward and Ward's secretary arouses the suspicion of the professor.

Shafter deserts the hunters and turns in the other direction, followed by the young secretary. After a sensational leap from the horse he is riding to the back platform of a flying train and a bitter fight within the car, the messenger returns to Mrs. Ward with the secret formula. Ward discovers his secretary and his wife in earnest conversation. His jealousy gets beyond control and he thrashes the innocent suspect unmercifully. Mrs. Ward breaks her silence and explains the circumstances. The professor pleads with his secretary to forgive him. The secretary agrees on condition that Ward will forgive Shafter. Ward promises Shafter that he will forget the incident and a short while later, Shafter writes to Smythe that he has decided not to secure the formula but will win the girl despite her father's disapproval of the match.

International Motion Picture Association

The New Fraternity

WHEN the Motion Picture Exhibitors' League of America, in convention at New York, opened its session for the election of officers Thursday afternoon, July 10, President M. A. Neff, J. L. Phillips of Fort Worth, Texas, Fred J. Herrington of Pittsburgh, Pa., and William J. Sweeney of Chicago, Ill., were candidates for the national presidency. Sweeney and Herrington withdrew in favor of Mr. Phillips. The roll was called. State after state polled their votes, and when Texas—Phillips' home state—was reached the returns stood 67 for Neff and 53 for Phillips.

Then Texas was called. Amid the amazement and consternation of the assembly, she cast her eight votes for Neff, giving him practically an assurance of election.

A scene of wild excitement followed. Supporters of Sweeney and Herrington who had been transferred to Phillips would not, even in favor of their past president, submit to being shifted again. The fact that the Texas delegates had come two thousand miles under absolute instructions to support Neff had ruined their plans—given them what they deemed the "double cross." They rose *en masse* to their feet.

Out of the convention hall strode two-thirds of the per capita tax of the Motion Picture Exhibitors' League of America. All of Illinois; all of Wisconsin; all of Minnesota; all of Indiana; all but two from New York; a part of Canada; three from Pennsylvania and one (H. G. Cottar) from Texas were the seceding band of states that hastily gathered in another assembly room adjoining that of the League.

Of the new party Judge A. P. Tugwell of Los Angeles was made temporary chairman and Harold W. Rosenthal of New York temporary secretary. A committee of five—Messrs. Rosenthal of New York, Rembusch of Indiana, Phillips of Wisconsin, Furniss of Minnesota and Herrington of Pennsylvania—was appointed to draft a constitution and by-laws for the new exhibitors' association. A discussion of appropriate names resulted in the choice of "International Motion Picture Association." The constitution and by-laws was considered and adopted section by section, and is as follows:

CONSTITUTION.

ARTICLE I.

Name.

SECTION 1. The name of this association shall be "The International Motion Picture Association."

ARTICLE II.

Object.

SECTION 1. The purposes of this organization are to secure protection by co-operation, to raise the standard of motion picture films and the motion picture business generally, to secure fair and equitable treatment from all with whom we have business transactions, to prevent breaches of contracts of whatsoever nature, to secure reasonable insurance rates, to secure protection against ad-



Charles H. Phillips,
President of the I. M. P. A.



Harold W. Rosenthal,
Secretary of the I. M. P. A.



Dr. J. M. Rhodes,
Treasurer of the I. M. P. A.

verse legislation, to adjust difficulties with labor, to promote the spirit of good fellowship in all lines of the business, to adjust minor matters of importance to the exhibitor, and to further the best interests of all members of this association and the public in general in all matters pertaining to the exhibitors' business.

ARTICLE III.

Officers.

SECTION 1. The officers of this association shall be a President, a Secretary, a Treasurer, a First Vice-President, and an Executive Committee; the Board of Directors, to consist of a member elected by each organized state. The President and Secretary shall act as Chairman and Secretary, respectively, of the Executive Committee.

SEC. 2. No two members of the Executive Committee shall belong to the same firm or corporation, and should a member of this Committee enter into partnership with another member of this Committee, such action shall be equivalent to his resignation, and the vacancy so created shall be filled by a vote of the Executive Committee.

SEC. 3. The Board of Directors shall be elected by their respective state associations for a term of one year.

SEC. 4. All officers shall be elected for a term of one year.

ARTICLE IV.

Duties of Officers.

SECTION 1. The President shall preside at all meetings of the association. The President shall call special meetings upon request of a quorum of members of the Executive Committee, or upon a petition of two-thirds of the Board of Directors, or when the President deems special meetings necessary. He shall strictly enforce the rules of this Association, and shall investigate any violation of the same.

SEC. 2. The First Vice-President shall, in the absence or inability of the President, perform all duties of the President.

SEC. 3. The Directors shall be the authorized representatives of the Association in their respective states, and it shall be their duty to attend to all matters pertaining to the Association, when so ordered by the President of the Executive Committee.

SEC. 4. The Secretary shall keep an accurate record of the proceedings of all meetings of this Association, and shall keep a record of all monies forwarded to him to be turned over to the Treasurer. He shall make report of all annual and semi-annual meetings to the Board of Directors. He shall have the custody of the official seal. He shall furnish a surety bond in the amount of \$5,000 to the Association, the Association paying the cost of same.

SEC. 5. The Treasurer shall have charge of all funds of this Association, and shall render an accurate account of same at each meeting of the Executive Committee. The Treasurer shall pay all expenditures of the Association upon proper vouchers signed by the Secretary. He shall furnish a complete annual financial report thirty days before the annual Convention of the Association to the Board of Directors. The Treasurer shall be required to furnish a surety bond of \$5,000, the cost of same to be paid by this Association.

SEC. 6. No elective officer shall be elected for more than two successive terms.

SEC. 7. The Executive Committee shall have general supervision over and full power to act on all matters pertaining to the Association.

ARTICLE V.

Meetings and Vacancies.

SECTION 1. There shall be a Convention of this Association annually on the first Tuesday after the 4th day of July, at such place as may be designated by the Convention.

SEC. 2. All National Conventions prior to the convening thereof shall be conducted by the State Association and the State Association shall turn over to the International Association 25 per cent of the net proceeds.

SEC. 3. In case of a vacancy in the office of the President, Secretary or Treasurer before the annual meeting, by reason of death, resignation or other cause, the vacancy shall be filled for the remaining term of office by one of the Board of Directors, selected by vote of the Executive Committee.

ARTICLE VI.

Membership.

SECTION 1. This Association is for exhibitors only. Membership is open to every bona fide motion picture exhibitor in America, providing said exhibitor is not connected, in any way, with film exchanges or with the manufacturing of films.

SEC. 2. In any state where there are twenty-five or more exhibitors, comprising an exhibitors' association, that association may join this Association by qualifying for a state charter.

SEC. 3. In states where there is no organization, an individual wishing to become a member of this Association may make application to any State Association, and, by qualifying, become a member thereof, with the privilege of being transferred to the Association in his own state when it is organized.

SEC. 4. Any member or members may engage in the manufacture of films or in the film exchange business upon application to and securing the permission of the

Executive Committee, and any member or members engaging in said business without first complying with this ruling shall stand suspended from this Association; and should any officer of this Association engage in said business his tenure of office shall immediately cease.

BY-LAWS.

ARTICLE I. *Meetings.*

SECTION 1. The Executive Committee and Board of Directors shall meet semi-annually, on the day preceding the annual National Convention, and six months from that date, the latter place of meeting to be selected by a majority vote of the Executive Committee.

SEC. 2. Notice of meeting must be mailed by the Secretary to the members of the Executive Committee and Board of Directors at least twenty days previous to the dates of meeting.

SEC. 3. A majority of the Executive Committee shall constitute a quorum.

SEC. 4. In case of death or inability of any member of the Executive Committee, the vacancy so created shall be filled by a majority vote of the Executive Committee, unless such vacancy should occur within thirty days previous to the Annual Convention, when, in such case, the vacancy shall be filled by vote of the Convention.

ARTICLE II.

SECTION 1. This Association is chartered under the laws of the State of New York, and the headquarters of the Association shall be at New York, N. Y.

SEC. 2. A state charter can be obtained in the states where this Association is not represented, when twenty-five or more bona fide moving picture exhibitors have organized for mutual protection, by making application to the National Secretary for a charter, accompanied by the necessary fee of \$25, and \$10 additional for a certificate of membership.

SEC. 3. A State Association may issue charters to the various locals of that state when they qualify according to the laws governing that state. All State Associations shall send two copies of their state constitution and by-laws to the International Secretary within three months after they are organized, together with a list of the state officers and their addresses.

ARTICLE III.

Admission Fees, Dues and Salary.

SECTION 1. The admission fee of a state Association into the National Association shall be Thirty-five (\$35) Dollars. (See ART. II, SEC. 2.)

SEC. 2. There shall be a per capita tax of Two (\$2) Dollars per year, payable quarterly, in advance, the first payment becoming due October 1st, 1913.

SEC. 3. In case a State Association fails to pay to the Secretary of the International Association an amount due, within thirty days after receiving notification of such assessment, claim for supplies of any nature or per capita tax, as the case may be, the Secretary shall immediately notify the Executive Committee of such failure to pay, and if, upon receiving notice from the Executive Committee, the remittance is not immediately forthcoming, such state shall stand suspended for thirty days, and if settlement is not made before the expiration of thirty days, such state shall be expelled from the Association.

SEC. 4. Branches of this Association, when suspended under rules of SECTION 3 (foregoing), shall have no voice nor vote in any meeting held during such suspension.

SEC. 5. Complete lists of the officers and members of each state branch must be furnished the International Secretary by the State Secretaries not later than June 15 of each year, for the purpose of making the correct charge for the per capita tax.

SEC. 6. The salary of the President shall be \$300.00 per annum, payable in quarterly instalments of \$75.00, and all necessary expenses. The Secretary shall be paid an annual salary of \$600, payable in quarterly instalments of \$150, and all necessary expenses. The Treasurer shall be paid an annual salary of \$150, payable in quarterly instalments of \$37.50, and all necessary expenses. The Board of Directors shall be paid five cents per mile for one way travel in performance of their duties.

ARTICLE IV.

Appointive Offices.

SECTION 1. There shall be an Auditing Committee of three appointed

by the President at each Annual Convention to audit all accounts of the officers.

SEC. 2. A sergeant-at-arms shall be appointed by the Executive Committee to act during the Convention, and he shall be under the direct jurisdiction of the Executive Committee.

ARTICLE V.

Delegates and Alternates.

SECTION 1. Each state shall be entitled to five delegates at large and five alternates at large, and one delegate and one alternate for each 50 members or majority part thereof, all in good standing.

SEC. 2. All National Delegates' and Alternates' credentials shall be printed and furnished by the National Officers and sent to each State Secretary, and the International Secretary shall notify each member of the Board of Governors and State President when such credentials are sent, and all such credentials shall be signed by the State President and Secretary. Each Delegate shall present or send his credentials to the Secretary before the Convention is called to order, and the Secretary shall turn the credentials over to the Credential Committee, stating whether the per capita tax of the state which the Delegate represents has been paid or not.

ARTICLE VI.

Duties of Members.

SECTION 1. It shall be the duty of each and every member of this Association to notify the Secretary through the secretaries of his local state organization, of any matter of whatsoever nature of importance to exhibitors, for action thereon.

SEC. 2. It is hereby made the duty of each and every officer of the State Association to see that there is no violation of the rule governing the membership of its local branches.

ARTICLE VII.

Misdemeanors.

SECTION 1. Any transaction between a member and any person or corporation, whereby the system of operation of picture theaters may be liable to injury or degradation, shall be considered a misdemeanor.

SEC. 2. Any attempt, by a member, firm or corporation, who are members of this Association, to secure the theater or location of any other member of this Association, or to cause the advancement of his rent, shall be considered a misdemeanor.

SEC. 3. Any violation of the laws of this Association shall be considered a misdemeanor.

SEC. 4. The punishment for misdemeanors shall be a reprimand. If offense is of such character as to cause pecuniary damage to a member of this Association, the Executive Committee may require restitution from the offender as, in its judgment, it may deem proper.

SEC. 5. It is hereby declared to be an offense against the laws of this Association for any member thereof to divulge or reveal, except to members of the Association in good standing, any of the proceedings or business of the Association.

ARTICLE VIII.

Penalties.

SECTION 1. Any member violating any of the provisions of the constitution or by-laws shall, upon conviction thereof, in cases where the penalty has not heretofore been specified, be subject to a reprimand, a fine and to exceed \$100, suspension or expulsion, at the discretion of the Executive Committee or the Convention.

SEC. 2. In case of a fine against a member, such fine must be paid within ten days from receipt of final notice from the Secretary, otherwise such member shall stand suspended until fine is paid.

SEC. 3. If a member or branch of the Association be suspended or expelled, it shall be the privilege of this Association to publish same in any trade journal during the term of such suspension.

ARTICLE IX.

Certificate of Membership.

SECTION 1. Each member must display, in a conspicuous place in his theater, a membership certificate.

SEC. 2. Any member who fails to comply with this section, a fine of not less than \$1.00 or more than \$5.00 shall be assessed, and each State Secretary shall decide the amount and collect the same and forward to the



Convention and Entertainment Committee of Third National Convention Motion Picture Exhibitor's League of America and First International Exposition of the Motion Picture Art. Top row, standing, left to right: Louis Rosenthal, M. Blumenthal, A. Laudau, M. Needles, Robert Whitten, A. Coleman, J. Kling. Second row: G. W. Anderson, A. A. Corn, William Allen, J. Washouer, P. Wiseman, Adolph Baurenfreund. Third row: H. E. Fleischman, M. Goldfarb, William Brandt, Eugene Elmore, B. Hirsch, Rudolph Sanders. Sitting: R. L. Macnabb, J. E. Koerpel, Frank Tichenor, S. H. Trigger, William Hilkemier, Frank E. Samuels, H. A.

International Secretary, which shall be sent to the National Treasurer to be placed in the National Fund for the benefit of the Association.

ARTICLE X.

Stationery.

SECTION 1. All members are requested to have printed or stamped on all stationery the words "Member of the International Motion Picture Association."

ARTICLE XI.

Suspension and Dissolution.

SECTION 1. When a State becomes suspended or expelled, any member of the State Branch, by paying his dues direct to the International Association, shall be in good standing until the State is reinstated or reorganized, and then such members shall be transferred into the State Branch without expense to the member.

SEC. 2. When a member is suspended, he shall at once, on receipt of final notice of such suspension, return to the Secretary his certificate of membership and discontinue the use of the Association name in any manner whatsoever.

SEC. 3. Any State Branch that is suspended from the Association shall pay for the first offense \$25.00, and for the second \$100.00, before they shall be reinstated, and for the third offense, expelled.

SEC. 4. When a State Branch Association dissolves, withdraws, is suspended or expelled from this Association, their charter, all of their books and property shall be turned over to the National President, Secretary or Executive Committee of this Association.

SEC. 5. Any member now in good standing who may dispose of his theater interests may retain his membership in this Association without voice or vote so long as he pays his dues, and in case he again becomes actively engaged in the motion picture exhibition business, he shall be reinstated with all rights and privileges of the Association.

ARTICLE XII.

Amendments.

SECTION 1. The constitution and by-laws may be amended by a two-thirds vote of the members present at a regular annual meeting of the Association.

*Order of Business.

1. Call to order.
2. Roll call of officers.
3. Appointment of Committee on Credentials.
4. Report of Committee on Credentials.
5. Roll call of delegates.
6. Appointment of all committees.
7. Reading of minutes of previous meeting.
8. Report of officers.
9. Reading of communications.
10. Report from all committees.
11. Nomination and election of officers.
12. Unfinished business.
13. New business.
14. Selection of place for next Annual Convention.
15. Installation of officers.
16. Adjournment.

*Roberts' Rules of Order.

Frank Tichenor of New York, Robert H. Levy of Chicago and H. A. Victor of Pittsburg each contributed \$100 to meet the immediate expenses of establishing the new association. Mr. Tichenor called attention to the fact that the New York League's contract with the exposition called for 25 per cent of the net proceeds of that event. This money will now go to the International Motion Picture Association.

It was decided that a committee of five be appointed to call on the General Film Company, the Universal Film Company and the Mutual Film Company to ascertain trade conditions.

With the passing of the following resolution, the meeting was adjourned until the following day, when officers were to be elected;

Resolved, That the International Motion Picture Association in convention assembled tenders a vote of thanks to the New York State League and the New York City Local for the magnificent manner in which they have entertained the delegates of this convention.

The election of officers Saturday for the ensuing year resulted as follows: Charles H. Phillips, Wisconsin, president; A. P. Tugwell, California, first vice-president; Harold W. Rosenthal, New York, secretary and J. M. Rhodes, Indiana, treasurer.

The following resolutions endorsing the work of the National Board of Censors were also passed:

Whereas, The National Board of Censors, of New York City, is now recognized by every film manufacturer in the United States as an efficient and effective organization of public spirited men and women, working unselfishly for the moral uplift of the youth of our nation, and

Whereas, The work of the said National Board of Censors has resulted in the production of a morally clean class of subjects for the motion picture exhibitors of the United States, whose programs are obtainable through the regular film exchanges, and

Whereas, The suggestions, recommendations, eliminations

and decisions of said Board are now recognized and agreed to as final by the film manufacturers of the United States, and acknowledged without question as official by the regular film exchanges and the trade in general, and

Whereas, Public opinion, which invariably precedes all legislation regarding public welfare, is now in support of, and in full sympathy with the work of the National Board of Censors,

Therefore, Be It Resolved, That the International Motion Picture Association hereby tenders its official endorsement of the patriotic and noble work of the said National Board of Censors, and urgently requests all Association branches to do likewise.

Further Resolved, That manufacturers of so-called "feature films," foreign and domestic, be notified that their product must be submitted to the National Censor Board the same as that of the regular exchanges, before the same can be exhibited in Association theaters, except such subjects as are intended for adult audiences, scientific subjects, etc.

It Is Further Resolved, That the International Motion Picture Association, in convention assembled, hereby goes on record as being unalterably opposed to any state or official censorship.

It Is Further Resolved, That these resolutions be given to the press for publication, so that the whole force and weight of our great fraternity may be used to endorse and uphold the good work of the National Board of Censors.

Ritchey Praises "Her Rosary"

Manager J. V. Ritchey of the Reliance is not a man who enthuses very easily, and is seldom heard to make any extravagant statements about the output of his own studios. In view of this fact his remarks regarding "Her Rosary" released on July 16 are worthy of attention. "Of course I have not seen every picture that has been produced, but both as an exhibitor and a manufacturer I have made it my business to see a large number of them and I can safely say that I consider "Her Rosary" the most artistic single reel subject I have ever had the pleasure of looking at.

Staged with wonderful dissolve effects it will be remembered by those who see it, for a long time."

The beautiful words of the well known song, "The Rosary," are introduced throughout the picture, which is the story of a nun, who, kneeling in her cell, sees again the days when she was young and happy. She had a lover then and he gave her a string of rosary beads. Leaning over the bridge, the beads fell from her neck into the water. She insisted that he dive for them, but he could not swim and so refused. Seeing her heart set upon it, he however, finally dove off the bridge, but never came back. The tide carried his body down the stream and there the girl found him, and in his cold hand the tightly clasped rosary. Later, she could not bear to leave the cemetery and one day, the Mother Superior came and took her out of the world into the cold, gray convent. And each night she says her prayers on the rosary that cost the life of the man she loved, learning at last to "kiss the cross."

Irene Howley does some wonderful work as the nun, Irving Cummings plays the boy, and the picture was directed by Oscar C. Apfel with even more than his usual ability and skill.

Selig Players Going to California

There will be quite an emigration under the direction of Superintendent Thomas Persons of the Selig Polyscope Company on July 18. Among those who are scheduled to go to the California establishment are: Charles Clary, Harry Lonsdale, LaFayette McKee, Wm. Stowell, John Lancaster, Joe Hazelton, Harriet Notter, Lillian Leighton, Miss Pierce, Hardee Kirkland and Messrs. Carson, Morello, Newman, Walker, Steiner and Allen.

Exposition of the Motion Picture Art

A Mammoth Display

SUCCESS with a capital "S" crowned the efforts of the New York City Exhibitors' League to stage the First International Exposition of the Motion Picture Art, held in conjunction with the third annual convention of the Motion Picture Exhibitors' League of America.

Though many pessimists predicted nothing but failure for the enterprise and pointed out that conditions in the trade were such as to make it almost impossible to get together a comprehensive exhibit, the promoters went right along with their plans, and as a result the Grand Central Palace, during convention week contained the greatest exhibition of the products of the motion picture industry that have ever been assembled beneath one roof.

The gentlemen in charge of the exposition, by their boundless energy and contagious enthusiasm, swept away every obstacle that confronted them, and when the doors of the big exhibition palace were opened to the public on the first day, practically every exhibit was in place and ready for the hoard of visitors which jammed every aisle and thronged the display booths during the entire week.

Much care was taken in laying out the displays and some surprisingly unique and artistically designed booths, gorgeously decorated, greeted the eye of the visitor when he entered the building. The thousands of lights, the gay bunting, the flashy pennants and the general air of good fellowship which pervaded the whole display, all contributed to the success of the undertaking and make the exposition a feature of the convention that will live in the minds of all who attended, long after they have returned to their homes.

Practically every visitor to the Grand Central Palace was enthusiastic to the last degree, as they had a right to be, for never before has a display of goods from the various branches of the motion picture trade been made which would equal that shown this year. The delegates and visitors to the exposition are not alone in praising the displays, for in a far greater degree the firms who exhibited their products unite in proclaiming the success of the undertaking.

A detailed mention of the individual displays follows:—

American Seating Company of Chicago and elsewhere had for inspection a complete line of chairs and seats for every conceivable kind or class of moving-picture theater from the very highest grade to the lowest.

American Slide Company had mostly cartoon or comic sketch slides on exhibition. These were very well done, however, and the company made a number of sales.

The American Kineto Corporation was represented by S. W. Bishop, who explained the



Frank A. Tichenor,
Chairman General Committee,
F. I. E. M. P. A.



Frank E. Samuels,
Secretary General Committee,
F. I. E. M. P. A.



Louis F. Blumenthal,
Treasurer General Committee,
F. I. E. M. P. A.

features of its releases which are being placed on the market.

American Theater and Supply Company displayed a variety of accessories and supplies necessary to all well conducted theaters. Several very courteous gentlemen were in charge with order books.

Automatic Ticket Selling and Cash Register Machine Company held the crowds with a demonstration of its ticket vending machine. The cashier does not handle the tickets in this machine, and they are automatically counted, preventing theft. E. S. Bowman and D. H. Finkelshtein did the explaining.

Automatic Coin Cashier Company had for exhibition one of the most interesting devices on the market. It kept one demonstrator busy.

Bartola Keyboard Sales Company, represented by H. B. Burton had an interesting display of an attachment for pianos, making it possible for any pianist to play an ordinary piano and pipe organ, xylophone, orchestra, bells, chimes, bass and snare drum, tom tom, triangle, cymbals, thunder sheet and automobile horn all at the same time, one at a time or in any combination, by means of a small auxiliary keyboard, which, mounted on a standard, swings over the treble end of the piano keyboard. This company was very courteous to *MOTOGRAPHY*, and we take this opportunity of expressing our thanks. The Bartola instrument was installed in the Mutual Film theater on the mezzanine floor and was applauded by the many visitors for its variety of sound effects.

Bausch & Lomb exhibited a full line of lenses and stereopticons and two unique pieces of projecting apparatus called Balopticons which by a Power or Edison projecting head enable an operator to project any printed matter on the screen of a theater. The double dissolving balopticon was also an attractive machine.

Bell & Howell. This firm had perforators, a new type of continuous printer with many advantageous features, and cameras of the kind are being used by the big manufacturers. A new camera exhibited had enough technical improvements to warrant a complete article in a future issue of *MOTOGRAPHY*. A. S. Howell was in charge.

Berry Wood Piano Company exhibit was a well patronized one, showing three or four types of automatic players.

The Billboard was represented by Chester Beecroft and Joe Farnham, who circulated extensively.

Ernest Boecker. A mechanical string band was the magnet at this booth. The mechanical bowing and fingering of the instruments was a very interesting part of this exhibit.

Box Office Ticket Machine Company was represented by Frank L. Hough, Jr., the device consisting of a very compact ticket printing and selling apparatus, the tickets being automatically and secretly counted.

Arthur Brady had a varied exhibit of posters, banners and lobby signs that could be seen for quite a distance. The Brady boys are all artists and know how to get up a good display.

Children's Motion Picture League. This was a children's welfare organization in charge of several handsome ladies interested in elevating the character of program exhibited in the theaters.

Day and Night Screen Company had a full line of screens on exhibition. A stereopticon was used to demonstrate the screen which

was the magnet for an almost constant crowd of curious visitors.

Dramatic Mirror, through its representative, Fred J. Becroft, was constantly before the attention of the exhibitor and the advertising manufacturer.

Eastman Kodak Company, by George A. Blair, explained how the name Eastman on the edge of raw film is a step



Scene from "Her Rosary," Reliance.

toward standardizing film product. Blair was assisted by a staff from Rochester.

Thomas A. Edison Company. The 1913 model Edison Kinetoscope was shown by Walter W. Evans, Jr., of the sales department. The Edison Home P. K. was also demonstrated. A beautiful painting of Thomas A. Edison decorated the space and posters of the coming "Who Will Marry Mary" series were attractively displayed. L. C. McChesney was a frequent visitor.

Electrene Company had a variety of styles of fire extinguishing apparatus. A squirt gun holding about a quart of liquid proved the most interesting to the exhibitors.

Enterprise Optical Company had on exhibition the 1913 model Motiograph with its approved motor drive. The exhibit proved very popular and was in charge of Mr. Clark and Bernard Corbett, eastern manager and salesman.

Essanay Film Manufacturing Company in charge of Vernon H. Day had its famous "Alkali Ike" doll as a souvenir. Large posters of "Broncho Billy" and Francis Bushman were on display. A pretty vanity case was also distributed as a souvenir. Mr. Spoor of this company in combination with W. N. Selig and Geo. Kleine was responsible for one of the most interesting dailies distributed at the convention.

Excelsior Drum Works with a line of trap drums and snare and bass drum attachments made enough noise to attract a crowd, and usually had it.

Exclusive Supply Corporation, represented by Harry R. Raver, Ingvald C. Oes, Herbert Blache and Jos. Miles, were kept busy telling inquisitive exhibitors all about the new program. These boys were very popular and the success of their venture is practically assured.

Famous Players Film Company. Ben Schulberg, Al Lichtman and A. Zukor were the executives in charge of this booth, which was a show place of famous players who have appeared or will appear in films by this company. A handsome souvenir booklet was distributed.

Gaumont Company. Directly at the top of the stairs on the main floor of the Motion Picture Exposition, Grand Central Palace, the Gaumont Company of Paris, New York and London, occupied booth 367. During the period of the exposition, a representative of the Gaumont Company was present at all times to meet the visiting delegates and others interested in Gaumont films and accessories. Edgar O. Brooks and Fred Halliday were in charge.

General Film Company. This exhibit was the most elaborately decorated booth in the Grand Central Palace and was in charge of L. W. McChesney. Every big licensed film maker could be found in or around this booth. Frank L. Dyer

and H. A. Boushey were frequent visitors. Various licensed manufacturers utilized the booth for a place where their players could meet the public and hold levees.

J. H. Genter Company had on exhibition Mirroroide screens of various sizes. The company also equipped the Mutual theater on the mezzanine floor with one of its screens. The screen is very popular and should be a winner. J. H. Genter in person took charge.

Heywood Bros. and Wakefield exhibited a large number of various styles of opera chairs and seats. The exhibit was tasty and well patronized.

Hennegan and Company, as makers of heralds and dodgers this company had samples of its work on display. J. B. Hennegan was in charge.

H. W. Johns-Manville had in its booth sample boards of asbestos stucco for the outside of the theaters, asbestos booths for operators and fireproof roofing material, as well as a line of fire extinguishers.

Kinemacolor Company of America had two exhibits; one on the main floor had for the inspection of the curious the new model kinemacolor machine and color screens, etc. On the mezzanine floor was a completely equipped kinemacolor theater where many beautiful films in natural colors excited the applause of exhibitors and their friends. Felix Feist, A. H. Sawyer, Willard Holcomb and members of the New York staff were kept busy demonstrating.

George Kleine. This big importer of films was represented on the exhibit floor by Omer Doud, publicity man. Mr. Kleine arrived from Europe in time to attend personally during the last three days and F. C. McCarahan of the Chicago office came down on the last day. One of the most enterprising dailies distributed at the convention was put out by Mr. Kleine in combination with Mr. Selig and Geo. K. Spoor.

Koerting and Mathiesen had on exhibition the well known "Excello" flaming arc lamps. E. W. Phillips was in charge of the booth. C. B. Wilson and J. W. Brownstein assisted.

Lang Manufacturing Company displayed and sold a great many reminders of the same name. It had on exhibition also an all metal reel, one of which it gave free with each rewinder.

Manhattan Slide Company. The busy Frank Tichenor, who says he makes 5,000 slides per day, was in charge of this display of slides of every description. Mr. Tichenor is to be congratulated on the excellent product displayed here. A splendid bronze League emblem was given away as a souvenir at this booth.

Menger and Ring had on exhibition a line of wood poster frames and easels. A novelty of one style of frame which when folded forms its own shipping case makes it possible



Scene from Eclair's "The Greater Call."

of use by feature film men. Both Mr. Menger and Mr. Ring were in evidence and met many old friends and a host of new ones.

H. C. Miner Litho Company had on display an ex-

tensive array of lithographs. Jeanette Cohen, the only woman litho saleswoman, was on the job.

Mirror Screen Company in a booth presided over by the popular Frank J. Rembusch proved one of the most interesting exhibits on the floor. Exhibitors were anxious for a close-up view of this well-known screen. Frank was accorded the palm as an explainer. Sanitary drinking cups were distributed as souvenirs.

Moving Picture News. Alfred H. Saunders officiated as judge on several occasions and was universally in circulation.

Moving Picture World was represented by James L. Hoff, Watso MacArthur, Arthur Blaisdell, Hugh Hoffman and others. They distributed a well gotten up daily and were the hosts at a never-to-be-forgotten press banquet.

Mutual Film Corporation had a large and elaborate booth which was the rendezvous for all of the companies releasing under the Mutual banner. C. J. Hite, Bert Adler, J. V. Ritchie, H. E. Aitken, W. C. Toomey, H. J. Strykmans, Jules Bernstein, R. R. Nehls, C. Lang Cobb, Jr., Bert Ennis and others formed the greeters. Stanley Livingston graced the booth with his presence. Genuine walking sticks were given out. Fans, pins and cut flowers were distributed daily.

National Cash Register Company had a fine exhibit of cash registers and a new device for motion picture theaters which will shortly be placed on the market. This is a motor controlled cash register and ticket seller combined which proved to be the wonder of the convention. It does everything. J. S. Kimmel of the sales department was in charge. H. C. Ernst assisted.

Newman Manufacturing Company had a new triple enameled brass frame with tile letters that was a winner. A font of 250 letters is furnished with each frame. This kind of a display frame can be kept clean with a damp cloth and should prove to be a big seller. The regular brass Newman frames in 1, 2 and 3 sheet sizes made the booth a very handsome affair which always had a crowd around it. A very complete line of brass rail, posts, elbows, T rails, etc., filled out the exhibit, which was in charge of S. Newman of Cincinnati, Sidney Newman and his brothers.

New York Edison Company booths were tastily arranged with settees and chairs around a fountain and proved to be a haven of rest to many a weary exhibitor.

New York Telegraph was represented by "Gorden Trent" Milligan and George Proctor. They distributed a daily news sheet and glad-handed visitors.

Novelty Slide Company. Joseph Coufal of this company exhibited a complete line of slides, and a brass clock arrangement for announcements. "Coming" slides and brass unbreakable feature slides were also well displayed.

Ozone Pure Airefier Company, represented by J. F. Crook and a staff of assistants had on exhibition a number of pure air ozonifiers designed to purify air in motion-picture theaters. This firm made installations in the General Film and National Cash Register theaters on the mezzanine floor.

Photo Machine Company had a money making machine on exhibition. By dropping a dime in a slot a framed tintype of yourself was returned. The piano player folks could make expenses on conventions if coin slots were put on their instruments. Get wise.

Nicholas Power Machine Company. It took eight of the large exhibition spaces to house the splendid exhibit of Power's Cameragraph motion picture motion heads. A model of every machine turned out by the company was shown. The latest Powers No. 6A of course being the magnet for thousands of exhibitors. Nicholas Power himself was there to greet his old friends. Others of the company in attendance were J. F. Skerrett, F. W. Swett, L. A. Atwater, A. J. Lang, G. W. Landon, Will C. Smith, B. Bohannon, A. L. Raven, Joe Abrams. Buttons were distributed as souvenirs.

Precision Machine Company was represented in a number of booths by J. E. Robin. Several styles of the approved Simplex machine were on exhibition. H. B. Coles, general manager of the company, explained the mechanism to curious exhibitors.

Rex Film Renovating Company demonstrated a film washing machine which had some appeal to the exhibitor. It surely stirred up the notion in him that his exchange no longer had an excuse to send him unlaundered film.

Rive and Einstein exhibited cameras made by the

Frese Company. The camera can be run either backwards or forwards without any gear change. A double swing tripod that the camera was mounted on was also commented upon.

Eberhard Schneider had a most extensive exhibition of cameras, printers' perforators and the many experimental models of mechanism evolved up to the present up-to-date apparatus. Everything was courteously explained by Mr. Schneider himself and a corps of assistants.

Scott and Van Altena had a beautiful booth completely walled with slides illumined from inside. These were the popular song slides well known to all exhibitors.

Selig Polyscope Company was represented by John Pribyl, Mr. Selig's personal representative, and Stanley H. Twist, press agent. The Selig-Kleine-Essanay *Daily Convention News* was reported and edited from this booth. Attractive key chains were given as souvenirs.

Spray Ozone Company had an assortment of disinfecting sprays and perfumery on exhibition.

Standard Machine Company exhibited Eric Morrison and his 1932 model Standard projecting machine.

Typhoon Fan Company exhibited a number of types of fans and blowers.

United Electric Light and Power Company booth was prettily decorated and showed power-saving devices and mercury arc rectifiers. An industrial film was used in demonstrating.

United Ticket Supply Company had on exhibition a great many varieties of coupon, roll and reserved seat tickets.

Universal Film Company booth was where you met your popular actor or actress who appears in the Universal program. Joe Brandt, made this his headquarters. W. H. Swanson, William Haddock, Gunning of Eclair and a host of actors and actresses made you feel welcome. Canes and pen-nants were distributed with a lavish hand.

Whyte Whitman Company was there with a line of imported cameras. Exhibitors are being interested in these for the taking of local views. The booth was well patronized and presided over by two smiling gentlemen.

Williamson Submarine Photograph. The exhibit had to do with a number of submarine views taken with the assistance of an ingenious device. Both photographs and device were there for inspection.

Al H. Woods Life Target. This booth is where Sam Trigger made his hit. Sam was the first to shoot at a moving target at this exhibit, but by no means the last. It promises to be a very big money maker at parks, or even as a special enterprise in connection with a regular theater.

Rudolph Wurlitzer Company had on exhibition a number of musical instruments, automatic pianos, player pianos and the Hope Jones Unit orchestra.

Wyanoak Publishing Company. A. H. Byrd and Louis Blum, a veteran of the photographic industry, had on exhibit photo gelatin prints of Quo Vadis. These were decidedly worth while and his process was admired by all.

Warners Features in booth 359 were conspicuous by the tremendous display of posters announcing the next release, "Theodora." Abe Warner with his smile was greeting all visitors. Vic Johnson assisted ably.

Theater Specialty Manufacturing Company in charge of G. W. Armstrong had on exhibition a line of brass and wood frames in sizes ranging from half sheet to 3 sheets at prices ranging from \$5.00 up.

C. Lang Cobb was there in the interest of Ramo films, of which he is sales manager.

Mrs. C. Lang Cobb, representing Union Features, was on the job from morn till night.

Fred Gunning represented Eclair and worked hard.

R. R. Nehls, general manager American Film Manufacturing Company, boosted the Flying A brand extensively from the protection of the Mutual booth.

A. B. Giles of the Advance Motion Picture Company was in attendance during the convention.

The J. A. C. Film Manufacturing Company, recently starting business in Los Angeles, has commenced under most favorable conditions. The head of the concern, J. A. Crosby, is a well known technical expert in the world of motion pictures.

Entertaining the Convention Visitors

Fun For Everybody

AS THE opening feature in the way of entertainment the Universal Film Manufacturing Company offered the delegates and visitors to the third annual convention of the Motion Picture Exhibitors' League of America a trip to the Eclair studios at Fort Lee, N. J., and a visit to Palisades Amusement Park.

The auto-bus parade to Fort Lee was scheduled to start from Grand Central Palace at 1:30, but as is usual in affairs of this kind it was almost an hour later that the machines actually got under way. Under the guidance of Joe Brandt and preceded by the Universal band, the parade headed north along Lexington avenue to Forty-seventh street. Proceeding west to Broadway, the autos turned south and swept imposingly down the Gay White Way. All of the cars were gay with Universal banners and the big streamers revealed to the curious crowds along the way the destination of the party. Passing over Forty-second street to the Weehawken ferry the busses continued along the picturesque Hudson County boulevard to the Eclair studios, where the delegates inspected the big plant and met the popular Eclair players. Pictures of the visitors were taken by a battery of motion picture cameras as the guests arrived. At 6 o'clock the party arrived at Palisades Amusement Park where supper was served at Nakoff's Casino and the balance of the evening was devoted to the amusements which the park afforded.

On Monday evening the General Film Company's booth at the exposition was scheduled to be the scene of a reception by the Biograph players, but the delegates who assembled to meet many of their picture favorites were disappointed, as the players failed to appear.

Tuesday was designated as Edison Day at the exposition, and all day long John Hardin stood in front of the Grand Central Palace, handing out little blue tickets to hundreds of delegates entitling them to a sightseeing trip about the city as guests of the Edison Company. The sightseeing trip extended from the exposition building up Fifth avenue, past the home of New York millionaires to Grant's Tomb, and the return trip was



The Buffalo Delegation, Chaperoned by Sam Trigger of New York.

made via Riverside Drive and Broadway. Special announcers were on each car to comment upon and point out the various points of interest along the route. Everyone voted the trip a most enjoyable one and agreed that it was both pleasant and profitable.

It was Kalem night at the General Film Company's booth and Guy Coombs, Anna Q. Nilsson, Irene Boyle, Margarite Courtot, Hal Clements, Miriam Cooper and Boyd Clark shook hands with folks until their arms ached.

Pathe Day occurred on Wednesday, and as guests of the Pathe Company hundreds of exhibitors boarded the steamer "Adirondack" accompanied by the Screen Club Band in white uniforms, and set out for West Point by way of the Hudson river. As the visitors ascended the gang plank several thousands of feet of film were taken, and when the lines were cast off and the trip was actually under way the Screen Club anthem was played by the band. The return trip was made in time to land the party in New York by six o'clock.

Receptions were held at the General, Mutual and Universal booths in the evening. Among the Vitagraphers in the General booth were seen such favorites as James C. and Clara Kimball Young, Tefft Johnson, Lillian Walker, Ed Lincoln, Maurice Costello, Leo Delaney and Edith Storey. In the Mutual booth Edgen DeLespine, Rosemary Theby, Norma Phillips, Bobbie Robbins, Virginia Westbrook, Paul Scardon, George Walpole and Hopp Hadley entertained, while over at the Universal booth Jane Gail, Barbara Tennant, Carl Laemmle, Mark Dintenfass, Irene Wallace, Claire and Violet Missereau, Irene Gordon, Natalie Wakefield, Mildred Bright, Clara Horton, Julia Stuart and Helen Marten received visitors.

As an additional evening attraction the Hudson River Day Line offered the delegates a trip on the Hudson on the new steamer "Washington Irving," which has the largest passenger capacity in the world, 6,000; and this trip was taken advantage of by hundreds of the visitors. The start was made at 8 o'clock from the West Forty-second street pier and the guests of the Hudson River Day Line disembarked at 10 o'clock after one of the most enjoyable evenings of the entire week.

Thursday was Kalem Day at the big convention and the delegates and visitors were conveyed by boat from the Forty-second street ferry to the Cliffside studio at Weehawken, N. J. William Wright and a host of assistants chaperoned the party and led them up to the studio along a gayly decorated pathway which had been festooned with bunting and Chinese lanterns. After all were seated on the spacious lawns the various Kalem players were introduced and circled about among the throng, shaking hands with their innumerable admirers. There was music by a stringed orchestra and then a bounteous feed for all. Director R. G. Vignola, who was staging a big political picture, utilized the throng of visitors for one of the big scenes in the picture amid much enthusiasm and merriment. There were more songs and music and then the special cars were again loaded and the Kalem's guests returned to New York voting the Kalemites royal entertainers.

Hugh A. D'Arcy and the Lubin players came over from Philadelphia on Thursday and with the Pathe players entertained at the General Film Company's booth. Arthur Johnson, Lottie Briscoe, Crane Wilbur and Pearl Sindelar all were constantly surrounded by a bevy of friends. The joint forces of the two well known producing companies made an unusually strong attraction and the booth was packed.

The Famous Players studio was the scene of a big reception and dance Thursday evening, the big studio having been beautifully decorated with hundreds of Japanese lanterns intertwined with huge clusters of blossoms which hung from every part of the walls and ceiling. The floor was divided into three sections, a palm garden, where refreshments were served, a miniature studio where the guests were given an opportunity of witnessing the making of a photoplay, and the other section set aside for dancing. Over fifteen hundred guests enjoyed the hospitality of the Famous Players Company and many well known players and managers were present during the evening. Two of the company's most recent productions, "The Good Little Devil" with David Belasco's original company, and Mrs. Fiske in "Tess of the D'Urbervilles," were run off during the evening and were voted well nigh perfect. Among the many guests were Daniel Frohman, managing director of the Famous Players; James K. Hackett, Beatrice Beckley, Mrs. Minnie Madden Fiske, Ernest Truax, William Norris, George M. Cohan, Samuel Harris, Harrison Gray Fiske, Grace LaPierre, Mary Pickford and Owen Moore.

The Screen Club reigned supreme at the Grand Central Palace, the evening being officially given over to the only social organization for those in the moving picture business, an organization which has on its roster nearly all the motion picture actors, directors and magnates as well as camera men, scenario writers and press representatives.

Leaving the clubhouse at 163 West Forty-fifth street, the members, about 200 strong, marched to Grand Central Palace preceded by the Screen Club Band. The band later played all the evening inside the hall while the Screeners were lions of the hour.

The visitors who thronged the aisles of the Palace on Thursday evening will long remember the names Kay-Bee, Broncho and Keystone. These films of the New York Motion Picture Corporation were represented and boosted at the Mutual Film Corporation's booth by Bert Ennis, publicity manager. The distribution was under the supervision of Miss Mae Kenny, personal secretary to Messrs. Kessel and Baumann. Mr. Ennis devised one of the most attractive novelties of Convention Week, namely a miniature camera, on top of which were the words "Keystone Fun." The unsuspecting visitor who opened it was greeted by a long sinuous snake (not alive), through the folds of which ran the words Keystone Comedies. This little novelty created a sensation and the rush for them around the Mutual booth broke down the fence several times and it was necessary to call a special officer to preserve order. In addition a beautiful ash tray for the men and pin tray for the ladies was handed to every caller. Stalking about the floor in true wild west dress with the words Broncho labeled on his back was a cowboy who handed out innocent looking pistols, which when opened revealed a pretty and seasonable fan.

On Friday elevated trains running from Brooklyn bridge along the Brighton Beach line from 3 o'clock on were crowded with exhibitors who took advantage of the opportunity to visit the Vitagraph plant and studios. On arriving at the plant they were welcomed by "Pop" Rock, Victor Smith and S. M. Spedon, and shown through the big institution. Among the motion picture stars seen at work producing pictures were John Bunny, Maurice Costello, Tefft Johnson, Leo Delaney, James C. Young, Charles Eldredge, Hughie Mack, Rogers Lytton, Flora Finch, Kate Price, Lillian Walker and Edith Storey.

Friday night, July 11, was Edison night at the mov-

ing picture exposition and the great throng which jammed the building attested the popularity of that company. In accordance with custom, the General Film Company turned over its big booth to the Edison people. At about 8:30 Mr. Edison, accompanied by his wife and daughter, met at the Grand Central Palace and made his way to the booth. From that time on it was almost impossible to approach the booth; the aisles in all directions being packed with eager visitors. C. H. Wilson, vice-president, Wm. H. Maxwell, second vice-president, Nelson C. Durand, third vice-president, L. C. McChesney, advertising manager, Horace H. Plimpton, manager of negative production, John Hardin, assistant manager, and other officials of the company, arrived at the booth and added to the interest of the occasion. Among the players in the booth were Herbert Prior, Mabel Trunnelle, Laura Sawyer, Edward O'Connor, C. J. Willis, Charles Seay, Bessie Learn and Ben Wilson.

The big banquet at the Brighton Beach Casino Friday night attracted hundreds, the New York State organization being the hosts to the entire League membership.

The fact that there had been a serious schism in the League did not seem to affect the attendance at the dinner in the least. There were at least 400 persons present in the various dining rooms of the Casino.

What little discontent was apparent at the outset was dispelled by the appearance at each table, at precisely 8:20 p. m., of a heaping platter of steamed clams. With the clams went a lot of drawn butter which effectually soothed jarring nerves.

Down the center of the big upstairs room was a long table at which were seated the speakers. Some of them were really speakers.

At this table were Frank L. Dyer, president of the General Film Company; J. Stuart Blackton of the Vitagraph; J. A. Berst, William P. Rock, John Rock, Frank Howard, Richard G. Holloman, Edward P. V. Ritter, the Rev. Walter E. Howe of Jersey City, the Hon. Frank I. Cohen, Mayor of Glasgow, Scotland, and a nephew of Sir Rufus Isaacs, Attorney General of Great Britain; Mrs. Cohen, the only representative of her sex at the table; Judge A. P. Tugwell, J. G. Wallace, Jr., the man who passes out licenses to motion picture houses; John Drennen, deputy to Wallace; John Bunny, Elias B. Goodman, head of the Welfare Committee, William Pelzer, W. F. Rogers and Baron Lucke d'Aix of Germany.

Scattered about at the other tables were about fifty actors and actresses.

There was terrific applause when Len Spencer announced that John Bunny would act as toastmaster. This was nothing, however, compared to the applause that Mr. Bunny elicited for himself when he requested the speakers to confine themselves to three minutes each.

Frank Dyer of the General Film, the first speaker, won lasting fame for himself when he not only kept within the specified time, but beat it by a minute and seven seconds. The burden of his song was better films and fewer in number. This brought a round of cheering.

J. Stuart Blackton allowed a perfectly good chance at speechifying to get away from him with a few felicitations. Joe Brandt of the Universal company made a much appreciated speech.

Then came the Hon. Frank I. Cohen, Mayor of Glasgow, Scotland, who spent at least one-half minute rolling every "r" and he got away with a lot of the "braw laddy and bonny lassie" stuff just as if it came naturally.

The Scotch mayor was followed by Commissioner

Wallace who proceeded to throw light on some dark spots in John Bunny's career, including an episode when John, upon returning home of an evening, thought he was an umbrella and set himself to dry in the washstand. The commissioner wound up with plenteous praise of his chief, Mayor Gaynor, for his stand with regard to moving picture theaters.

After that came Mr. Holloman, who recalled the moving pictures of seventeen years ago; "Pop" Rock, who told more of the old days; the Rev. Mr. Howe, who pleaded for the motion pictures as an educational and religious factor in every community; Judge Tugwell, who told how he ran the business out in Los Angeles, and Reuben Simonson, who is interested in the juvenile population and made an impassioned plea for the continuance of the moving picture industry.

On Saturday, the closing day of the convention, the Selig, Kleine and Essanay companies entertained in the General Film Company's booth in royal fashion, the booth having been entirely re-decorated with pennants and appropriate festoons, and in the evening Messrs. Twist, Doud, Day and Meaney, in full evening costume, received a long line of visitors. Thousands of engraved cards were distributed by the Selig representative reading as follows: "We regret exceedingly our inability to be with you in person upon this occasion, but want you to know that we are busily engaged in the preparation of pictures which will entertain you later. With all best wishes to our many friends we are sincerely yours, the players of the Selig Polyscope Company."

The third floor of the Grand Central Palace was turned into an immense ball room, and there as guests of the Selig, Kleine and Essanay Companies the convention visitors tripped the light fantastic to the strains of a specially engaged Hawaiian orchestra, until a late hour.

From Mabel Condon's Viewpoint

The shouting's all over and all that remain are a few bills to be paid, a week of sleep to be caught up with by a thousand or more people, and a few hundred hoarse, throaty voices to be doctored back into musical existence. All this merely testifies to the joyfulness of the past week—"SOME week," as Abie from Chicago would say.

And it was.

From Sunday night (the sixth) when nearly everybody had registered, until Saturday night (the twelfth), when everybody checked out of the Palace laden with Chicago-night souvenirs and filled with Chicago-night fruit punch, the week was an unflinching succession of treats on the part of the League, treats which checked up against the expense account of the studios and impromptu, unheralded treats for which the press or other individual gatherings stood sponsor.

And the weather man was with the exhibitors from the very start. He withheld 100 degree weather and kept the rain in check. One of the two nights it fell, until the leaguers had had time to reach their night's shelter; the second rainfall was on Chicago night, but it would have taken a more awful threat than just rain to keep the crowds away on that occasion, for souvenirs for everybody had been announced and thousands of embossed vanity cases, bearing the Essanay Indian head, key-chains, numbered and branded with a Diamond "S," and fans displaying the Kleine name and pictures, became the property of an endless file of exhibitors and guests. An Hawaiian orchestra, which provided turkey-trot music, added to the attraction of the Palace's third floor, and, too, there was the fruit-punch.

V. R. Day, the Essanay's well-liked general manager, held out bravely to within fifteen minutes of closing time, when he finally consented to be taken care of for the night at St. Luke's hospital for a case of blood poisoning which had developed during the week, but Sunday found him speeding Chicagoward to home and western care.

"Stan" Twist bally-hoed the stiffness out of his voice and collar along about the last night's quarter-lap, and Don Meaney gasped only necessary answers to necessary questions. Omer F. Doud lost neither composure nor voice during the week's

activities, and everybody marveled at Frank Hough's continued good nature which had done continuous duty.

Samuel H. Trigger was ready for a week at a sanitarium where sleep and quiet comprise the entire diet, by the time the most energetic policeman had shoved the last of the enthusiastic crowd out the Palace door and the players who had been on exhibition and promenade for one or more evenings said it was like working in a continuous mob scene.

Each evening the General Film Company's booth served as headquarters for respective licensed companies and each evening the policeman on guard threatened to close the booth or arrest everybody in it if the crowd didn't move on.

John Bunny, in silk tile and evening clothes, did the tour of the hall flanked by a bodyguard of Bunny followers; Herbert Prior and Mabel Trunnelle, Mary Fuller, Maurice Costello, Paul W. Panzer, Edith Story, Guy Coombs, Gus Pixley, Robert Viginola, Arthur V. Johnson, Lottie Briscoe and countless other well-known picture people shook the hands of countless admirers.

The Mutual booth was given over nightly to the makers of its programmes and here Edgena de Lespine, Rosemary Theby, Flo La Badie, Muriel Ostriche, Jean Darnell and other blonde and brunette ladies gave away roses or carnations to the men who visited the booth, and Irving Cummings was most active among the men in the matter of greeting the lady visitors.

Gene Gauntier made herself a favorite with everybody who sought her out in the Warner's feature booth, and Jack Clark and Sydney Olcott stood around and took their turn at being agreeable.

Everywhere, on sides and center, were there booths; box-ticket machines, electric light companies, your photo-taken-by-yourself for a dime, lithographing firms, seating companies, trade magazines, theatrical newspapers, film makers, musical instruments suitable for picture theaters—all were represented and all drew throngs of spectators.

Then, on the mezzanine floor, were the four theaters where pictures were shown free all day and evening throughout the week and at three-thirty each afternoon and eight-thirty each evening, in a corner of the exposition floor, was held the scenario contest for amateurs.

On the third floor each evening was an orchestra and an attendant crush of "trotters"; nobody waltzes or two-steps in New York, they either trot or tango and the gazers enjoy the performance even more than the performers.

The out-of-door attractions were all largely attended. The Pathe trip to West Point had the whole list of the steamer Adirondack's passengers as its guests, and they were treated to a buffet luncheon and supper on board and in the evening to a moonlight excursion up the Hudson.

Edison's sight-seeing trip of New York took busfuls of passengers every hour and almost a thousand, it seemed, went on the Universal's trip to the Eclair studio and the Palisades and Kalem's jaunt to Cliffside.

Then came the Vitagraph day when its guests were presented with Vitagraph banners, given a trip through the studio and an out-of-door luncheon. The visitors proceeded from the studio to the Shelburne Casino at Brighton Beach, where those who had not made the Vitagraph stop joined them and at 8:30 o'clock the first course of the official banquet was served.

That night at the Famous Players' studio was a big one and won't be forgotten for many a convention. The studio was converted into a garden where fruit-punch was served, while "A Good Little Devil" did the entertainment honors on screen. Afterward there was dancing and a supper; the Screen Club was there in numbers as also was the Screen Club band and the photoplay people, throngs of them, and exhibitors danced the night into an early Friday.

John Bunny was toastmaster and there were many and able toasters—there were those who over-toasted the allotted three minutes and some few shrinking violets who went to the other extreme. The event altogether was one of which its arrangement committee can well be proud.

The whole week was one of such earnest felicitude for the care and enjoyment of the exhibitors and their friends that the various committees won't go at all wrong when pronouncing their work one of fruitful effort.

Well done, you committees, you film distributors, you convention dailies, you film manufacturers! And well done, you exhibitors and other faithful guests who attended every possible event, collected every possible souvenir and changed your political affiliation not more than once or twice.

It was a great little week—and now we're all tired and want to rest.

George Klein has another very latest story; it might appropriately be called "The Jinx of $7 + 6$," or "The Tale of the Missing Trunk." Any series of numbers that adds 13 means bad luck for Mr. Klein, so he believes, and the check that stood for his six trunks was number 76; $7 + 6$, see? Well, as the ship on which the Klein party were Europe-bound was reaching its destination, a man approached Mr. Klein and said, "See those trunks go overboard?" Mr. Klein looked and saw attendants rescuing some trunks from the sea and asked if the man knew what number they called for. The man said it looked like "70" to him, so much relieved, Mr. Klein laughed "Ha! Ha!" at the trunk episode and proceeded to forget all about it. He remembered it, however, when one of his trunks was reported missing and the remaining five discharged about a gallon of water each when opened. So Mr. Klein wrote a letter to the French steamship officials asking 2,700 marks damages, and followed this up with a personal visit.

"Let us negotiate," invited the office's chief negotiator, but Mr. Klein preferred to do business American fashion, said: "Twenty-seven hundred marks or I'll sue you." "Ah! but let us negotiate," pleaded the c. n. as Mr. Klein departed the office. The case now pends in the hands of the Klein agent.

"We 'uns" who fought the good fight during the last week will be giving you fresh squibs about it for the next two months, if you'll listen to them that long.

"Pop" Lubin, George Klein, "Pop" Rock and other pioneers were faithful and interested attendants. W. N. Selig and George K. Spoor, while not present, were remembered and inquired after by many.

Francis X. Bushman made an unannounced arrival and was welcomed heartily.

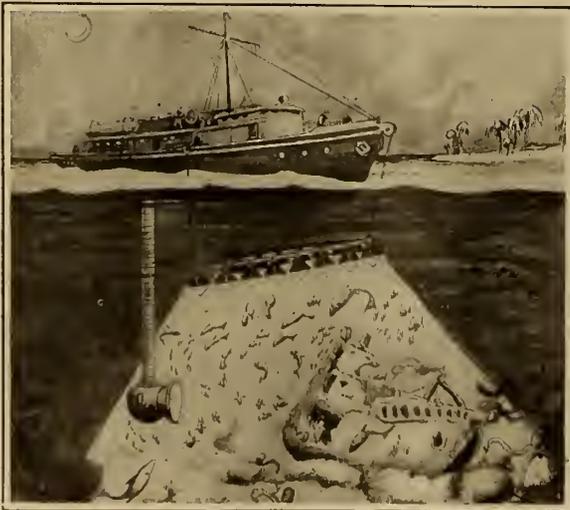
An hospitable bunch, these Kinemacolor people! "Anything we have is yours," was their welcome to MOTOGRAPHY's representatives.

Thomas A. Edison sat the Edison evening out in the General Film booth, where he was sought out by the eyes of the evening's thousands.

V. R. Day, homeward bound on the Twentieth Century limited, dictated back to us anxious "New Yorkers" that he was doing nicely, thank you, and only hoped he hadn't been a party-spoiler on Chicago night. That's a typical Day sentiment, because its gist is for others.

Photoplaying Under Water

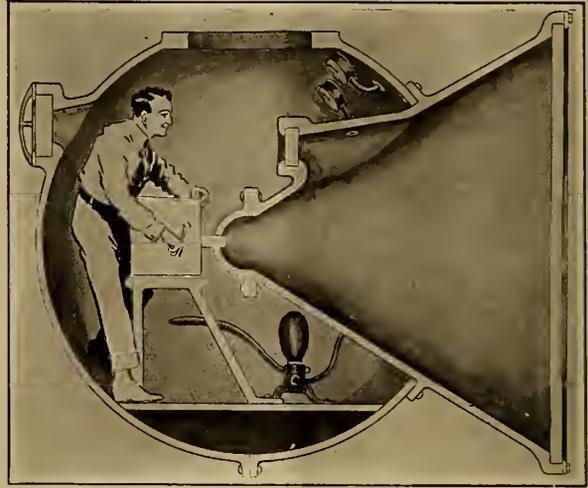
C. Williamson of Norfolk, Va., has devised an apparatus for carrying on operations under water. The apparatus was designed to take the place of the ordinary diving outfit. Broadly considered, the apparatus consists of three parts: (1) a floating vessel of any suitable de-



Ships Fitted with Under Water Photographic Apparatus.

sign; (2) a submersible terminal operating chamber in which the work is carried on at the bottom of the water, and (3) a collapsible flexible metallic tube connecting the vessel and the terminal operating chamber.

Various types of terminal chambers are used, depending upon the class of work to be carried on; but usually the equipment of a terminal chamber consists of tools operated by compressed air or electricity, and mechanical sleeve extensions with attached mittens, in which a laborer may slip his arms and perform his work. The collapsible tube communicates with the atmosphere,



Interior of Submarine Camera Box.

so that the laborer may perform his work under normal atmospheric pressure and therefore much more conveniently than would be possible if he resorted to the usual diver's costume.

This apparatus was recently used in Hampton Roads to make submarine photographs. The tube and work chamber were lowered from a thirty-foot barge through a well six feet square in the bottom of the barge. To take the under-water pictures a funnel six feet long with a two-foot six-inch glass port at its large outer end was bolted to the work chamber. Mr. Williamson's son descended into the work chamber with an ordinary camera. A frame containing a reflector and a battery of electric lights, aggregating 1,000 candlepower was then lowered from the deck of the barge so as to light the area around the port. Section after section of the tube was added until the work chamber had reached a depth of thirty feet. Photographs were taken at that depth. The apparatus was then raised to intermediate depths and more exposures made.

Daylight tests were conducted which proved that at depths between ten and fifteen feet photographs of passing fish and objects could be made with exposures varying from $1/10$ to $1/75$ of a second. The water in Hampton Roads is not very clear, but the experiments showed how much could be accomplished in submarine photography, in the clear waters of tropical regions with an apparatus especially designed for the purpose.

Not So Funny

William Wadsworth of the Edison players is still wondering whether Dan Mason really meant it or not. Mason swore solemnly it was all an accident, but Waddy is skeptical. The two Edison comedians were playing a scene in which Mason, as a dentist, was supposed to pull one of Waddy's teeth out with a pair of forceps that looked like a Panama Canal shovel. In some way Mason actually got hold of a few teeth and when he yanked, Waddy came right up out of the chair with a roar of grief and indignation. It was a question of Waddy or the teeth and he decided that he could still use the teeth.

Sans Grease Paint and Wig

By Mabel Condon



Mary Fuller.

MARY FULLER was at leisure for a few moments and I might see her. But questioning might annoy Miss Fuller, would I please refrain from asking many? I would. Also, Miss Fuller was to make ready for a scene in a few minutes, would I please not detain her longer than that? I would not. And another thing, Miss Fuller's picture might be obtained at the office and thus she wouldn't have to be approached as to that, would I kindly remember that? I

would. "Then come this way;" and, with a wave of my guide's hand, we set off, down a narrow corridor and I wished to myself that I had been content with just meeting Mr. Hardin, and Augustus Phillips and Ben Wilson and Elsie MacLeod and the rest of those sunshiny people out in the studio, for, if Mary Fuller was so temperamental that she didn't want to see people, why was I bothering to see her, and if my seeing her was going to bother her, why—?

And just as I guessed I'd turn back, the guide placed a gentle hand on a door-knob, rapped a gentle rap and inquired in the gentlest of gentle voices, "Miss Fuller?" "Come?" invited a clear, strong, feminine voice that I liked instantly; so I came and found Miss Fuller kneeling on a blue crash cushion in front of her dressing table, sipping iced tea and eating cheese and cracker sandwiches, while Walter Edwin, her director, peeled an orange and looked casually down at me from his six-foot-two elevation of bone, muscle and sun-browned skin.

Evidently Miss Fuller had been apprised of my coming for she called me by my right name, not merely something that sounded like it and, removing a powder puff from the dresser to make room for the glass of tea, she told me she was glad I'd come to see her, and arose and shook hands.

There was magnetism in that hand-shake and I looked Walter Edwin in the eye and didn't care if he was Mary Fuller's director; so Mr. Edwin took his orange outside, intruding his head a moment later to caution Mary that she had better begin to "make up."

"Very well," said Miss Fuller, resuming her pose on the cushion and her feast of tea and cheese-sticks. "Have a sandwich with me, do—and now tell me about your work."

"You first," I returned, so Miss Fuller jiggled the ice in her tea, took a thoughtful sip and said, "I love it." (The work, of course.)

"I have great, great ambition—I want to do something that will elevate people; that will mean something more to them than just an hour or two of entertain-

ment. To accomplish some good in the world, that is what I am striving for; I want to give people the best that is in me and I think much good may, and is, taught on the motion picture screen."

The tea, as though unworthy of the presence of such ambition, was put aside and Miss Fuller, with an intent little line above her straight nose, clasped her hands and continued:

"My work, to me, is serious work, so I go about it earnestly. I read and study all the proposed scenarios I am to do, and, as many of these—just now particularly—are books, it fills in many of my evenings. I don't mind, because I never have company anyway, and I love to read. I'm by myself, most all my spare time—and I've never had a girl chum."

Miss Fuller paused. I said, "for goodness sake!" and Mr. Edwin's voice, head and shoulders came through the door with the warning, "We'll need you in a few minutes, Mary."

"All right," returned Miss Fuller, settling back on the cushion. I relinquished the remaining third of my sandwich and guessed I'd go. "No, please don't—I have lots of time, and I want you to stay." So I stayed and Miss Mary went on:

"I go to all the new plays and seek to learn something from everyone of them; and I do. That's just what I want to give people—something instructive. I went on the stage when I was seventeen years old and after several years, I went into picture work. But I'm still cultivating my voice, lest I should ever return to the stage and, though I'm not thinking of that now, one never knows; so I'm—"

"Are you ready, Mary?" came the voice of Mr. Edwin, and then came Mr. Edwin, and he looked at me, as he said, "I'll be ready for you almost right away."

"Yes? All right then," answered Miss Mary with her back toward the door, and to me: "Please don't go yet—I can start to get ready and you won't be a bit in the way."

"But Mr. Edwin—," I remonstrated.

"Oh, I have lots of time—" decided Miss Mary.

"If she would only begin to 'make up,'" I wished, glancing toward her dresser things. But Miss Mary wasn't thinking of them; she was saying, "I live in dreams—I have wonderful dreams of things that I hope some day to do; and my dreams seem so real to me that I guess that is why I don't need people for companions, in my out-of-work hours.

"I wonder if you saw 'The Prophecy?' You did—Really? Well, I'm so glad you liked it, because I wrote it myself, and it was two years before they'd put it on. And all that time I had my costumes packed away, waiting to play the countess and, because the director didn't particularly like that part for me, I've been anxious to know how others liked it so you can know I'm glad it pleased." And Miss Mary's enthusiasm made her brown eyes dance under the droop of soft brown curly hair that came over her forehead, and her teeth showed white and pretty when she smiled.

We talked of the "Mary" pictures and the new series, three of which have already been made and Miss Fuller said she had just had some new photographs taken and would mail me one as soon as she received them. I was delighted and said so.

Then, because I knew it was time for Mr. Edwin

and his injunction to appear again upon the scene, I said good-bye to Miss Fuller, enjoyed another wonderful hand-shake and opened the door just in time to admit Mr. Edwin's pompadoured head. "I'm so glad you came—try to call again before you go back to Chicago," Miss Fuller was saying and added that she'd surely remember to send the photograph.

I looked for that guide, when I had found my way back to the studio, but he was nowhere visible. He ought to call on Miss Fuller some day and get acquainted.

Featured as "Kate Kirby"

Laura Sawyer is now being featured by the Edison Company as the heroine in the "Kate Kirby Series" of films, each of which is a thrilling detective drama. Miss Sawyer has been a member of the Edison Company for several years and has played innumerable parts during that time. She was a member of the company which was sent to Havana, Cuba, and to Bermuda. She has also toured the Canadian Rockies with an Edison company, and was a member of the western company which spent eight months in California last year. In the new "Kate Kirby" series Miss Sawyer has created a character role which bids fair to outdo in popularity even the famous series of "Mary" pictures featured by the



Laura Sawyer.

Edison people. Detective dramas in which the mystery element has been sustained right up to the closing feet of the picture have been few and far between in the past, but the Edison producers have set a new standard in this direction and the audience is thoroughly mystified throughout the major portion of the picture.

Bradford Succeeds Blache

No better selection could have been made by Messrs. Leon Gaumont and H. C. Bromhead when looking for a new "charge d'affaires" for their American interests, than F. G. Bradford, who has already assumed full control of the Gaumont Company of America. In Mr. Bradford they have a man of ripe experience, both as an exhibitor and exchange man, and one who will command the respect of staff and clientele alike. The reason is not far to seek. When motion pictures were in their infancy F. G. Bradford was on the job in Canada, doing pioneer work from Halifax to Vancouver Island; later we find him busily organizing the Kinetograph exchanges in Canada, in conjunction with Percy L. Waters, afterwards disposing of his interests therein to Mr. Waters; still later Mr. Bradford became associated with the affairs of the General Film Company, from which he resigned in order to take up the position offered by the Gaumont directorate. There can be no doubt that in Mr. Bradford the Gaumont Company of America has an efficient, capable and experienced general manager.

Prominent Exhibitors

E. WAYNE MARTIN, national vice-president of the Motion Picture Exhibitors League of Kansas, started in the motion picture business just four years ago with a capital of \$250,000. Today he is the owner of three theaters, all located in Hutchinson, Kansas, and one of them, the Martin, which was erected at a cost of over \$50,000, is said to be the finest theater devoted to pictures between St. Louis and Denver. He is a Texan by birth and lived in that state the greater portion of his life. For many years he was a traveling salesman for a large manufacturing concern, but along in the early part of 1910 was able to perceive the growing popularity of the motion picture and determined to invest a small sum in a theater of his own. His first house was a huge success and with better pictures, better equipment and through carefully studying the wants of his patrons Mr. Martin was able to grow with the new industry. At present he is the owner of the Pearl, the Elite and the Martin theaters of Hutchinson, and is financially interested in seven other theaters in that locality.



Hustle and enterprise have largely been responsible for his astounding success, but most of all he has made it a point to show none but the best pictures and to make his houses at all times thoroughly attractive to women and children. No low grade or smutty vaudeville has ever been shown in his theaters, and when a certain type of pictures were deemed unworthy Mr. Martin was quick to order them out and to book only the kind which his patrons desired. He is a member of the Masonic order and also holds membership in several other secret fraternities.

ASHLAND, ILLINOIS, was the birthplace of Carl Gregg, the date being April twenty-fifth, 1881. After indulging in the usual boyish pastimes of schooldays and attaining manhood, Mr. Gregg became a Boniface and conducted a successful hotel business for many years. The advent of motion pictures induced the genial landlord to try his hand in the amusement field in which he heard a fortune awaited any man. His beginning was extremely modest, as his first theater, located in Enid, Oklahoma, in 1908 had a seating capacity of only ninety. The new amusement attracted so much attention, however, and caused such a harvest of dimes to flow across the box office window, that a year later Mr. Gregg disposed of his first show and built the Wonderland theater, with a seating capacity of 325. This theater was sold in 1910, and the now experienced Gregg moved to Tulsa, Oklahoma, where he purchased the Princess theater, remodeled it and changed the name to the Lyric. He discovered within a few months' time that the location of his new house was unfortunate, so disposed of it at a good profit and bought the Empire theater, which had room for a full hundred more spectators than did the Lyric. Seven months later this house was sold at a handsome profit, and Mr. Gregg erected another house, which he called the Wonderland. Finding a purchaser for this theater about a year later Mr. Gregg sold it and leased the Lyric and the Palace. In 1912 he also took charge of the Grand Opera House, which had a seating capacity of 1,400. At this writing Mr. Gregg owns the Lyric and the Grand, having sold the Palace, and is now erecting a house to be known as the Orpheum, which will be equipped to play big time vaudeville acts.



Popular Magazine Story Filmed

"The Scapegoat" Done in Pictures

THE film version of William Hamilton Osborne's magazine story "The Scapegoat" is the American Film Manufacturing Company's two reel feature to be released on Monday, July 28. While the central idea of the plot, that of a great wrong committed and a noble sacrifice in expiation of the crime, is not exactly new, it is presented in a fresh light and so vividly portrayed as to be highly entertaining.

J. Warren Kerrigan, the American's handsome leading man, plays the lead and is supported by a splendid cast. The story fairly bristles with action and there is not a lax spot in the whole two thousand feet of film. Some quite unusual scenic backgrounds are introduced and these add much to the beauty of the picture by the clear cut photography for which the "Flying A" is noted.



Scene from American's "The Scapegoat."

Several little incidents noted by the reviewer add much to the enjoyment of the film. For instance many will be interested to learn that the stock broker who appears in the early part of reel one is a stock broker in real life, as is the lumberman and the judge who are shown in other portions of the subject. All these people are residents of Santa Barbara, California, and "worked

in the pictures" purely for the novelty and fun of the thing. Admirers of Warren Kerrigan, and they are legion, who are also much interested in obtaining a glimpse of, or some information regarding that twin brother of his, will be on the watch for the scene in



Scene from American's "The Scapegoat."

which Kerrigan as "John Fordyce," is released from the penitentiary, for the guard who opens the gate, as Kerrigan passes through, is none other than Jack's twin brother, this being the first instance in many months in which he has appeared in a film. The bank scenes, the reviewer was informed, were taken in a real Santa Barbara bank and are not in any sense studio scenes. It is rarely that film companies are allowed the use of real banks for picture purposes, but the courtesy afforded the American director and his players adds much to the convincing realism of these scenes.

According to the story told by the pictures John Fordyce and Alwyn Jasper are bank clerks, both in love with the same girl, pretty Beauty Van Sant, and both are also inclined to dabble in the stock market. Fordyce and his sweetheart have been saving up their pennies for months past in an effort to accumulate enough for their little home after they are married, but Fordyce has lost not only all of this little bank account, but also a considerable part of the bank's funds, in reckless speculations. Jasper discovers Fordyce's loss and though he himself has been speculating—and fortunately winning he takes Fordyce to task for his acts and threatens, at first, to expose him to the bank officials.

Remembering, however, that Fordyce has won the love of Miss Van Sant, and thinking to obtain a hold over him which will eventually prevent the marriage, Jasper finally offers to make good Fordyce's shortage and then suggests by innuendo that Fordyce is unworthy of the girl, Jasper's argument is so convincing that Fordyce finally goes to Beauty and confesses that he has been gambling in stocks and has lost all. He then breaks the engagement, telling Beauty that he is unworthy of her love.

Jasper, meanwhile, has been unfortunate in his speculations and finds himself short many hundreds of dollars. By means of some forged notes he obtains the necessary funds and when discovery is at hand weaves

such a net of circumstantial evidence about Fordyce that the bank examiners suspect him, instead of Jasper. When the net finally closes about the dishonest bank employes, Fordyce takes the blame for the forged notes, believing that he is saving Jasper from disgrace and so sparing the name of Beauty, who is now Jasper's wife. He is sentenced to five years at hard labor.

A baby comes to the home of the Jaspers and success and happiness seems assured for them, when the hand of death takes the baby. Jasper then takes to drink and goes the pace that kills, his love for Beauty having waned.

By good conduct Fordyce managed to cut down his five years sentence by some months and is finally released from prison. He finds that it is hard for an ex-convict to obtain employment however and drifts aimlessly about his former home city.

While drinking at his club one night Jasper falls from an upper window to the pavement below, and is fatally hurt. He lives long enough however to be carried home, and in his dying moments signs a confession, stating that it was he and not Fordyce who forged the notes.

Beauty, broken-hearted and alone, goes to the prison to obtain Fordyce's release, but learns that he has already been liberated and has gone no one knows whither. Beauty now devotes all her time to charitable work and a hunt for Fordyce. One night at a Rescue Mission she comes upon a miserable wreck of a man whom she



Scene from American's "Mission Bells."

recognizes as Fordyce. Taking him to her home she shows him the confession left by Jasper and tries to recompense him for the suffering and disgrace he has undergone for her sake. As the picture fades from the

screen one has the feeling that in after years Beauty and Fordyce must have decided to comfort each other in their loneliness, and hopes that they both found happiness at last.



Scene from American's "The Scapegoat."

The cast is as follows:

John Fordyce, the scapegoat.....	Warren Kerrigan
Alwyn Jasper	Jack Richardson
Beauty Van Sant.....	Vivian Rich
President of Bank.....	George Periolat
Warden at Prison.....	Charles Morrison

On Thursday, July 31, The American will release a one reel subject entitled "Mission Bells," the story of which runs as follows: Wealthy Jack Worthington, an atheist, purchases a home in the beautiful mission town. He gets acquainted with Barbara Gordon, a devout church girl, and it is not long until the interest aroused by the first meeting develops into love. All seems to be going smoothly and Jack proposes. A vital question with Barbara is the religious attitude of her husband-to-be and she puts the question boldly. The couple are seated in a hammock and her question is acted out in a beautiful vision. The answer is seen in the frivolous look that spreads over the countenance of the atheist. Of course there is no engagement. Jack, on a hunting expedition, meets with a mishap, is found by a monk who has him taken to a nearby monastery where he is given every attention. While here the atheist is converted and later renews his attentions to Barbara, who finally accepts his attentions upon the monk's assurance of her lover's sincerity.

American Engages Fencing Master

Mr. Hutchinson, now at the Santa Barbara studios, has secured the services of Monsieur Frederic Cavens, fencing master, who is a graduate of the Normal Military Fencing School of Brussels, Belgium, to instruct all actors of the American Company in the use of the rapier, broadsword, etc. They are rapidly becoming proficient under this skilled master and picture fans will soon see the American favorites in entirely new and novel roles, and some thrilling, picturesque and desperate sword play. Beautiful ladies in court costumes will add to the picture charm, which will be full of deeds of daring of the picturesque Jacques le Grand. Lorimer Johnston has started the production of a series of costume pictures entitled "The Adventures of Jacques," Warren Kerrigan will be featured in the series which will undoubtedly prove very popular. The scenes of these pictures are laid in the fifteenth century and the mannerisms of the period will be faithfully copied.

Motography's Gallery of Picture Players

WALLY VAN has a high forehead, an expert knowledge of engineering, a pleasant disposition and ever so many other creditable things to own up to. But the fact that he is a real engineer is the one he takes



Wally Van.

most pride in—and who'd a thunk it of Cutey: But he is (an engineer) and has general charge of Mr. Blackton's yachts and motor boats and monkeys around in the Vitagraph's engine room. In his spare moments he plays "Cutey" roles and others and has come to like the play part of it rather well, though he confesses to a preference for boiler rooms and over-alls. Perhaps it's difficult to imagine this, especially after seeing Wally in a "Cutey" picture, but

Walley and "Cutey" are really quite dissimilar, not in looks but in disposition. Sailing is Wally's favorite occupation in life and 'tis said he knows so much about power boats he could make one himself. He's dreadfully clever, is Wally.

DOROTHY KELLY—"little Dot"—is a regular ray of sunshine out at the Vitagraph studio, despite the supposition that rays usually are golden-haired and blue-eyed. But not so Miss Kelly; her hair is almost,



Dorothy Kelly.

if not quite, black and her eyes match her hair and she is the laughiest, jolliest girl imaginable. She has beautiful teeth, too, and it's worth going any distance to see a Dorothy Kelly picture. She is splendid in the role of enchantress though she dislikes playing this kind of part and revels in that of a simple little home Miss or just a natural, joyous girl. She is "one of the girls" at the studio, so you see, she is quite young though she had previous theatrical experience and has been in pictures

for almost a year. A nice and generous girl is Miss Kelly, proffering one of her two wonderful American beauties, just as a remembrance—as though that were necessary.

MARY MAURICE (accent on the last syllable) has been working in Vitagraph pictures for more than two years; before that she had been on the stage "for a long time," as she expressed it. While she likes pic-



Mary Maurice.

ture work very, very much, there are times when she longs for the sound of her own voice and the inspiration of an audience. "But picture making is so interesting and it's nice work for the close of my life," said Mrs. Maurice as she arranged her waist, patted her hair and answered the call of a director. "Mother Maurice" is what they all call her at the studio and she is just that to everybody. She doesn't mind saying she is past the sixty-year post though her eyes are still youthful and pretty—but then "Mother Maurice" is the kind that never gets old; she's too broad-minded for that. And she plays life-portrayals with a knowledge of real life that few players have yet acquired.

HUGHIE MACK is all that the name indicates and some more. He likes everybody and everybody likes him so there's no chance for an argument, no-how; besides, arguments are warm things and when a fellow



Hughie Mack.

reaches the 318 pound mark he has to consider not only his disposition but his avoirdupois as well, and that's Hughie Mack's job. He has others, oh yes, and people enjoy seeing Hughie at them (the jobs), for whatever they are, they're sure to mean a laugh. His work in the Vitagraph company is almost of a year's duration. Perhaps he is best known as "The Amateur Lion-Tamer"; Hughie says the people enjoyed that more than he did as the pursuing lion was untamed. While it is expected of all fat men that they be genial, Hughie is especially so; you'd almost believe he hailed from New-ark, but he doesn't. His benevolent smile is a permanent institution.

New American Series

Lorimer Johnston, who is in charge of the first company of the "Flying A" studio at Santa Barbara, Cal., has just finished a special two-reel which will be the first of a series laid along similar lines. In these pictures Warren Kerrigan is starred. They mark an absolute departure from anything yet done by the American Company and are said to be on a par with anything similar ever attempted by any company in America. The scenes are laid in France in the year 1580 and are all correctly costumed in the apparel of that time.

Warren Kerrigan is seen as a dashing swashbuckler of the period, a part dissimilar from anything he has ever done. The production has used all the people of the different companies and a large number of extra people. In addition to producing this picture, it was written by Mr. Johnston and every detail of costuming and all the thousand and one things necessary to a proper presentation have been done personally by him. The title of the first of the series is "The Adventures of Jacques."

Lawford Entertains Hickey

C. W. Lawford, manager of Samuel's Opera House at Jamestown, N. Y., recently enjoyed a visit from William H. Hickey, general manager of the Kinematograph Company of London, England, and representative of the Canadian as well as the European Kinemacolor Companies, with whom Mr. Lawford has been associated at various times in the past. Mr. Lawford was so delighted by the visit of his former associate that he was inspired to write the following lines of appreciation:

Here's to you, Will, from one who knows,
Of the battles in days gone by.
Of the towns we made, and the bang-up shows
We "slipped" to each native's eye.
Of the Lowvilles and Croghans and Boonvilles,
And other towns not on the map.
Ah, but those were big days in the North hills,
When for money we cared not a rap.
But the life and experience were assets,
That both you and I stored away,
To draw on when'er opportunity was there,
And I'm glad that it's with you today.

What's a "Bo?" What's a "Lady Bo?"

The New Majestic studio at Los Angeles was infested with tramps last week—on the stage, around the offices, all over the grounds. Their clothing in tatters, their faces unwashed, an observer couldn't help but think that here was a Tramp Elysium! Not so—for each "bo" was really a most respectable and reputable person—actors in short, assisting Fred Mace in the making of "Adventurous Maids." There are also two lady tramps in this picture, pretty girls who decided to go from coast to coast disguised as "boes." Surely lady "boes" are a novelty, even for moving pictures. If a male hobo is called a "Weary Willie" might you call a female one a "Weary Winnie?" Marguerite Loveridge and Effie Lawrence are the Weary Winnies in this novel New Majestic.

Miss Fealy's Next

Miss Maude Fealy, whose picture debut was made in Thanhouser's "King Rene's Daughter," will next be seen in "Little Dorrit," a three reel adaptation of the famous Dickens story. The new Fealy subject will be released late in the month of July. In the earlier stages of the play, "Little Dorrit" is depicted by the Thanhouser Kidlet. Another Thanhouser three reeler for July is "Tannhauser," after the opera. Marguerite Snow and James Cruze are featured in this.

Just A Moment Please

Marc Edmund Jones, who has discovered that Rex Beach, Jack London, Robert W. Chambers, Stewart Edward White, Emerson Hough, Richard Washburn Child and a few others of the leading novelists of the country are invading the photoplaywrighting field, is out with a challenge in which he says he's going into the novel writing game himself and so buck the novelists in their own field. Marc calls Chicago home, and being for Chicago and Chicagoans first, last and always, we say "Go after 'em, Marc, and good luck to you." Rex, Jack, Bob, Ed, Emerson and Dick will have to look to their laurels or the name of Jones will soon be attached to a lot of "the best sellers."

DID THE LINOTYPE STUTTER?

The Milwaukee Evening Wisconsin, commenting on the new mechanical orchestra installed in the Saxe theater in that city, says that "among the effects produced by the new device are flute pipe, chimes, tom tom, snare drum, symbol clash and autotomobile horn."

We lamp the Facts and Comments man of the esteemed, so to speak, *M. P. World* says "The pioneers in Motography (spelled it with a capital "M" too) were at the convention. We love to see the old familiar faces." Thanks, old top.

Our little playmate, Mabel Condon, spent last week seeing the sights of Gotham and calling on all the big bugs in the film game. Before she left Mabel put in a whole day learning "The Face on the Floor" so she could spring it on D'Arcy of Lubinville when she went to call on him. Did she pull it on you, Hugh, or did her nerve fail at the critical moment? We know Mabel herself will never tell us, so tip us off to what really happened.

THE SIDE TRACK.

Sir:—I'm tickled to see that a few of the "moss grown, time-worn phrases" are going to be sidetracked by you. If the switch is still open run on the press agent's favorite falsehood "a wonderful, two-reel masterpiece." They seem to be tacking that on to every subject that runs over a thousand feet in length nowadays. E. J. L.

That *Convention News* issued by Selig, Kleine and Essanay during the big show made some hit in little old New York, we hear. Twist, Doud and Meaney certainly worked overtime on their little stunt, and Noo Yawk must know by this time that there are a few "live ones" in Chicago anyway.

Those who attended that Photoplaywright Banquet, pulled off down in Cleveland, Ohio, by A. W. Thomas, are still talking about the big eats and the good time they enjoyed. We'll offer five to three that the dining room of the Hotel Euclid won't be big enough to hold the throng that will want to attend the next one staged by A. W. T.

All the dailies published at the big convention made mention of that white suit worn by Dick Nehls of the American. Gee, fellows, that was nothing. You ought to see R. R. when he's dressed up in his regular Sunday-go-to-meeting duds.

The latest Selig press sheet blandly informs one that Clifford Bruce, the new Selig lead, "was five years in the Frohman service, playing a leading roll for three years." We have never seen the gentleman, but we would never have imagined that he was as roly-poly as that.

SCENARIOS THAT ANYONE CAN WRITE.

Aunt Martha, a supposedly wealthy old lady, dies and leaves in her will her home to a faithful maid servant, an old family horse to a small nephew, and nothing but an ancient, heavily upholstered arm-chair to Amos Jones, her only son, who was generally considered her favorite. Amos was naturally much disappointed but refrained from publicly expressing his surprise at the smallness of his inheritance. Some twenty years later Amos, who has suffered reverses in fortune and is now almost penniless, goes to sleep while sitting in the old chair, and drops his pipe from his lips while asleep. The hot ashes set fire to the chair and Amos awakes to find himself surrounded by smoke and flames. A bucket of water puts out the fire and then Amos discovers that much of the upholstery has burned away exposing a well worn wallet containing \$500,000.00 in crisp bank notes. "That was why Mother left me the old chair," sobs Amos as the picture fades.

Well, the big show is over.

Bring on the next one.

N. G. C.

“King Robert of Sicily”

Longfellow’s Poem in Picture Form

ON August 4th, the Essanay Film Manufacturing Company will release “King Robert of Sicily” in two parts, this being the great feature picture which has been in course of preparation for many months at the Essanay studios.

Unusual care has been taken by the directors in filming this production which of course is based upon Longfellow’s well known poem. It is gorgeously costumed, superbly photographed and the settings are massive in the extreme.

The story is probably known to all but the synopsis given, by the Essanay’s press department reads as follows:

PART ONE.

Robert, King of Sicily, a proud and haughty mon-

arch, scoffs at the church and proudly declares there is no power can remove him from the throne. One evening, while at vespers in the church, Robert falls asleep. Afraid to awaken him the attendants steal away at the end of the service. Robert sleeps soundly far into the night, and awakens to find only a few candles flickering on the massive altar. Gazing with astonishment around him, Robert suddenly discovers that he is clothed in the rags of a beggar. Rage gaining possession of him, he escapes from the church and rushes to the palace throne room. Here he finds an angelic king seated upon the throne, wearing his robes, his crown, and signet ring.



Scene from Essanay’s “King Robert of Sicily.”

is visited by the angel, who again asks if he is still the king. Proudly Robert answers in the affirmative, and is further punished by being transformed into the court jester. The angel slowly fades from sight, and Robert finds himself with nothing but an ape for counsel. In the great banquet hall Robert is ridiculed by the pages when found eating scraps of food from the plates after the guests have gone. Still his pride dominates and his haughty answer “I am—I am the king,” saddens the angel who realizes the task is not yet finished. As the Holy Week approaches the ambassadors from Pope Urbane summon the Angel King to Rome. At last Robert sees a way to dethrone the impostor, for it is not the Pope his own brother? Surely he will right the great wrong that has been done. So they depart o’er land and sea, into the lovely land of Italy.

PART TWO.

Upon arriving in Rome the Pope receives them with



Scene from Essanay’s “King Robert of Sicily.”

great pomp on St. Peter’s Square, but Robert’s hopes are dashed to earth when, after an impassioned appeal to his



Scene from Essanay’s “King Robert of Sicily.”

own brother, he finds the Pope knows him not, and jests with the angel saying, "It is strange sport to keep a madman at court." Seizing the furious Robert the guards imprison him in a cell. Easter Sunday gleams upon the sky and Robert, rising from his pallet, eagerly watches the people as they enter the church for early mass. Suddenly a celestial gleam of light falls upon his upturned



Scene from Essanay's "King Robert of Sicily."

face and, feeling within a power unfelt before, he kneels humbly and for the first time lifts his voice in prayer. The Holy Week ending the Angel King returns once more to Sicily. Now it is that Robert seems to feel the angelic presence of the impostor King, and humbles himself for the first time. Later, in the great throne room Robert, still in his jester garb, gazes from the open casement and is aroused from his reverie by the sound of the vesper bells and the chanting of the monks nearby. Watching him closely, the Angel King dismisses the court and, appearing before Robert, once more asks "Art thou the king?" For a moment Robert hesitates, then crosses his hands meekly upon his breast and makes answer, "Thou knowest best." At this acknowledgment of his lowliness the angel reveals himself to the king and slowly fades from view with a last blessing. Discovering that he is once more clothed in his regal robes, King Robert impulsively goes alone to the church and there, kneeling before the holy altar, he silently prays while a shaft of heavenly light breaks over the lofty crucifix and falls upon his humbled head.

The cast is as follows:

Robert, King of Sicily.....	E. H. Calvert
Angel King.....	Wm. Bailey
Pope Urbane of Rome.....	John Stepling
Valmond, Emperor of Allemaine.....	Chas. Hitchcock
Priest, Ambassadors, Court Attendants, etc.	

Film of Great Interest

In "With Honor at Stake," the release of July 15, the Gaumont Company have a two-reel subject of more than ordinary interest, containing an abundance of novel situations. Mrs. D'Arcy W. Martin's adoring husband learns that his wife is suffering from heart trouble, and the doctor advises that she avoid all excitement. At the Horton's reception in Paris, Mrs. Martin unexpectedly meets George Molyneux, a sweetheart of youthful days, for whom she yet retains a lingering affection. Molyneux is the possessor of a packet of Mrs. Martin's early love-letters, and she asks him to return them. He writes her a note expressing his willingness to hand her back these compromising missives, but asks that she will,

just for the final good-bye, come in person to receive them. Mrs. Martin, knowing his honorable nature, agrees to do this, and we see her in George's house. He goes to fetch the letters from a deed box, but hearing a sharp cry of pain, rushes back to her, only to find Mrs. Martin quite prostrate. Molyneux is terrified, he thinks Madeline is dead, and his only thought now is to find some means whereby the honor of the woman he loves can be sustained. The hours drag on, Molyneux's only recourse is to lovingly and tenderly inter the body in a leafy sepulchre in the nearby woods. He slaves for hours at the making of a grave.

Meanwhile Mrs. Martin's husband has become alarmed at her long absence, and when he hears from the police commissioner that his wife's handbag has been discovered on the person of a thief, he jumps to the worst conclusion, and accuses the alleged thief of killing his wife for purposes of robbery. When Molyneux gets back to the house he is overjoyed to find the woman whom he thought dead has returned to life, and has suffered nothing but a sudden heart attack. Mrs. Martin examines her watch and finding how late the hour is, hurries off home to her distracted husband and much prized baby. Mr. Martin is in the seventh heaven of delight to see his wife alive and well, and promptly tele-



Scene from Gaumont's "With Honor at Stake."

phones for the release of the suspect, whilst Mrs. Martin allays all suspicion by informing her husband that whilst taking a walk in the woods she was suddenly seized with a heart attack, which excuse amply accounts for her long absence.

"Mary Magdalene" in Kinemacolor

Mr. Charles Urban has secured universal rights to reproduce in Kinemacolor Maeterlinck's sacred drama, "Mary Magdalene," and will shortly commence filming it in Paris. Madame Maeterlinck will sustain the important title role, in which she has previously appeared with distinction. It is expected that the production will be ready for presentation in London, at existing Kinemacolor houses and an additional theater, yet to be taken, in the early Autumn. Mr. Urban has also acquired rights with regard to the same author's remarkable play "The Blue Bird."

"The Ne'er To Return Road"

An Old Drama by Mrs. Otis Skinner

THE press of the present day and age is so much inclined to emphasize and enlarge upon the follies and frivolities of stage folk that it is quite refreshing to occasionally get more pleasing and wholesome impressions of those who are gifted in the matter of histrionic artistry. There are many happy matrimonial alliances among American stage people, though probably none more ideal than that of the distinguished actor, Otis Skinner, and his brilliant wife, who, prior to her marriage was Maud Durban. When she "hitched her chariot to a star" she retired from the acting stage to the duties of domesticity, but she did not lose her interest in the great world of art. In fact it was rather quickened in an intimate way when she found that she had a pen to voice her sentiments. One summer, while resting in Chicago, she attended the University, devoting herself exclusively to the study of English, and since that time many clever bits have come from her pen. With a thorough acquaintance with the technique of the stage and its

The first photodrama to come from the pen of Mrs. Skinner, and which has been skillfully produced by Director Colin Campbell of the Selig company, tells a story of tangled lives and sustains its interest right up to the last scene.

The story opens with the departure of Chris Hanson



Scene from Selig's "The Ne'er to Return Road."



Scene from Selig's "The Ne'er to Return Road."

literature, it is not surprising that her thoughts should turn to the writing of photoplays among other literary endeavors and her recent venture in scenario work for the Selig Company, "The Ne'er to Return Road," released on July 19, gives ample evidence of her power to visualize psychological values and emotions.

from his home and mother in Sweden. The young man has decided to seek his fortune in distant America, and we see the tearful parting with his aged mother just before Chris embarks on the vessel which is to carry him to the land of his dreams.

Some years later Chris is discovered hard at work in the plant of a big mining company, where by hard work and diligent effort he has risen to a position of importance. His work has been so well done in fact that he is rapidly promoted. Madge Weatherby, a stenographer, employed in the offices of the mining company, has grown tired of her typewriter and determines to take time by the forelock by marrying Chris, who is a trifle slow to be sure, but still honest and earnest and able to support her in better style than that in which she has been accustomed to live.

Henry Clark, a mining engineer, with a tendency to

fastness, finds that the slowness of the mining town is palling upon him, so gives all his spare time and loose change to Mrs. Hanson, who seems perfectly willing to be shown a good time. When Chris is called away on business Clark even invades the sanctity of his home and eventually induces Mrs. Hanson to accompany him to a



Scene from Selig's "The Ne'er to Return Road."

gay cafe. Hanson, returning unexpectedly, finds the house deserted and starts on a hunt for his wife. He comes upon her and Clark in the cafe and dance hall, and explanations are few, hurried and unsatisfactory. Hanson attacks the young mining engineer who has broken up his home and at the first shot of the avenger Clark is killed.

"The unwritten law" saves the husband from the gallows but he is sentenced to the penitentiary for life, while the unfaithful wife drifts out with the tide of oblivion. Mrs. Clark, the mother of the gay young mining engineer, is prostrated by the news of her son's death, and after she returns to consciousness, a shadow of her former self, she has no knowledge of the person who led to his elimination, but lives with a deep desire to avenge his murder.

A number of years after the tragedy some convicts succeed in breaking jail, among them being Chris Hanson. After sliding down the mighty walls the convicts separate to shift for themselves and Hanson dodges away and some hours later is forced by hunger and thirst to come from cover in the Clark cornfield. He staggers across the little farm and finally falls fainting at the feet of the mother of the man he murdered. Hanson's prison stripes plainly proclaim him a fugitive from justice and Mrs. Clark covers him with the rifle her husband left her when he left to join the posse hunting the convicts. Somehow, though, the pitiful condition of the fugitive brings down her rifle and sends her running to the kitchen for food and drink. This aid brings the man to a sense of gratitude and he gasps out his wretched story. After telling how he had killed the destroyer of his home Hanson placidly remarks "His name was Henry Clark." The mother starts back in horror as she realizes for the first time that the man before her is the murderer of her son. Again the deadly rifle flies to her shoulder, but some higher power restrains her from sending a bullet through his brain.

Suddenly mother love and a thought of the convict's own mother, awaiting him in distant Sweden crosses her mind and she asks "What would you say were I to free you?" "I'd say you had a boy of your own, you'd like to see," answers Hanson, still ignorant of the fact that the mother of the man he had killed stood be-

fore him. Bursting into tears the gray haired old mother leads Hanson to the barn, supplies him with a suit of clothing to replace his convict's stripes and lends him a horse from the stable upon which to make his escape. Calling down blessings upon her head Hanson gallops away.

Meanwhile, Mr. Clark returns from the hunt and in the barn finds the discarded convict garb. With this in his hand he returns to his wife and asks if she has seen the escaping prisoner. Dumbly she nods her head and then tells how she had helped him to escape for the sake of her own dead boy, and that mother who is awaiting him in Sweden.

The closing scenes of the film show Hanson's return to the old country and his awaiting his mother on the old pier where she was wont to come to watch for his homecoming.

The drama is most skillfully enacted by the following cast:—

Tim Clark.....	Frank Clark
Henry Clark, His Son.....	Barney Furey
Chris. Hansen.....	Wheeler Oakman
His Mother.....	Eugenie Besserer
Mrs. Clark.....	Lillian Hayward
Madge Weatherby.....	Bessie Eyton
Sheriff.....	Al W. Filson

Forbes Robertson's "Hamlet"

No pains or expenses have been spared by the Hepworth Manufacturing Company in its endeavors to bring to a successful conclusion what is without doubt one of the most interesting events that has ever taken place in the cinematograph industry, says a recent issue of the *London Bioscope*. The Gaumont Company was successful in persuading the eminent actor, Sir Johnston Forbes Robertson, on the eve of his retirement, to allow his magnificent production of "Hamlet" to be perpetuated upon the screen, and the work of preparing and taking the picture has been intrusted by it to the Hepworth Manufacturing Company, which is straining every nerve in the effort to make the whole production a success that will be unparalleled in the annals of cinematography. The entire staff has been working night and day for the past few weeks, making and painting the beautiful scenery which will be used for all the interior scenes, while Mowers, Hepworth's best studio, which has been especially enlarged for the occasion, has been set aside for this particular purpose, and will be used for no other work until the picture is completed. Very elaborate preparations are also being made at Bushey, where there is some beautiful natural scenery which is peculiarly suitable, while a temporary out-of-door studio has been erected there in order to facilitate the work. In addition to all this, on the cliffs of Lulworth Cove is being built a magnificent castle, which is an exact replica of the famous old pile standing in Denmark. This is being erected absolutely regardless of expense, the only condition laid down for the builders that it shall be an exact copy of the original.

Messrs. Gaumont have had to pay Sir Johnston Forbes Robertson a very high price for the film, for which they expect a tremendous vogue, and, in face of the exceptional efforts that are being made by the Hepworth Company, and remembering the firm's achievements in the part with this class of work, the result will probably surpass their highest expectations.

The new stage of the Brooklyn Heights Majestic studio has been completed. It is said to contain one of the largest areas of actual working space in the West.

"The House of Mystery"

A Spectacular Kleine-Cines Release

THE detective story has always had its admirers; fact the touch of mystery was what made A. Conan Doyle more famous than his "White Company." The lure of the unexpected, the rapid march of events leading to an unknown goal always serves the purposes of sensation and interest. Film makers have offered frequent samples of the mystery tale but their efforts have not been crowned with the best of success because of the difficulty of presenting a continuous picture of events which are both understandable and at the same time interesting.

George Kleine offers what we are inclined to think the last word in interest-sustaining, cleverly told mystery stories. This release is entitled "The House of Mystery" and is scheduled for release August 8. It is a Cines two-reel drama and without question one of the very best ever made by that great company.

Exhibitors will find it a drawing card of no mean proportions. Its appeal is well calculated to embrace every kind of audience. The intellectual found deep interest in "Sherlock Holmes" while the less fortunately endowed found a similar joy in "Nick Carter." "The House of Mystery" is a combination of the two. There are some splendid touches of sensationalism when the detective ventures in the mysterious house and finds it all pitfalls, treacherous floors, disappearing walls and hooded bandits.

Perhaps the story might have been called "The Seven Hats" for on seven dainty French hats, centers an absorbing story. Just why one pretty girl, because she purchased a new bonnet, should be continually finding pocket books, necklaces and the like in her pockets, why she should be suddenly seized, carried to the mysterious house, and put through strange adventures, makes a tale delightful for its unexpected changes, quick action, easily followed yet deep-laid plot. Everyone with a drop of red blood will like "The House of Mystery." The following brief synopsis will give some small conception of the interest underlying this charming Cines feature.

At a milliner's shop in the center of an important city, a gentleman giving his name as Count Desbro ex-

amines a quantity of ladies' hats, decides upon one of simple design and agrees to buy seven more of the same model on the strict stipulation that no more of the same kind are to be made.

While this contract is being made, Andrew Danton buys the hat in question for his fiancée, the clerk having forgotten to remove the hat from the window. The clerk is reprimanded by his employer but the employer decides to say nothing of it to his assistant. Later, Andrew gives the hat to his fiancée who promptly begins to have a series of most remarkable adventures. On the streets, while walking she is amazed to find her pockets crowded with valuables. She reports the matter to the police who are sorely puzzled. Also she tells Andrew, her fiancée, who seeks the help of a detective. While Andrew is gone, Inez is captured by banditti and carried away to the House of Mystery. The detective and Andrew survey the premises and discover that nothing has been taken from Inez's room except her hat. With this clue the detective forces the strange bargain from the lips of the milliner proprietor. Sharp, the detective, plays another card. He sends out one of his woman assistants with a duplicate hat and she has much the same strange experience as Inez. Sharp, ever on the lookout, follows a woman who had dropped a pocket-book into his assistant's hands, into a cafe. He watches her enter a telephone booth, and, dumfounded at the length of time, she remained within, followed her. To his amazement he discovers a trap door. To raid the place and place the proprietor under arrest was a simple matter. With a key thus obtained, he disguises himself as the leader of the bandits, and, at the head of twelve police, forces an entrance. Many strange things happen; the walls drop back, exposing mysterious recesses under the ground, the floors drop out from under them and they are precipitated into a dismal pit where Inez is lying. There is a stirring fight, much shooting, screaming and cursing before the gang are finally rounded up. Anton rescues his bride-to-be, the city is ridded of a dangerous and clever band of thieves, and this remarkable mystery film comes to a close.

A Visit to the Cines Plant at Rome

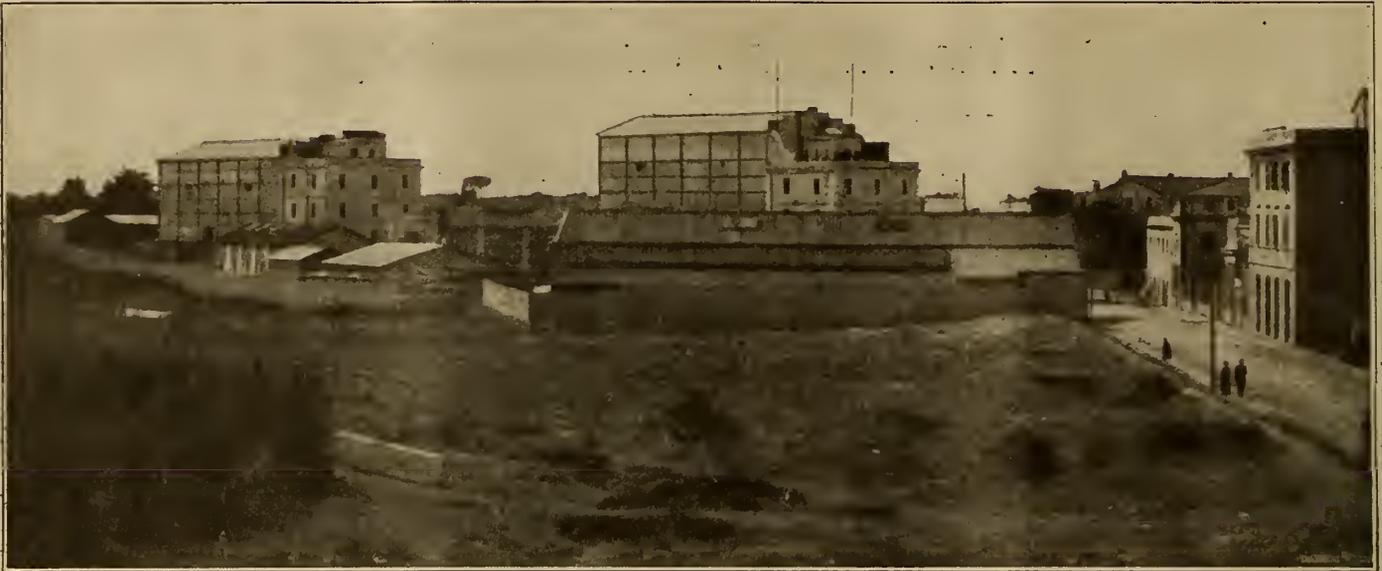
By Eugene Dengler

THE casual visitor to Rome finds the Cines plant almost as much a center for sight-seers as the famous St. Peter's. After the release of "Quo Vadis," the big Cines establishment leaped suddenly into fame. People who had witnessed the spectacular photodrama were anxious to see the studios where it was made.

A trip to the Cines establishment gives the American visitor, provided he is familiar with American motion picture institutions, quite a different conception of the art of cinematography. The big Roman institution is divided into two gigantic departments, which are called the Negative and Positive divisions of the business. Each is under a skilled and experienced manager who professes to have but little knowledge of the opposite department. After all, this seems at first a bit strange to us, but when one considers the numerous subdivisions

into which these two big departments are divided it is more easily understood.

There are eight studios in almost constant use, only one of which is under glass. The rare light conditions make the out door studio highly desirable and the wisdom of making scenes in the open air is, we think, well evidenced by the splendid photography that has always characterized Cines pictures. Under the heading of Negative department comes that vast acreage of buildings where what is probably the largest wardrobe on earth is housed. In the yard one finds great buildings representing practically every known style of architecture and the various periods of the world's history. There is a tailor shop in which sixty-five seamstresses can work in fashioning dresses of all kinds. There is even a shop devoted to the making of shoes and hats. In one giant



A General View of the Big Cines Plant at Rome, Italy.

building more than ten thousand costumes are on hand and even these vast stores are not sufficient to satisfy the demands of the Cines directors.

Passing through the studio "lot" one steps into a mansion of the Pompeian period, then to mediaeval times, through a Moorish home of the thirteenth century, down to the modern buildings of the Renaissance. The great workshops of the positive department come next, and here one should be prepared for many surprises. There is a tool room wherein is manufactured almost everything of a warlike nature, including suits of mail, broad-swords, javelins, etc. Here also, by the way, the Cines Company makes its own cans for shipping film. The raw stock is perforated, developed and printed in this department, colored and sent finally to the drying room. Owing to the many different countries to which Cines film is shipped, each can is addressed in the proper language before shipping.

The American manufacturer has his source of supplies closer at hand than the Roman producer. Hence there are dozens of small departments which are all related to the parent organization but which would hardly be considered part of an American studio. Costumes are not so plentiful there and as a result the Roman producer must make his own costumes and props. How well the Cines Company can do this exhibitors the world over well know.

Probably the world will not see for some years to come anything resembling that magnificent photodrama "Quo Vadis," with its four hundred odd scenes all true to the Caesarian period in Roman history; its splendid array of gorgeous costumes in which more than four thousand people were attired, with its truly wonderful photography and entrancing story. "Quo Vadis" will long remain the highest point ever reached in moving pictures. The fact that one hundred and seventy-five thousand dollars was spent on this single production argues well for the integrity and progressiveness of the Cines Company.

Village Almost Burned

The terrific storm which did such damage in New York on July 5 nearly destroyed the village which the Edison people were erecting near Van Cortland Park. One complete row of houses was blown down, and it was only by good fortune that the rest were saved.

A Versatile Leading Woman.

Leah Giunchi is one of the most popular actresses appearing in foreign-made film. Every one likes Leah. She possesses a splendid personality and has plenty of magnetism and can do more masculine stunts in the way of feats of strength than any young woman of our acquaintance.

Leah can act. Just how well, every one who has seen "Quo Vadis?" knows, for Leah played the female lead of Lygia in that master-film.

And that suggests a most remarkable ability which Leah seems to possess alone. She can play the Tiger Woman, the Budding Society Belle, the Middle-Aged Woman of Fashion, the Widowed Mother, or pretty nearly anything else that Director Guazzoni wants her to play. Leah can play comedy and does so with surprising aptitude. And when you consider the size of the step from the beautiful, serious-minded religious "Lygia" to that of the washer-woman who is bowled over by the grocer, you get some idea of her splendid powers.

And another thing, when it comes to jumping from a four-story building, hanging by her arms from the top of a high bridge, carrying on a knife duel in the middle of a stream of water, riding a bareback horse at break-neck speed and doing similar hazardous stunts to amuse a fickle public, Leah is always the one selected for the work. She is intensely fond of animals and during the production of "Quo Vadis?" was much less afraid of the lions than some of the animal trainers whose beasts were used.

She is twenty-six years old, rides like a Centaur, is a splendid swimmer and a master with the foils. Her shapely body houses more strength than that of most men, and Leah claims that outdoor life and the constant exercise since early girlhood is the cause of it.



Leah Giunchi.

Motion Picture Making and Exhibiting

By John B. Rathbun

Chapter V (Continued).

THE lighting of the theater during the performance should be accomplished so that while there is sufficient light for a patron to find his way in or out, the light should not be bright enough or arranged in such a manner as to interfere with the viewing of the pictures. All of the corridors should be so lighted that a person can easily leave the show at any time during the performance, and all of the fire escapes or fire exits should be provided with a red lamp over the opening so that it is plainly visible from any place in the theater. Eight candle-power lamps spaced along the wall at intervals of about eight feet will generally provide sufficient illumination, although this may be increased, without inconveniencing the audience, if the proper shades are employed.

The screen may be either a muslin curtain, a white painted drop, a metal surface, or a glass mirror screen, depending upon the amount of money that the exhibitor wishes to invest. The more efficient the screen as a reflector, the clearer the pictures and the less will be the current consumption to obtain a given illumination. Of the screens mentioned, the muslin is the cheapest, but is also the lowest in reflecting value. A fabric curtain of muslin or painted cloth is often made necessary for the reason that it must be rolled up during vaudeville acts, which of course would be impossible with metallic surfaces or glass mirror screens.

Canvas screens covered with a form of aluminum bronze paint are very efficient reflectors and are capable of being rolled and unrolled many times without injury, providing that no wrinkles are allowed to form on the surfaces. Should wrinkles occur on a metallized screen they are much more prominent than with a muslin screen, because of the high reflecting surface. A metallized surface is much more brilliant in the high lights than a cloth screen and adds considerably to the detail in the shadows, and there is no doubt but what it adds greatly to the pleasure of the spectator for this reason.

No matter what surface is used with a rolling drop, means must be employed to fasten it securely at the sides and bottom to prevent its waving in the currents of air passing through the theater. Either a heavy pole must be used at the bottom or a tackle must be used to fasten it to the floor of the stage. The waving of a screen produces very disagreeable effects and should be reduced to the lowest possible limit. When the screens are not rolled up, the fabric may be mounted on a wooden frame and stretched tight, so that there is no possibility of movement.

Plaster screens having a dead white finish coat give good results, if kept clean, and are better reflectors of light than muslin. If the screen is to be placed flat against the wall a white finish coat can be given by the pasterers, and a black painted border run around for a frame. The border should not be neglected, for it adds greatly to the value of the projection and is effective in eliminating the ragged edge appearance of an old or patched film.

A mirror screen gives the greatest brilliancy to the picture because of its high reflecting value, and, therefore, gives better results with the same current, or the same results with less current, than the muslin or plaster

screens. The mirror used for this purpose is of thick glass, silvered on the back, and has a ground or frosted front surface. The ground glass surface reflects a portion of the light, the balance passing through the glass to the silvered surface where it is again reflected back to the audience.

When the projector is above the center of the screen, as it generally is, and is pointed down, it is necessary to tip the screen back at the top so that the screen is perpendicular to the optical center of the projector. If this is not done, the image on the screen will be distorted, the amount of distortion being proportional to the angle made by the optical center with the screen. For the same reason, the projector should be set exactly in the center of the screen in a horizontal direction.

The construction of the ornamental "front" should be let to the concerns that make a specialty of such work, for in few cases are the local contractors capable of arranging the work artistically or even economically. It should be remembered that the appearance of the front is of the greatest importance to the exhibitor for it is from this that the customers receive their first impression of the house. It is poor economy to cheapen this part of the work, or to employ incompetent labor in its installation.

While it is not necessary to have an elaborate or highly ornamental front, it should be neat and attractive and free from the gew-gaw arrangements affected by shooting galleries, that attract an undesirable class of patrons. The cost of fronts varies as much as the cost of the buildings in which they are installed, running from \$500 to as high a figure as the owner will wish to pay, these figures including the cost of the ticket seller's and operator's booths. In shopping districts of large cities, desirable fronts will probably average \$2,000.

White is almost universally adopted as the color of the front, not only for the reason that it is prominent and stands out in relief against the usual dark business buildings by which it is surrounded, but because it is cheerful and pleasing, especially at night. Nothing is prettier than a well kept, clean, white show front, providing that the architecture is in keeping with the simplicity of the color scheme. White enamel brick is a splendid material for the construction, for it is brilliant at night, is easily kept clean, and never requires repainting. A dark structure does not suggest the character of the place, and is usually passed by the transient, especially in the day time.

Bulletin boards for the "heralds" or advertising matter may be placed on the side walls or upon easels placed slightly in front of the ticket booth. Program boards giving the program of the show running at that time are usually placed on the front edge of the wall, near the sidewalk. Care should be taken in arranging the displays so that they will present a neat appearance, and because of the character of the bills this is not always an easy thing to do. Carelessly placed posters can easily ruin the architectural effect of the theater.

At night the show front should be well lighted, both by incandescent ceiling lights and by an electric sign that extends over the sidewalk. The current expended in the illumination is insignificant, when compared with the results that it brings in the way of increased patron-



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A Typical Interior Decorative Treatment.

age, especially in thickly populated districts, where there is much to distract the attention of the prospective trade. A well lighted lobby attracts more attention than all of the automatic noise makers in existence. A very simple sign is sufficient in the residential districts, where there is not so much to obstruct the view, a single word in four candle power lamps will usually be sufficient in this case. In locations where there is much light, a more elaborate sign will be required, having more lights and a more fanciful design, or one of the flashing variety that intermittently lights and extinguishes. The latter type, the "flashers," are the more expensive, as they must be provided with a motor driven switch that automatically switches the lamps in their proper relation, but are by far the most attractive.

THE AIRDOME

An airdome is simply an outdoor moving picture show that is run on practically the same lines as the old summer garden, and is therefore essentially a fair-weather show, in the majority of cases, although a few airdomes are equipped with pavillions. It is contained within a fenced enclosure, the screen being at one end of

the yard and the operator's booth at the other, the intervening space being filled with chairs and tables. Usually a stage is built in front of the screen for vaudeville or for a band.

The refreshment tables, that are occasionally in evidence in the airdome, bring in a very considerable proportion of the receipts, for the crowds seeking entertainment during the summer are far more liberal in this matter than those patronizing the theater in the winter. When refreshments are served it is either necessary to provide a pavillion for this department, or obtain the use of a building immediately adjacent to the house.

Nothing elaborate, either in the exterior or interior equipment is necessary for a successful airdome. The chairs and tables may be of the ordinary kitchen variety painted an appropriate color, and the booths merely sheds without any pretence of architectural beauty. The illumination scheme is simple, consisting of waterproof incandescent wall fixtures mounted on the fences and pavillions, or strung along weather-proof leads strung from one post to another. The ticket booth is a simple form of sentry box located at the gate.

When it possible for the owner of an existing theater to obtain a lease on a vacant lot next to his theater, it is possible for him to have an all year business, for when the weather becomes warm and the patronage of his theater declines, he has simply to move his projector into the park and continue his business in the open air. This arrangement solves the dull season problem experienced by every manager during the summer.

THE PROGRAM.

After the construction is completed, the manager will be brought to face with one of the most difficult problems met in the motion picture business, that of choosing a suitable program for an unknown audience. Nearly every theater owner has started out with the mistaken idea that he would furnish a program along some particular line, such as educational releases, travel pictures, comedy, etc., that would make his place of business "distinctive," and out of the ordinary. In his mind's eye he sees a flaming placard, such as "The House of Comedy," "The Travlogue," or some equivalent title denoting the uplift movement, or some similar interest that he believes is shared by the majority of his future patrons. The opening night passes, and with it comes

the awakening, for his pet subject has either been met with cool indifference or open complaint. The trouble has been that this man simply studied himself, and not his audience.

A first week program should be as diversified as possible, including every thing from dramas to scenic, the ultimate program being determined by a process of elimination, rather than one of construction. The taste varies with the locality, and the popularity of any one subject is soon found, if the manager will pay attention to the comments of the audience as they leave the theater. He should endeavor to connect the criticisms with the people by whom they are made, and serve the regular attendance as nearly as possible with what they require. The picture fan is the foundation of his business, and is soon lost if a competitive house opens in the vicinity that offers shows more to his liking.

An affable manager is an asset to any theater, especially in the residential districts, and if he assumes the duties of an usher, or stands at the door and greets his patrons pleasantly he has made a long step in establishing the house in the esteem of the neighborhood.



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Another Example of Theater Interior.

By chatting casually with the members of his audience, he not only discovers their likes and dislikes, but also learns many things concerning his competitors that are often to his advantage, such as the advertising methods, songs, pleasing vaudeville acts that they have presented, or methods of reducing the cost of operation. From the same source he discovers the results of incivility among his employees, a matter to which he cannot pay too much attention.

The film exchanges, from which the exhibitor obtains his films, take all of the films from the producers that they represent, at the same price per reel, and consequently has no particular interest in picking a suitable program for the exhibitor. If the exhibitor is to receive the class of photo-plays that his audience demands, he must watch the releases carefully and see that he gets what he pays for. To keep thoroughly in touch with the new releases, the theater manager should constantly study the motion picture trade journals and note the release dates of the films that strike his fancy. From these magazines he can obtain the story of the films and pictures illustrating the vital points in its action, and through the film records that list the plays, together with their dates, he can keep in touch with the entire situation.

In the larger cities, the film exchanges provide the exhibitor with the opportunity of witnessing the films from start to finish in their small show rooms. In this case the exhibitor is in a position to choose intelligently and list such features as may appear desirable. In the case of outlying theaters using second and third run films, it is best for the manager to visit several of the larger city theaters where he can view the films of which he has read, and listen to the comments of the audience. The attitude of the audience will prove as a guide in selecting the release and will put the exhibitor in more intimate contact with the theater-going public.

Feature films, which are unusual elaborate or extraordinary productions, generally two or more reels in length, should be carefully examined at the exchange or elsewhere before being extensively advertised by the exhibitor. While these films are energetically pushed by the manufacturers, and are often films of merit, they may not be of a class suited to the theater under consideration, and therefore should be carefully investigated by the management before devoting the evening to a multi-reel subject. When a multi-reel feature is decided upon, it should be advertised by the theater for several days in advance of its appearance, by displaying posters in front of the theater, and often by handbills. A feature film should be made a feature, and special attention should be paid to the subject of publicity.

Many theaters have "special program" night on which they exhibit one certain make of film only, regardless of the subject. A permanent announcement board at the front of the theater lists the nights on which the admirers of any one producer can view his favorite film: "Selig night, Tuesday;" "Essanay night, Wednesday," and so forth. The success of this arrangement is due to the popularity of the actors and actresses employed by the different film concerns, whom the moving picture fans regard in the same light as "matinee idols" of the legitimate theater are worshipped. Managers of theaters that have adopted this system have noted that quite a percentage of their audiences appear only on nights when a certain make is announced.

When there are many children in the neighborhood of the theater it is advisable to try the experiment of offering some film that would interest them particularly. These films should be shown shortly after the close of

school and on Saturday afternoons. Animal pictures, trick pictures, and scenics in which there is much action generally make a hit at the children's performances. Care should be taken not to make these entertainments too "high-brow," nor should dramas be included.

Whether a theater should have a vaudeville act in connection with the pictures can only be solved by experiment. Many people object strenuously to the introduction of vaudeville, as they had rather have pictures only for their money. Others are dissatisfied with the kind of program that is sometimes presented by a careless picture show manager, a condition usually found in the better class of residential districts. In our opinion it is best to exhibit pictures and pictures only, with possibly an occasional song number, than to offer a program that is cut up and lacking in character. Let the vaudeville houses run the vaudeville.

Illustrated songs are a matter of taste, some preferring the song slides and others the "spot light" singer, and as there are many large and excellent city houses employing both methods, it is hard to say which is the best. The use of song slides involves an additional expense, and additional equipment and handling in the operator's booth. In many of the larger houses it is common practice to have one or even two additional operators in the booth simply for the projection of the slides and announcements. In case it is decided to run illustrated songs, the slides may be obtained either from the film agency or from an agency that makes a specialty of song slides.

Almost any locality is capable of producing a singer or pianist for the musical features of the show at a moderate price. The salary of these people will naturally vary considerably, depending upon the size of the town and upon the local musicians' union, if there is one, the outside limits ranging from \$1 to \$3 per evening. When a drummer is added to the "orchestra," he should receive the same amount as the pianist, except where the local union rules otherwise. An automatic piano or orchestrion may either be rented or bought outright, and is effective in reducing the expense in the smaller houses. In some cases these instruments are used to provide music during the intervals between the songs while the pictures are running, the pianist at this time performing other duties around the show, such as tending the ticket box or ushering. This latter arrangement is often made when the manager assumes the part of the pianist. The automatic player is also useful when the musicians fail to appear.

Vaudeville acts should be booked from a dramatic agency, which is by far the most reliable method open to the exhibitor. The cost of these acts will run from \$25 for each actor per week, up to any price that the exhibitor can afford to pay. When embarking in the vaudeville line, the proprietor of the show should carefully follow the different acts that are being put on by the various booking agencies, so that this portion of the entertainment will be the best that it is possible to procure at the price. In neighborhood theaters, or where the patrons are in the habit of visiting a show more than once in a week, it is usual to present two different acts in a single week.

When the owners of two nearby theaters can cooperate with one another, or when two theaters are run by one man, it is possible for each theater to hire an act, and then exchange them in the middle of the week, thus giving each house two changes of bill each week. The same method may be adopted in handling the film.

(To be continued.)

Of Interest to the Trade

Warner's Offer "Theodora"

"Theodora," the spectacular three-reel production now being booked by Warner's Features, was shown in Chicago at a private exhibition at Fulton's on Thursday morning, July 3, to a large number of exhibitors and representatives of the press, through the courtesy of Phil. H. Solomon, local manager of the Warner offices.

The films, which feature Mlle. Sahary-Djeli in the title role, abound in thrilling scenes and superb settings. The photography is excellent throughout and the costuming well nigh perfect. Staged amid backgrounds of oriental splendor, the principals, backed by hundreds and hundreds of correctly garbed supernumeraries, are enabled to "get over" a most convincing play of the days when Justinian ruled as emperor of Rome.

The story of the pictures follows closely the plot of the novel and the director has most carefully worked up to his big climax, retaining at all times the element of suspense and holding the audience almost breathless in expectancy as they await the outcome of the action being slowly unfolded before them. Nearly all of the court scenes have a great depth and vast numbers of people are used in making the views in the palace of Justinian realistic and impressive.

The story of Victorien Sardou's great novel is too well known to need repetition but briefly it may be summarized as follows:

Justinian, emperor of the Roman Empire of the East, has by his tyranny brought down upon his head the hatred of his subjects.

One day the Empress Theodora, with veiled face, is passing through the market place of Byzantium, the capital of the Empire, when a riot starts against the emperor. She is saved from the fury of the mob by a handsome stranger. Struck by the Apollo-like figure of her benefactor, she dispatches her slave after him with a note signed "Myrta."



Scene from Warner's Three-Reel Feature "Theodora."

Now, this is Andreas, a Greek, the leader of a band of tempestuous spirits who have organized themselves to avenge the wrongs of the people.

He sends back word to Theodora that he cannot

meet her as she requests. Now the empress has succumbed to a sudden passion for the handsome Greek, and so the rejection of her advances fills her with despair.

As the emperor had that day issued a particularly



Scene from Warner's Three-Reel Feature "Theodora."

imperious decree, the friends of Andreas decide that the time has come for the master stroke. That night they cast dice to decide who shall kill Justinian and Theodora. The fates decree that Marcellus shall undertake the dangerous mission.

Just after the conspirators have departed from the home of Andreas, Theodora, whom he, of course, knows only as "Myrta," comes to him. While there she discovers the death compact against herself and Justinian. Tearing the name of Andreas from the parchment and hastily concealing it beneath her robe she hurries back to the palace.

Theodora discloses to the emperor the mutilated parchment which gives the names of the conspirators. He immediately orders their secret arrest.

When Marcellus enters the palace to assassinate the emperor and Theodora, he is surprised and captured by the imperial guard. During the torture which is then inflicted upon him, Theodora, in fear that he may disclose the name of Andreas, stabs him.

The next day, during the progress of the games in the amphitheatre, an attack, headed by Andreas, is made on the royal pair. It is not until the Greek is seized and bound that he recognizes Theodora as the woman he has known as "Myrta." Rage soon overcomes his amazement and he reproaches her most bitterly for the death of Marcellus.

Fears for her lover and fears for her own safety cause terrible strife in the breast of Theodora. The Emperor has become suspicious of her and is constantly on the alert for some proof of her infidelity.

When Theodora visits Andreas in his dungeon, he reviles her most bitterly, disclaiming all feeling of affection and assuring her that she can never expect anything from him but hatred and loathing.

The unhappy empress, in a frenzy of despair, hastens to Tamyris, a sorceress, and secures from her a love

potion that will awaken the dormant love in the breast of Andreas.

Now, Tamyris is the mother of Amaron, who has been killed in the rioting in the arena, and she, thinking the potion is for Justinian, in a spirit of revenge, mixes instead of a love potion a deadly poison, which she gives to Theodora.

When the empress returns to the palace she learns that during her absence Andreas has been tortured. When she summons him he upbraids her afresh. Overcome by pain and the effect of his exertion he swoons. While in this state Theodora gives him the magic draught. Under its influence he revives only to start his reproaches anew. Suddenly a peculiar change comes over him; his limbs stiffen, the eyes turn glassy and convulsive shudders seize him. The poison of Tamyris has accomplished its end—Andreas is dead. The awful realization causes Theodora to fall in a dead swoon across the body of her lover.

In this position she is found by Justinian. When Theodora is revived she learns that her doom is sealed. Entreaties and implorings are in vain. The executioner is ordered to do his duty. With one last look at the body of her lover, Theodora resigns herself to her fate. A few quick turns of the garotte and all is over. Theodora has sowed the wind and reaped the whirlwind.

An Indian Star

The Broncho and Kay-Bee films, world famous for their spectacular and massive Indian-Military produc-



tions, are unique also in the fact that all those of their company who portray Indian roles in these plays are bona-fide dyed-in-the-skin, so

to speak, red men. Prominent among these is "Running Deer," a very good likeness of whom appears herewith. This young Indian possesses intelligence and ability and really has many first-class performances to his credit on the screen. He takes the utmost interest and pride in his work, regarding himself and his "art" most seriously. His grave, stoical bearing in chieftain roles, and

supple limbs and quick eye in parts portraying a young Indian, lend true atmosphere and realism to the films in which he appears.

The World Entertains

They tried hard to get my goat and came nearly succeeding. The time was Wednesday night at eight o'clock. July nine; the place, Taverne Louis, Flat Iron

building, New York, and the conspirators, the staff of the *Moving Picture World*, aided and abetted by Eric Morison, Joe Farnham, W. P. Milligan and a fly cop. The invitation begged me to forget my business; sign the card and let nothing interfere with my being present. I did all of those things, but I found a lot of phoney business right off the bat.

But they wouldn't let me talk.

I shall hope to get even with them!

These men responded to the *World's* invitation: Wm. Wright, J. P. Chalmers, E. W. Sargent, Jos. L. Hoff, Stan Twist, Don Meaney, E. O. Brooks, Omer Doud, R. R. Nehls, Geo. A. Blair, Jno. F. Miller, Geo. Blaisdell, L. J. Reynolds, Wm. M. Petingale, Pop Hoadley, Ben Goetz, Wm. L. Wright, Ben Schulberg, Jas. S. McQuade, Phil Lang, Hamilton Smith, H. D. Ash-ton, H. R. Raver, Ben H. Atwell, Paul Gulick, H. Z. Levine, Doré Hoffman, Eric Morison, Hugh Hoffman, John B. Clymer, Ed A. Kaufman, Ed Barry, E. J. Hudson, J. A. McKinney, G. U. Stevenson, S. B. Johnson, J. F. Low, S. F. Clark, Jack Burn, Hopp Hadley, Calder Johnstone, Capt. Leslie T. Peacocke, V. R. Day, W. P. Milligan, Joe Farnham, Chas. Fuller, Archibald Cutey McArthur, M. L. Livingston, R. C. McElravy, H. C. Judson, H. A. D'Arcy, John F. Chalmers, W. S. Rush, F. L. Hough, John Wylie, D. J. Shey, W. H. Jackson, L. R. Harrison, G. D. Proctor, F. E. Sniffen, Lloyd Robinson and Ed Mock.

After Hoff introduced Wylie, who welcomed this hungry bunch, the fireworks started. Babe Farnham broke up some of the dishes to interrupt the Goat Man and he was promptly put out. Modesty prevents an extended account. Among those called upon for addresses were: Messrs. Mock, Miller, Hoadley, Bush, D'Arcy, Raver, McQuade, Wright, Johnston, Nehls, Schulberg and Chalmers. Sargent was master of the traps and Bush drew a bushel of corned beef hash. The *World* dinner was a thoroughly enjoyable affair.

Venus Features

"The Sleeping Beauty," a wonderful three-reel picture produced by that sterling director, Harry C. Matthews, marks the entree in featuredom of the Venus Features. Charles Simone who was general manager of the Nestor Film Company from the inception of that concern until it passed into the hands of the Universal Film Manufacturing Company, and now general manager of the Centaur Film Company of New Jersey, is at the



Scene from "The Sleeping Beauty."

helm of this new feature enterprise, which in itself is a guarantee that the best may be expected from Venus Features.

Thomas W. Evans, who is well-known in film circles is manager of production, another excellent reason



Scene from "The Sleeping Beauty."

why Venus Features should promptly march to the head of the film procession and maintain the lead. J. Farrell McDonald and Harry C. Matthews are the producing directors of Venus Features, and they have surrounded themselves with two large all-star companies of players, prominent among whom may be mentioned Constance Crawley, Arthur Maude, Joe Harris, Elsie Albert, Little Early and Baby Matty.

Some of the future releases are: "A Florentine Tragedy," "Francesca da Rimini," "The Second Mrs. Tanqueray," "I Pagliacci," "The Runaways" and "Golden Locks and the Three Bears." Venus features will be sold on the territorial rights plan. Mr. Simone informs us that bids are coming in with a speed that is very encouraging. The studios of the Venus Features are located in Hollywood, California, and the sales offices are on the tenth floor of the Candler Building, No. 220 West 42nd St., New York.

"From Out of The Depths"

The American Kineto Corporation, 1018 Longacre Building, New York City, which is agents in the United States and Canada for Peerless, Columbus, Ajax, Empress and Hecla films announces its first release as a two reel Peerless feature entitled "From Out the Depths." The heralds issued by the American Kineto Corporation tell the following story of the feature:

This story concerns the fortunes of a young English lass and her artisan husband, Jim Warren. Nellie Lee, loving, good-natured, pretty as a peach, and true as steel; Jim Warren, a bluff hearty fellow of splendid instincts, but needing "the fires of fate," to temper his somewhat easy nature.

Briefly summarized, we have here a splendidly acted domestic drama, opening in the quiet little village of Elmhurst in rural Britain. Nellie is returning home, full of thoughts of her sweetheart. Lurking in the background is the sinister figure of Harry Foster, a kid-gloved crook, who follows Nellie down the rustic lane, accosts her, forces upon the girl his unwelcome attentions, and attempts to steal a kiss. Foster's voluptuous dreams are rudely shattered by Jim Warren's burly fist coming in violent contact with his face, and the discomfited "mash-

er" hurls curses at the couple as they lovingly wander towards Nellie's home.

Next we are introduced to the simple marriage of the lovers, Foster frowning his maledictions at the church door. Time passes, Nellie and Jim are in their tiny London house. Jim is working and has made himself popular with his mates. The local bar has many attractions, and Jim forgets the lonely little girl at home in the allurements of the saloon. But Nellie is a staunch little wife and will not acquiesce in Jim's methods, so takes a trip to the "Green Dragon" and asks Jim to come home. He immediately agrees, but taunted by his chums with being tied to his wife's apron strings, Jim persuades Nell to go home alone—he will stay for one more glass. Alas! his weak nature prevails, and hours afterward Jim staggers home intoxicated. His befuddled brain misconstrues Nellie's loving actions into an attempt at "bossing the show." Shall a British workingman be dictated to by a woman? No! Off again to the saloon for him. "No, Jim; No, dear!" she cries, and guards the door. He, great husky laborer, forgetting his brute strength, forgetting all his love, forgetting Nell's weakness, seizes her roughly and hurls her from him. Poor Nellie's head strikes the stone floor and she lies motionless. Suddenly sobered, Jim kneels by the inanimate form, and with growing horror, imagines he has killed the girl he has sworn to love, honor and cherish. Frantic with terror and remorse, he rushes out of the house and jumps the nearest train to flee from the scene. Wandering around the countryside, hunger at last impels him to steal a loaf of bread, but summary justice is dealt out, and Jim is sentenced to jail.

Meanwhile Nellie recovers from her severe blow, but the continued absence of Jim necessitates the selling of the furniture for rent, and she obtains a situation as maid in a country mansion. When Jim comes out of prison, he meets the kid-gloved crook, who puts a proposition to him which, in his half-starved condition, he reluctantly accepts. The proposition is to burgle the house of Lord Everdale, which they learn will be left practically alone one night in the care of an old butler and two maids. In the dead of night, Jim effects an entrance and cautiously proceeds towards the library safe, where Lady Everdale's valuable jewelry is kept. But he has been heard. Who is this sadly-pretty woman awakened from her rest who sits up in bed and listens? None other than Jim's own wife, who has obtained employment at the Everdale establishment some weeks after Jim deserted her. Hastily throwing a robe around her, Nellie creeps down the stairs and into the library, sees the broad back of a yeggman busily intent on breaking open a safe. She catches up a revolver, and calling to the cracksman demands his surrender. He turns quickly—and they recognize one another! There is little time for explanations, but Jim falls at her feet thankful for having been saved from staining his hands with crime. A swift embrace and he rushes out of the house just as the old butler comes along to investigate. Outside of the mansion he tells Foster that he is done with him forever, and shows his determination in no uncertain manner.

Two days later Nellie is overjoyed to receive a letter from him in which he confirms his intention to lead an honest life in the future, and states that he is on the track of a good job.

We next see Jim passing the door of the fateful saloon, where his first downward step was taken, and going straight home with his pay envelope unopened. This bright, cheerful home is a great contrast to the former poor habitation, and when Jim reads in the paper that



Scene from Cines' "The House of Mystery."

Foster at last has been tracked down and sentenced to five years at hard labor, he exclaims in great thankfulness, "But for the grace of God, that would have been my fate!" We leave the reunited couple locked in a loving embrace.

was given a great send-off by her many friends in New York and several feet of film of both Miss White and the Olympic leaving her dock were taken and will be shown in the next release of the Animated Weekly of the Universal program.

Waiting for "Arizona"

Inquiries are coming in rapidly regarding "Arizona", the first product of the All Star Feature Film Company and at its offices in the Candler Building and at the offices of Harry R. Raver in the Columbia Theater Building there are coming numerous buyers seeking to get in "on the ground floor." Among recent callers were Ben D. Crose and Henlo Moore, respectively of Indianapolis and Chicago, and Carl S. Rothleder and J. A. Schwalm of the Imperial Feature Film Co., Pittsburgh, Pa.

Not Majestic's Johnstone

The New Majestic offices learn that a rumor has gotten about that Lamar Johnstone, one of their leading men, has left the company. The story seems to be due to the signing by the American Film Manufacturing Company of Lorimer Johnson, as director. The similarity of names made the trouble. The Mr. Johnstone of the New Majestic, as aforesaid, is a player and not a producer, and the officials of the company look for the early death of the rumor.

Pearl White to Tour Europe

Pearl White, the charming and popular star of Crystal films, sailed for Europe on board the Olympic Saturday, July 5. Miss White will spend about six weeks on the continent, visiting all the principal cities and the studios of the foreign film manufacturers and she will study the different methods of acting in all the studios abroad. Miss White will also appear personally at several photoplay theaters in England, France and Italy. After touring the continent she will return to America, and will resume her work in Crystal films. Miss White

Such Is Fame

Charles Seay, Edison director, tells this one on his camera man: They stopped off at Washington recently and while walking down Pennsylvania Avenue with one of Mr. Seay's political acquaintances, they met Champ Clark who was introduced simply as "Mr. Clark." The speaker in the course of the conversation referred to several of his big national plans and, after he had departed, the camera man, who had not caught the name, said "Who is that fellow, anyway? To hear him talk, you would think he was somebody."

Brevities of the Business

PERSONAL NOTES.

FROM operator to manager, is briefly the story of the career of Mr. A. K. Lambson, present manager of the Spokane office of the General Film Company, located at 120 Wall St., in that city. Born in Geneva, Ohio, some thirty years ago, Mr. Lambson moved to Washington at an early age so has practically



been a westerner all his life. He has been connected with the amusement business since 1896 when he was a vaudeville player. Following this experience he became stage carpenter of several first class theaters. He began operating a projection machine along about 1899 and was one of the first to turn the crank of an Edison, Polyscope or Motiograph projector. In those days pictures were only from 50 to 200 feet long and there was no such device as a takeup, all the film being run into a basket beneath the projector or onto the floor. For a time Mr. Lambson owned a theater at Ellensburg, Washington, but sold out at a neat profit in 1910 and went to St. Maries, Idaho, where he again engaged in the theater business. Selling this house, he went to Seattle as an operator,

where his work attracted the attention of the General Film Company's representative and he was offered a position in that office. For nearly a year he was manager of supplies and, later, became road repair man, during which time he made a most enviable record for selling projecting machines. After some two months of road work, during which he traveled over the greater part of the state, he returned to Seattle and was immediately appointed manager of the Spokane branch, a position which he is ably filling.

Margaret Oswald, of the Universal Company, who in private life is Mrs. Henry McRae, was burned by the explosion of a hand grenade recently at Universal City during the filming of a war photodrama which her husband was directing. The explosion seared her face, and she narrowly escaped being blinded. The accident was incidental to the production of a forthcoming Filipino war play, in which soldiers blow up a house by means of these projectiles. Miss Oswald is well known on the legitimate stage, having played in many prominent eastern and western stock companies.

Ford Sterling, Keystone comic and leading man, was painfully burned during the taking of a scene last week at the Los Angeles plant. Ford was seated in a taxi, when the machine caught fire. He stuck manfully to his seat until the scene was completed, although by that time the flames had penetrated the inside of the taxi, and Sterling's hands were considerably burnt. Another case where Ford placed his "art" above all else.

Ed. Coxen, leading man of the second "Flying A" company, suffered a painful accident while working in the picture entitled "The Poisoned Chop." In a scuffle with the gardner's boy he was struck on the mouth and an incisor tooth cut its way through his lip.

Joseph Edward Victor Fairfield Daveran Singleton, the big Australian, is one of the parties and Miss Iva Shepard is the other to a charming romance that has unfolded through their joint work in a series of Universal pictures. The blushing Joseph recently announced his forthcoming marriage to Miss Shepard and the event is expected to occur in the near future.

Richard Spencer, scenario editor of the New York Motion Picture Corporation, and a well liked gentleman both East and West, will be in New York the latter part of July on a brief vacation. He is one of the best informed technical editors of the silent drama and has to his credit many of the feature successes of the past year.

James Harrison of the "Flying A" players has been on the sick list for the past two weeks from ptomaine poisoning contracted in a restaurant while on a recent visit to Los Angeles.

St. Clementine, that picturesque and rugged island off the Southern California coast, was the objective point of a recent trip of Fred Granville, the Universal cameraman. It was the

first time that a motion-picture camera had ever invaded the sacred precincts of the isle, and Granville brought back some gorgeous films with him. Granville reports some narrow escapes from serious accident while climbing about the precipitous cliffs and gorges of the romantic island.

Mabel Normand has taken a brief respite from her strenuous duties at the Keystone studio, and instead of falling out of aeroplanes, riding in mile-a-minute automobiles, and plunging from dizzy heights into the water, a few of the stunts which she performs in the films, Mabel is quietly resting in San Francisco on a short vacation.

Miss Adele Blood, who plays the title role in Henry W. Savage's production of "Everywoman," and Miss Marion Dentler, the "Youth" in the same play, devoted a whole day of the last of their three weeks' stay in San Francisco to a visit to the Essanay studio at Niles, Cal., as the guests of Director G. M. Anderson.

A baby girl was born to Mr. and Mrs. Russell Edgar Smith at Long Beach, N. Y., on July 3. Mr. Smith is well known as a scenario writer and was some time ago made associate editor of The Cavalier magazine.

Clifford Bruce has been engaged to play "leads" with the Selig Polyscope Company at their studio in Chicago. He comes as a well qualified actor with six years' active and almost continuous experience on Broadway—"sine qua non" of success in stage service. He was five years in the Frohman service in principal parts played with William Gillette in his farewell tour, and succeeded Kyril Bellew in "The Thief," playing a leading role three years. His last starring tour was in "The Virginian." A man of fine appearance and with keen dramatic sense, he should be a very desirable addition to the Selig company.

The Directors Film Corporation, producers of Ramo films, announces that Mr. Wray B. Physioc has severed his connections with that company.

Howard Davies is a recent addition to the Majestic forces. He is at present under the direction of Mr. Lucius Henderson. Mr. Davies is a well known and capable picture actor with a long experience. He was closely associated with the "Fatty" series under Director Milton H. Fahrney of the Universal and was with that gentleman for many months.

Among recent visitors to the Kinemacolor studios were Lady Constance Richardson, the titled exponent of Terpsichore, and The McLaine of Lochbule. The latter owns the Island of Mull as well as castles and acres of Scottish scenery, to which Kinemacolor has secured the picture privileges with a view to filming several historic dramas. It is highly probable that the titled visitors will take part in these.

Miss Alma Russell, the clever and attractive ingenue of the Selig Polyscope stock in Chicago, who has been ailing for some time past, has fairly recovered again and is back in the old position. She skipped the rope two hundred times to demonstrate to Producer Eagle that she was as agile as of yore.

That the day of the store-show is rapidly approaching its end is prognosticated by J. Allen of the Canadian Film Exchange of Calgary, who, accompanied by P. Kauffman, general manager of the Toronto branch of that company, was in New York during the exposition and convention week. Substantiating this theory is Mr. Allen's own moving-picture activities. He now has in course of construction at Moosejaw, Man., a \$75,000 theater to seat 1,200 people and the Allen theater at Calgary costing \$100,000, with 1,000 seating capacity. Among the other eight theaters, important because of their costliness, are Mr. Allen's recently opened theater in Regina, Sask., costing \$50,000, and the Rex theater in Winnipeg, costing \$75,000.

Albert E. Cawood, photographer of the General Film Producing Company, makers of the "Herald Films," left New York Saturday, July 5, for the Arctic regions, where he will make a series of moving pictures of scenes and events in that country. After an extended cross-country tour, Mr. Cawood will arrive at Nome and will take charge of the expedition that has been "picturing" the Arctic regions for this company for the past three months. Mr. Cawood was formerly with the Kalem Company and is considered one of the best motion picture photographers in the business today.

Bobby Ross of the Monarch studio, who always has a courteous word for everyone and who is a most capable all round man, is preoccupied and there are rumors of a beautiful blonde having something to do with it. "In spring the young man's fancy lightly turns to—" etc. It is not exactly spring, but

it isn't so far from it after all. Tom Evans is responsible for the statement that Bob recently started a check with the words "My dearest"—of course, there may be some exaggeration. Who knows?

William H. Hickey, European representative of Kinemacolor, sailed on Saturday, July 5, on the Olympic for a flying trip through France, Germany and Italy. Mr. Hickey greatly regretted having to miss the first international moving-picture exposition, but details in connection with the new international Kinemacolor productions—particularly the filming of the Materlinck dramas, "The Blue Bird" and "Mary Magdalene"—the latter with Mme. Materlinck in the title role—demanded his personal attention. Mr. Hickey will be back in four weeks, and hereafter will divide his year about equally between America and Europe, "Kinemacoloring" both continents, as it were.

Director John Adolphi of the Majestic has been putting on a bear picture with a real live bear this week. A very live bear, in fact, for it was not as tame as suggested. R. C. McComas, who is not exactly a light weight, had to do some running from said bear, and as the animal did not seem to take kindly to him, he nearly broke some records and probably did break some for his weight.

The Directors Film Corporation, makers of Ramo films, announce that Wray Physioc has severed his connection with that concern upon request. Announcement is also made that those responsible for the splendid Ramo productions of the past are Director William S. Davis and his able staff of assistants, and that the credit for establishing the name and the market for Ramo films is entirely due to C. Lang Cobb, Jr.

Albert W. Hale, writing from the Westminster Hotel, in Los Angeles, California, advises that he has joined the Majestic forces in that city.

One morning the past week the *Chicago Tribune* published the following: Announcement of the marriage in St. Louis of Mabel Taliaferro, the actress, and Thomas J. Carrigan, a Selig actor, served to bring to light another romance in the same family, the secret marriage of Edith Taliaferro, a sister, to Earl Browne, who has been leading man for each of the Taliaferro girls. The marriage of Mabel was a romance of the film world. She met Carrigan while she was still the wife of Frederic Thompson, the theatrical manager. Miss Taliaferro was engaged by the Selig Polyscope Company to appear in a production of "Cinderella." The Prince Charming was Mr. Carrigan. About this time the Thompsons had separated and a divorce suit was pending. After it was granted Miss Taliaferro went into vaudeville with Carrigan as her leading man. The marriage of Edith and Browne has been denied repeatedly. Yesterday dispatches from New York said the couple admitted they were married and had been for some time. Edith appeared in "Rebecca of Sunnybrook Farm" and "Polly of the Circus." Mabel was starred in several productions by her first husband.

Gertrude McCoy, the popular Edison player, leaves for Virginia next Saturday to enjoy her first vacation since joining the Edison forces two and one-half years ago. Miss McCoy has written several successful photoplays recently, and when it was suggested that she might be retiring to a secluded spot in order to continue her writing, she emphatically declared that it was her determination to forget utterly that such a thing as a moving picture ever existed.

Harry Eyttinge of the Edison Company has been seriously ill at his home but is now back in harness and doing his usual excellent work. The portly character actor has been doing some very clever work at the Edison studio since his return.

ROLL OF THE STATES.

ALABAMA.

A Birmingham moving picture show has a novel plan to aid the "swat the fly" campaign. It offers a free admission to every child bringing 50 dead flies to the door.

ARIZONA.

The Lamara theater on Washington street, Phoenix, has opened up for business.

ARIZONA.

Quintin Quigley has taken the management of the Gem theater at Miami.

T. B. Floore, formerly of Pine Bluff, now making his home in Seattle, Wash., has purchased one of the most popular and costly moving picture theaters in that city and is making a success of his new venture.

Architects Needham & Cline are preparing plans for a one-story brick theater building, 50x150 feet, to be constructed on Pico street between Figueroa and Georgia streets, Los Angeles, for Warren Wilson. The theater auditorium will have a seating capacity of about 625 and there will be two stores, one on each side of the lobby.

Norcross Film Company, Los Angeles, capital stock \$100,000; subscribed \$3. Directors, J. E. Cooksey, I. W. Norcross, G. F. Gillelin.

W. C. Furrey is the owner and builder of a picture theater at Los Angeles to cost \$12,000.

Adolph Marks, attorney of Chicago, is in Los Angeles to buy a suitable corner for a large building which will include a theater.

ARKANSAS.

The Lyric theater of Hot Springs was sold by Circuit Clerk Sullenberger to Attorney L. E. Sawyer for \$3,500.

CALIFORNIA.

J. H. Parker, manager of the lease department of the California Realty Corporation of Los Angeles, has just completed negotiations for the erection of a moving picture theater. Cost, \$32,000.

Nick Turner of Chico, Lawrence Gardella of Oroville and Manager Howard of the Gardella theater in Oroville, are taking up the campaign for the erection of an opera house in Redding.

A contract was let to the firm of Brinkmeyer and Glahn for the erection of the Whittemore theater at the corner of K street and Kern street, Fresno. Cost about \$90,000. J. B. Whittemore will have the lease of the theater.

DELAWARE.

The Empress Theater Company, Wilmington, Del., capital stock, \$10,000. To conduct a general moving picture theater. Incorporators, S. E. Robinson, Clarence J. Jacobs, Harry W. Davis, all of Wilmington, Del.

DISTRICT OF COLUMBIA.

That the Lyceum theater of Washington may ultimately be turned into a motion picture house de luxe and a new and larger theater be built farther east, was the statement of C. A. Marshall, proprietor of the Lyceum.

GEORGIA.

The Orpheum Theater Company, Carl Gregg, president, will remodel building at 15 E. Third street, Augusta, for theater at a cost of \$10,000.

The Eugenia theater on Pine street, Albany, has opened up for business.

G. W. Schumaker has bought a moving picture show at Assumption and will manage same.

IDAHO.

The new Kaiser theater of Boise will open at once.

ILLINOIS.

This week the owners of the Elite theater of Somonauk are moving their fixtures from their present location to the Union hall which they have leased for the coming year. A galvanized iron fire proof booth has been installed in the opera house for the picture machine and everything else will be fixed up and made to look like a modern moving picture theater and opera house. No show will be given this week but the managers expect to have everything in readiness to show in their new location in a week or so.

INDIANA.

G. F. and M. J. Barrett have a permit to erect a one-story brick moving picture theater at London and Thirtieth streets, Indianapolis, to cost \$10,000.

IOWA.

After being without a moving picture show for several months, the West End of Madison will have a new one in a few weeks. H. M. Taylor, who formerly conducted the Princess theater, is having the building at 2624 Santa Fe avenue remodeled for this purpose. The room in which the theater will be located is a spacious one and with the extensive improvements that are being made the residents of the West End will have a first class picture show once more.

IOWA.

Joseph Kordick and Dick Sheldon have leased the Star theater at Greenfield from Mr. Follmann and will conduct it in the future. These two men expect to get the best in moving pictures and give their personal attention to the theater's management.

Ralph Gardner having bought out the share of Chas. W. Lathrop in the picture show at Corydon, the firm of Jones & Gardner will on each fair Saturday night show pictures at the air dome.

KANSAS.

C. C. McCollister, owner of the Star theater at 221 East Douglas avenue, Wichita, has purchased the fixtures and furnishings of the Marple theater at 417 East Douglas avenue from Mrs. Wicks, owner. The deal was completed Thursday and Mr. McCollister took immediate charge of his newly acquired property. The Marple is one of the biggest moving picture shows in Wichita. It will seat about 500 people in the gallery and first floor.

Complete Record of Current Films

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

LICENSED

DRAMA.

Date	Title	Maker	Length
7-7	The Trail of Cards	Selig	1,000
7-7	The Clove	Vitagraph	1,000
7-8	The Daughter of the Sheriff	Essanay	1,000
7-8	The Profits of the Business	Lubin	1,000
7-8	The Airman's Bride	Patheplay	1,000
7-9	The Outer Shell	Essanay	1,000
7-9	The Treachery of a Scar	Kalem	1,000
7-9	A Hero Among Men	Lubin	2,000
7-9	The School Ma'am	Patheplay	1,000
7-10	The Enemy's Baby	Biograph	1,000
7-10	His Chinese Friend	Melies	1,000
7-10	Made a Coward	Selig	1,000
7-10	The Carpenter	Vitagraph	1,000
7-11	The Statue of Fright	Eclipse	2,000
7-11	In the Old Dutch Times	Edison	1,000
7-11	The Sign	Essanay	1,000
7-11	On Her Wedding Day	Lubin	1,000
7-11	Budd Doble Comes Back	Selig	1,000
7-11	A Spirit of the Orient	Vitagraph	1,000
7-12	The Mistake	Biograph	1,000
7-12	The Diamond Crown	Edison	1,000
7-12	Broncho Billy and the Western Girls	Essanay	1,000
7-12	Rounding Up the Counterfeiters	Kalem	1,000
7-12	Her Only Boy	Lubin	1,000
7-12	A Wild Ride	Selig	2,000
7-12	The Moulding	Vitagraph	1,000
7-14	A Gambler's Honor	Biograph	1,000
7-14	The Lost Diamonds	Kalem	500
7-14	The Apache Kind	Lubin	1,000
7-14	The Only Chance	Selig	1,000
7-14	The Diamond Mystery	Vitagraph	2,000
7-15	In the Garden	Kalem	1,000
7-15	His Better Self	Lubin	1,000
7-15	The Tree and the Chaff	Selig	1,000
7-16	The Dream Fairy	Edison	1,000
7-16	A Thief in the Night	Kalem	1,000
7-16	The Fight at Grizzly Gulch	Kalem	2,000
7-16	The Master Painter	Vitagraph	1,000
7-17	The Heart of a Gambler	Essanay	1,000
7-17	The Wiles of Cupid	Lubin	1,000
7-17	The Poisoned Darts	Melies	500
7-17	Put to the Test	Selig	1,000
7-18	To Abbeville Courthouse	Edison	1,000
7-18	Every Thief Leaves a Clue	Essanay	1,000
7-18	The Secret Formula	Patheplay	2,000
7-18	Granny's Old Arm Chair	Selig	1,000
7-18	The Yellow Streak	Vitagraph	1,000
7-19	Doing the Round-Up	Biograph	1,000
7-19	On the Broad Stairway	Edison	1,000
7-19	The Smuggler	Kalem	1,000
7-19	Jim's Reward	Lubin	1,000
7-19	The Friendless Indian	Patheplay	1,000
7-19	The Ne'er to Return Road	Selig	2,000
7-21	A Tardy Recognition	Edison	1,000
7-21	Tapped Wires	Essanay	2,000
7-21	A Bolt From the Sky	Kalem	1,000
7-21	An Actor's Strategy	Lubin	1,000
7-21	The Short Stop's Double	Selig	1,000
7-21	The Only Way	Vitagraph	1,000
7-22	A Rose of Sharon	Essanay	1,000
7-22	The Benefactor	Lubin	1,000
7-22	The Senorita's Repentance	Selig	1,000
7-23	The Dance at Eagle Pass	Essanay	1,000
7-23	Home, Sweet Home	Lubin	2,000
7-23	A False Accusation	Patheplay	1,000
7-23	The Unseen Defense	Selig	1,000
7-24	The Mirror	Biograph	1,000
7-24	An Old Maid's Love Story	Vitagraph	1,000
7-25	Honor Thy Father	Cines	2,000
7-25	The Meadow Lark	Edison	1,000
7-25	Baffled, Not Beaten	Kalem	1,000
7-25	The Exile	Lubin	1,000
7-25	The Acid Test	Selig	1,000
7-26	The Coming of Angelo	Biograph	1,000
7-26	A Proposal From the Duke	Edison	1,000
7-26	Broncho Billy and the Schoolmarm's Sweetheart	Essanay	1,000
7-26	The Moonshiner's Mistake	Kalem	1,000
7-26	The Price Demanded	Lubin	1,000
7-26	The Mad Sculptor	Patheplay	1,000
7-26	The Spell	Vitagraph	1,000
7-26	A Prince of Evil	Vitagraph	2,000

COMEDY.

7-4	The Wrong Hand Bag	Lubin	600
7-5	A Modern Garrick	Patheplay	1,000
7-5	Love's Quarantine	Vitagraph	1,000
7-7	A Sea Dog's Love	Biograph	500
7-7	The Noisy Suitors	Biograph	500
7-7	Winsome Winnie's Way	Edison	500
7-8	Old Doc Yak	Selig	500
7-8	A Jolt for the Janitor	Selig	500
7-8	Count Barber	Vitagraph	1,000

Date.	Title	Maker	Length.
7-9	His Mother-in-Law's Visit	Edison	1,000
7-9	The Reformation of Dad	Selig	1,000
7-9	A Millinery Bomb	Vitagraph	500
7-9	Solitaires	Vitagraph	500
7-10	A Flurry in Diamonds	Essanay	1,000
7-10	When Love Loses Out	Lubin	400
7-10	Building a Trust	Lubin	600
7-10	Hannigan's Harem	Patheplay	1,000
7-11	Entertaining Uncle	Kalem	500
7-14	A Pair of Foils	Edison	1,000
7-14	The Mermaid	Kalem	500
7-14	O'Hara as a Guardian Angel	Vitagraph	1,000
7-15	Something Rotten in Havana	Essanay	500
7-15	When Ignorance is Bliss	Essanay	500
7-15	My Lady of Idleness	Vitagraph	1,000
7-16	Sweeney's Dream	Selig	1,000
7-17	The Sweat Box	Biograph	500
7-17	A Chinese Puzzle	Biograph	500
7-17	Easy Money	Patheplay	1,000
7-17	Hubby's Toothache	Vitagraph	500
7-17	Sandy and Shorty Work Together	Vitagraph	500
7-18	What the Doctor Ordered	Kalem	500
7-18	The Hidden Bank Roll	Lubin	400
7-18	When Mary Married	Lubin	600
7-19	The Two Ranchmen	Essanay	1,000
7-19	The Taming of Betty	Vitagraph	1,000
7-21	Pa Says	Biograph	500
7-21	While the Count Goes Bathing	Biograph	500
7-22	The Pickpocket	Vitagraph	1,000
7-23	At Midnight	Edison	600
7-23	The Tenderfoot's Luck	Kalem	500
7-23	An Error in Kidnapping	Vitagraph	1,000
7-24	The Browns Study Astrology	Essanay	500
7-24	Zeh, Zack and the Zulus	Lubin	500
7-24	Two Artists and One Suit of Clothes	Selig	500
7-25	Making Good	Essanay	1,000
7-25	The Tables Turned	Vitagraph	850

EDUCATIONAL.

7-4	The Consecration of a Buddhist Priest	Patheplay	600
7-11	Porcelain	Patheplay	1,000
7-12	Dynamite, the New Farm Hand	Patheplay	500
7-14	Denizens of the Deep	Patheplay	475
7-14	The Snowy Egret and Its Extermination	Patheplay	1,000
7-18	The Concrete Industry	Kalem	500
7-18	Jiu Jitsu	Patheplay	450
7-22	A Great Metropolitan Newspaper	Edison	960
7-23	A Knife of Fire	Edison	400
7-23	Building the Chattanooga Light and Power Dam	Essanay	500
7-23	Coffee Industry in Jamaica	Lubin	400
7-23	Javanese Dances	Melies	1,000
7-23	Opportunity and a Million Acres	Patheplay	700

SCENIC.

7-2	Historic New York	Kalem	500
7-4	Pisa (Italy) and Its Curious Monuments	Patheplay	400
7-7	Over the Great Divide in Colorado	Edison	500
7-8	Scenes of Other Days	Edison	1,000
7-12	A Little Trip Along the Hudson	Patheplay	500
7-14	Port of Marseilles, France	Patheplay	475
7-18	Beautiful Catalogue	Patheplay	500
7-22	In and Around Scutari After Its Capture	Patheplay	600
7-22	In Weird Crimea	Patheplay	400
7-22	Historic Savannah, Georgia	Kalem	500
7-24	The Island of Tonga	Patheplay	300
7-24	In the Moro Land	Selig	500
7-24	A Trip to the Grottos of Baume	Patheplay	300
7-24	Scenes in Honolulu	Vitagraph	150

TOPICAL.

7-11	Cosmopolitan New York	Kalem	500
7-14	Pathe's Weekly No. 32	Patheplay	1,000
7-16	The Great Raymond	Essanay	1,000
7-17	A Chinese Funeral	Melies	500
7-17	Pathe's Weekly No. 33	Patheplay	1,000
7-21	Pathe's Weekly No. 34	Patheplay	1,000
7-24	Pathe's Weekly No. 35	Patheplay	1,000
7-25	Vipers at Home	Patheplay	700

DAILY LICENSED RELEASES

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

INDEPENDENT

DRAMA.			
Date	Title	Maker	Length
7-14	The Grit of the Gringo.....	Nestor	1,000
7-14	Truth in the Wilderness.....	American	2,000
7-14	The Fisherman's Fortune.....	Reliance	1,000
7-14	The Organist.....	Dragon	1,000
7-15	The Picket Guard.....	Bison	2,000
7-15	In Death's Shadow.....	Crystal	1,000
7-15	Tannhauser.....	Thanhouser	3,000
7-15	With Honor at Stake.....	Gaumont	2,000
7-16	The Operator and the Superintendent.....	Nestor	1,000
7-16	For the Man She Loved.....	Eclair	2,000
7-16	Old Mammy's Secret Code.....	Broncho	3,000
7-16	Her Rosary.....	Reliance	1,000
7-17	Her Nerve.....	Imp	1,000
7-17	The Wrong Road.....	Rex	1,000
7-17	To Err Is Human.....	American	1,000
7-17	Granny.....	Pilot	1,000
7-17	The Tiny Troubadour.....	Gaumont	1,000
7-18	The Awakening.....	Powers	1,000
7-18	Nihilist Vengeance.....	Victor	2,000
7-18	The Red Mask.....	Kay Bee	1,000
7-18	The Intruder.....	Solax	1,000
7-18	Fate and the Man.....	Lux	1,000
7-19	When Sherman Marched to the Sea.....	Bison	3,000
7-19	The Half Breed Sheriff.....	Frontier	1,000
7-19	The Strange Way.....	Reliance	1,000
7-19	At the Half Breed's Mercy.....	American	1,000
7-19	The Triumph of Strength.....	Ambrosio	2,000
7-20	His Weakness Conquered.....	Rex	1,000
7-21	Jealousy's Trail.....	American	1,000
7-21	A Hospital Romance.....	Reliance	1,000
7-21	The Bride of the Sea.....	Dragon	1,000
7-21	The Yogi.....	Imp	1,000
7-21	The Princess of the Valley.....	Nestor	1,000
7-22	The Lawbreakers.....	Bison	2,000
7-22	The Broken Spell.....	Crystal	1,000
7-22	When Darkness Came.....	Thanhouser	1,000
7-22	Palmistry.....	Gaumont	1,000
7-23	Behind the Gun.....	Nestor	1,000
7-23	The Greater Call.....	Eclair	3,000
7-23	Grand-Dad.....	Broncho	2,000
7-23	Maria Roma.....	Reliance	1,000
7-23	Man and Woman.....	Ramo	2,000
7-24	The Last of the Madisons.....	Imp	1,000
7-24	The Fallen Angel.....	Rex	2,000
7-24	Tom Blake's Redemption.....	American	1,000
7-24	When the Cards Were Shuffled.....	Gaumont	500
7-25	The Actor.....	Powers	1,000
7-25	Marooned.....	Victor	1,000
7-25	Flotsam.....	Kay-Bee	2,000
7-25	The Top of New York.....	Thanhouser	1,000
7-25	As Ye Sow.....	Solax	1,000
7-26	The Governor's Daughter.....	Great Northern	2,000
7-26	The Toll of the Desert.....	Frontier	1,000
7-26	The Higher Justice.....	Reliance	1,000
7-26	She Will Never Know.....	American	1,000
7-26	The Missionary's Daughter.....	Ambrosio	2,000
7-26	A Shot in the Dark.....	Great Northern	1,000
7-27	Mental Suicide.....	Rex	1,000

COMEDY.

7-14	A Possibility.....	Imp	2,000
7-14	Little Buster.....	Gem	1,000
7-14	Love and Rubbish.....	Keystone	1,000
7-15	The Japanese Question.....	Majestic	500
7-15	A Japanese Courtship.....	Majestic	500
7-16	Why Rags Left Home.....	Powers	1,000
7-16	Looking for Trouble.....	Solax	1,000
7-16	A God Gone Baron.....	Ramo	1,000
7-17	The Small-pox Scare at Gulch Hollow.....	Frontier	1,000
7-17	A Noise From the Deep.....	Keystone	1,000
7-17	Funnicus at Luna Park.....	Mutual	500
7-18	The Tale of a Hat.....	Nestor	500
7-18	When His Courage Failed.....	Nestor	500
7-19	Binks Ends the War.....	Imp	500
7-19	In Cartoonland With Hy Mayer.....	Imp	500
7-19	His Way of Winning Her.....	Majestic	500
7-19	Gold Creek Mining.....	Majestic	500
7-19	A Country Cousin.....	Great Northern	1,000
7-20	The Hall Room Girls.....	Crystal	500
7-20	How Men Propose.....	Crystal	500
7-20	Through the Telescope.....	Eclair	500
7-20	Brethren of the Sacred Fish.....	Thanhouser	1,000
7-21	The Life Savers.....	Gem	1,000
7-21	The Peddler.....	Keystone	500
7-21	Love and Courage.....	Keystone	500
7-22	The Adventurous Girls.....	Majestic	1,000
7-23	Bobby's Magic Nickel.....	Powers	1,000

DAILY "MUTUAL" RELEASES

(Independent.)

MONDAY: American, Keystone, Ramo.
 TUESDAY: Majestic, Thanhouser.
 WEDNESDAY: Broncho, Mutual Weekly, Reliance, Ramo.
 THURSDAY: American, Mutual, Keystone, Pilot.
 FRIDAY: Kay-Bee, Thanhouser.
 SATURDAY: American, Reliance, Ambrosio.
 SUNDAY: Majestic, Thanhouser.

Date.	Title.	Maker.	Length.
7-23	That Dog.....	Solax	1,000
7-24	The Frontier Twins' Heroism.....	Frontier	1,000
7-24	Get Rich Quick.....	Keystone	1,000
7-24	Does Gontran Snore?.....	Mutual	500
7-24	The Sure Tip.....	Pilot	500
7-24	The Bug Professor.....	Pilot	500
7-25	Their Luck Day.....	Nestor	1,000
7-25	Pat's Fancy Dress.....	Lux	500
7-25	You Never Can Tell.....	Lux	500
7-26	Baron Binks' Bride.....	Imp	500
7-26	Summer Caricatures by Hy Mayer.....	Imp	500
7-26	The Mighty Hunter.....	Majestic	1,000
7-27	College Chums.....	Crystal	500
7-27	Belmont Stung.....	Crystal	500
7-27	He Poses For His Portrait.....	Eclair	500
7-27	The Third Thief.....	Eclair	500
7-27	Willie, the Wild Man.....	Thanhouser	1,000

EDUCATIONAL.

7-8	The Making of Tapestry.....	Gaumont	500
7-12	A Garden Party in California.....	American	500
7-13	The Catholic Mission.....	Eclair	500
7-17	The Star Fish.....	Mutual	500
7-20	Sacred Gazelles.....	Eclair	500

SCENIC.

7-24	Through Turkey.....	Mutual	500
7-24	Through Mountains.....	Majestic	500

TOPICAL.

7-16	Animated Weekly No. 71.....	Universal	1,000
7-16	Mutual Weekly No. 29.....	Mutual	1,000
7-16	Gaumont Weekly No. 71.....	Gaumont	1,000
7-23	Animated Weekly No. 72.....	Universal	1,000
7-23	Mutual Weekly No. 30.....	Mutual	1,000
7-23	Gaumont Weekly No. 72.....	Gaumont	1,000

KINEMACOLOR

DRAMA.

Mission Bells.....	Kinemacolor	
Love and War in Toyland.....	Kinemacolor	
Hiawatha.....	Kinemacolor	
When Love Grows Up.....	Kinemacolor	2,230

COMEDY.

A Family Affair.....	Kinemacolor	
In Search of Bacchus.....	Kinemacolor	1,500

TOPICAL.

Shriner's Parade and Sports, Los Angeles, Cal., 1912.....	Kinemacolor	
Life on Board An American Man-o-War.....	Kinemacolor	

MISCELLANEOUS FEATURES.

Date.	Title.	Maker.	Length.
6-15	The Fatal Grotto.....	Itala Features	2,000
	James K. Hackett in Prisoner of Zenda.....	Famous Players	4,000
	The Man in the White Cloak.....	Great Northern Special	3,000
	Zingomar III.....	Union Features	3,000
	The Wife of Cain.....	Helen Gardner Features	
	Satan.....	Ambrosio Feature	3,000
	When Men Hate (Gene Gautier).....	Warner's Features	3,000
	In the Claws of the Vulture.....	Ambrosio Feature	3,000
	In the Toils of the Devil.....	Monopol	2,500
	In Touch With Death.....	Gaumont	3,000
	Zoe, or A Woman's Last Card.....	Hecla	3,000
	Her Supreme Sacrifice.....	Warner's Features	3,000
	Branded for Life.....	Itala Features	2,000
	Theodora.....	Warner's Features	3,000
	From Out the Depths.....	(Peerless) A. K. Corporation	2,000
	Those Who Live in Glass Houses.....	Monopol	3,000
	Fantomas Under the Shadow of the Guillotine.....	Gaumont	3,000
	The Day of Judgment.....	Union	3,000

DAILY EXCLUSIVE RELEASES

(Independent.)

MONDAY: Dragon.
 TUESDAY: Gaumont.
 WEDNESDAY: Solax, Gaumont.
 THURSDAY: Gaumont.
 FRIDAY: Solax, Lux.
 SATURDAY: Great Northern.

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Nestor, Gem.
 TUESDAY: Bison, Crystal.
 WEDNESDAY: Animated Weekly, Eclair, Nestor, Powers.
 THURSDAY: Imp, Rex, Frontier.
 FRIDAY: Nestor, Powers, Victor.
 SATURDAY: Imp, Bison, Frontier.
 SUNDAY: Crystal, Eclair, Rex.



MOTOGRAPHY



EXPLOITING

MOTION PICTURES

Vol. X

CHICAGO, AUG. 9, 1913

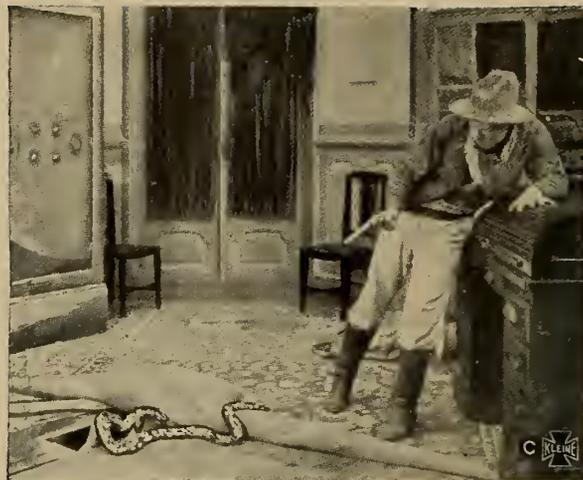
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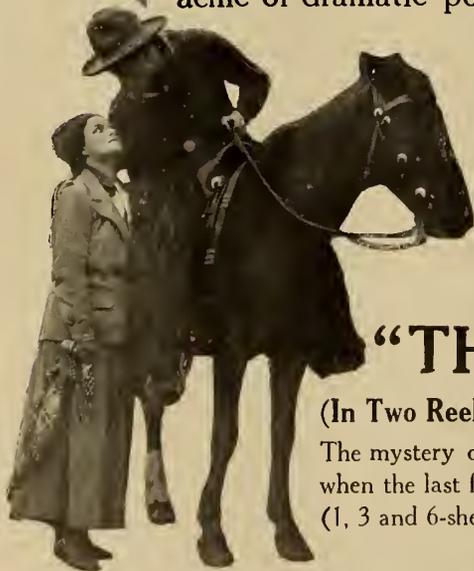
“THE MONG-FU TONG”

(In Two Reels)

For Release Tuesday, August 12, 1913

It will stir your blood like old wine—like a tale from Poe! The rapid rush of adventure, the absorbing story, the genuinely thrilling situations and the sombre touch of color added by the appearance of five Chinese—all combine to make “THE MONG-FU TONG” the vast exception in multiple reel subjects.

YOU WILL LIKE “THE MONG-FU TONG” and so will your audience. It's new in thought and execution—away from the hackneyed! The adventures of “Arizona Bill” in cleaning up a nest of thieving Chinese is the acme of dramatic possibilities—a Western cowpuncher engaged in a life-and-death struggle with a Chinese Tong! The very words breathe something new in pictures! Do not allow yourself to miss



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“THE MONG-FU TONG”

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“THE HOUSE OF MYSTERY”

(In Two Reels)

Kleine-Cines, for Release AUGUST 8, 1913

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LOUISA" | Aug. 15 "OVER TH CRIB" |
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| Aug. 7 "THE CAMERA'S TESTIMONY" | | Aug. 16 "SURPRISE FOR FOUR" |

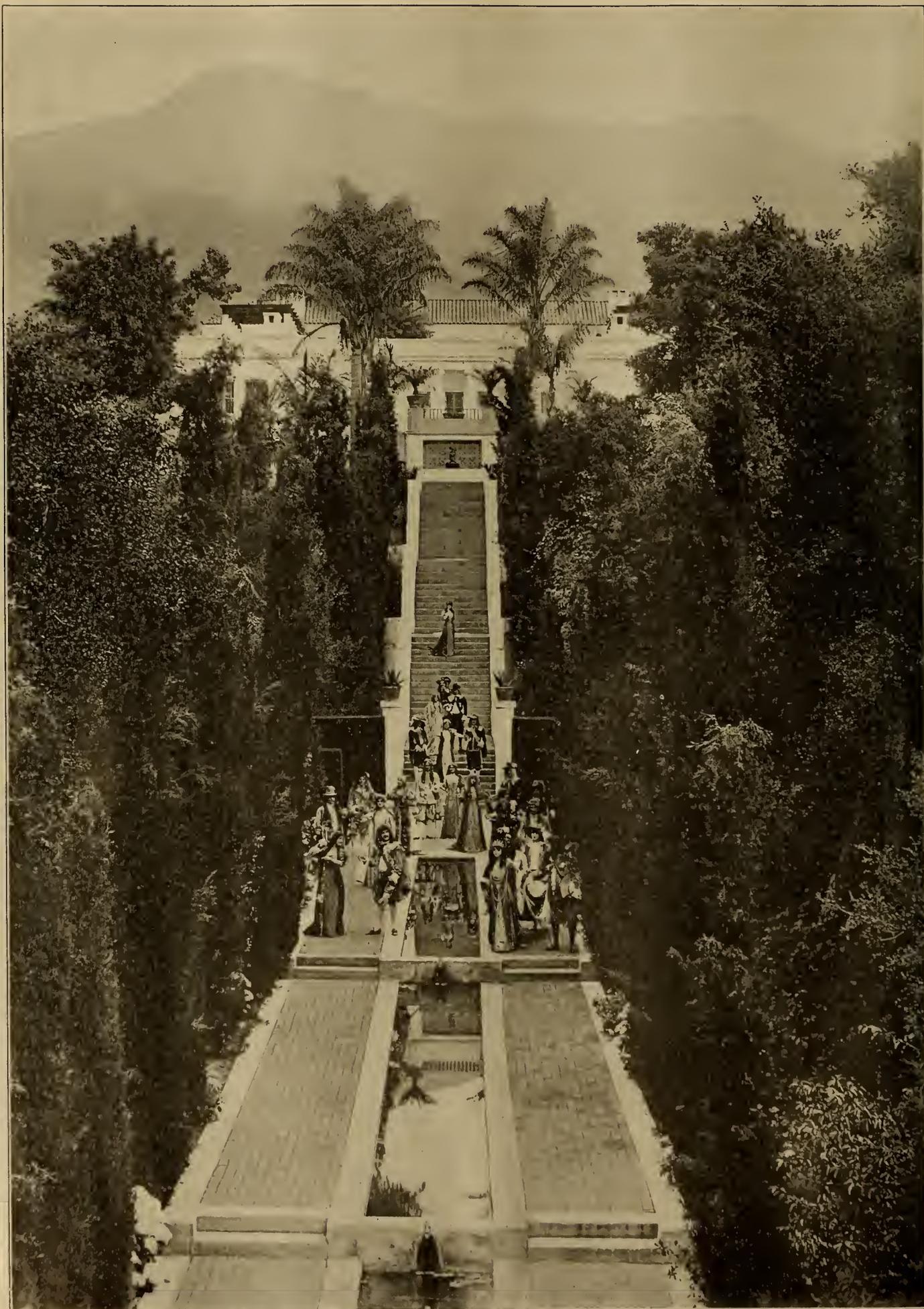
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Scene from American's "The Adventures of Jacques," filmed amid the beautiful backgrounds of the Gillespie Estate near Santa Barbara, California.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

CHICAGO, AUGUST 9, 1913

PUBLISHED BI-WEEKLY BY

ELECTRICITY MAGAZINE CORPORATION
MONADNOCK BUILDING, CHICAGO

TELEPHONES: HARRISON 3014—AUTOMATIC 61028

Ed J. Mock and Paul H. Woodruff.....Editors
Neil G. Caward.....Associate Editor
Mabel Condon.....Associate Editor
Allen L. Haase.....Advertising Manager

Entered as second-class matter at the postoffice at Chicago, Illinois, under act of March 3, 1879.

TERMS OF SUBSCRIPTION

United States, Cuba, and Mexico.....Per year, \$2.00
Canada.....Per year, 2.50
Foreign countries within the Postal Union.....Per year, 3.00
Single copy......10

NOTICE TO ADVERTISERS

Changes of advertising copy should reach the office of publication not less than fifteen days in advance of date of issue. Regular date of issue, every other Saturday. New advertisements will be accepted up to within ten days of date of issue, but proof of such advertisements can not be shown in advance of publication.

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REMITTANCES—Remittances should be made by check, New York Draft or money order, in favor of MOTOGRAPHY. Foreign subscriptions may be remitted direct by International Postal Money Order.

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This publication is free and independent of all business or house connections or control. No manufacturer or supply dealer, or their stockholders or representatives, have any financial interest in Motography or any voice in its management or policy.

CHICAGO, AUGUST 9, 1913

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THE SUNDAY SHOW

FREDERICK Palmer, editor of The Rounder, a theatrical journal published in Los Angeles, California, has a reputation for writing some stirring editorials, and in his latest issue discusses the question of Sunday picture shows in a vigorous manner.

On his editorial page Mr. Palmer says:

Here is a highly interesting bit of news that I clipped from a daily paper last week:

Business men and leading citizens of Pomona, Cal., are up in arms against a movement started by a number of the ministers of the city to stop the Sunday afternoon band concerts in Ganesha Park. A week ago a picture show kept open on Sunday and the ministers appealed to the council to have it closed.

It is difficult to retain one's composure after reading such an item. They "appealed to the council to have a picture show closed on Sunday." In the name of the God that they shout of and sing of and do not understand and never can comprehend, *Why* do they want to close the picture shows on Sunday? What is their reason for such action? What harm do they flee from; what sin do they imagine? By what line of logic do their poor, shrunken brains arrive at a conclusion that animates them to start a "movement" to close the picture shows on Sunday?

They stand in their pulpits, these pessimistic puppets, and tell that God created the world and all that exists upon its surface. Is it sinful to look at the hills and valleys on Sunday? Is it unforgivable to gaze at your neighbor, is it unpardonable to feast your eyes upon the wonders of architecture or the beauties of art on Sunday? Is it an evil thing to look about you and consider the tragedies of the world and the comedies that counterbalance the scales of Life? Returning from a suburb last Sunday I sat behind a minister of the gospel. He was reading a magazine article relating to the battle of Gettysburg. I alighted from the suburban car and waited for a city car and while standing upon the street corner my eyes beheld a sign advertising a film depicting the battle of Gettysburg. Could it be possible that the parson that perused the printed page was one of those who protested against the Sunday picture show? If so what distinction does the good man make between appealing to one's love of history by means of a magazine or by accomplishing exactly the same thing through the use of a film? Also these misanthropes would stop the band concerts on Sunday afternoons. But why stop at the music of a band? Why not enact legislation to prevent church bells from ringing? Why not adopt some means to keep the birds from singing? Why not banish church choirs that insist upon singing on Sunday? Let the good work go on. Mothers must not be allowed to croon lullabys to their babies, bees must cease their humming. For if music on Sunday is wicked, all music on Sunday is wicked.

Of all the innocent amusements that I can imagine the picture show is the most harmless. It is a modernized picture book. When I was in short trousers I used to come home from Sunday school—I served about a

decade in that institution—and sit down with a book. Sometimes it was history, sometimes fiction. Frequently it was illustrated. There were no picture shows then. But today the youth may sit in a cool and comfortable little theater (perhaps it is the word "theater" that frightens the enemies of the Sunday picture show) and see history or fiction upon a screen instead of reading it from a book. If you can discover the difference you possess the ability to remove the contents of a gnat's appendix without increasing its pulse or raising its temperature.

When the first locomotive crossed the continent the Indians, in their ignorance, fled in fear and trembling. They were not afraid of the ox team and the pack mules but the "iron horse" frightened them inexpressibly. So it seems to be with the ignorant who are with us now—they cannot grasp the fact that the picture machine is not a tool of the devil but that it is merely an improvement upon the picture book of their childhood. "They know not, neither will they understand; they walk on in darkness."

VENTILATION PROBLEMS.

PROBABLY no question so much interests exhibitors of Chicago and vicinity, right now, as does the matter of proper theater ventilation. Every live, hustling, up-to-date theater manager wishes to make his house as attractive as possible in every way, for it is only by making his house the most attractive in the neighborhood that the exhibitor can hold his patronage in these days of keen competition. And the matter of ventilation is one which, during the summer time at least, cuts a big factor in determining the success or failure of a theater, for it is a well established fact that the crowds will not continue to attend a place of amusement that is poorly ventilated.

Recently, however, this matter of ventilation has been brought to the attention of even the most backward of the motion picture exhibitors, for, where the proprietor himself has not been eager to properly ventilate his house, the city authorities have taken a hand in affairs and declared that every theater in Chicago must be ventilated in a manner satisfactory to the health authorities or be closed.

Now a great many of the systems of ventilation, approved by the city health officials and which exhibitors will be compelled to install, in case the ordinance of 1910 is vigorously enforced, run up into big money—more money, in fact, than a few of the exhibitors can pay, in view of the fact that their leases have but a few months longer to run. Should some of these men go to the expense of installing a ventilating system, costing one thousand dollars or more, they would be apt to find themselves without protection against unprincipled lessors who might refuse to continue their leases except at extortionate terms.

To still further complicate matters, the exhibitors find themselves mixed up in a three-cornered fight between the building, the health and the fire prevention departments of the city; the building and health departments being lined up together on one side and opposed by the fire prevention bureau on the other. One party to the controversy orders the helpless and bewildered exhibitor to make certain changes in his place of amusement, threatening him with being compelled to close his theater in case he refuses to make the changes recommended, when along comes the representative of the other side of the controversy and tells the exhibitor that the recent changes he has made are all wrong and cannot be

approved by the city. An order is then issued to make still other changes, some of them almost resulting in leaving the house as it was in the first place, and again a threat is made that the picture theater will be closed at once unless the new recommendations are immediately complied with.

Naturally, as a result of the contradictory orders he has been receiving and the constant interruptions to his business, caused by the making of the numerous changes suggested by the city's various representatives, the puzzled exhibitor finds himself considerably up in the air, even after he has done everything possible to satisfy all departments of the city government and to insure the comfort and safety of his patrons.

The Illinois Branch of the International Motion Picture Association, with its customary enterprise and spirit of fair play for everybody, has taken up the battle of the exhibitors and is going to endeavor to straighten things out. To that end, a committee has been appointed to confer with the proper city officials, and see if the matter of ventilation cannot be placed entirely with some one branch or department of the municipality, so that in the future when orders are given and changes made in a theater, to comply with the orders as given, the exhibitor may feel reasonably sure that he had been advised wisely and well, and that no further interruptions to his business will result.

This committee was expected to report back to the Association at a special meeting called for Tuesday afternoon, July 29, but as this issue of *MOTOGRAHY* goes to press the meeting is still in session and no report can be given of the result of the committees' activity.

THE MAN WHO LIKED MOVING PICTURES.

There was once a sordid, commonplace man whose wife went in heavily for art, whereas the only kind of pictures he cared anything about were those of the moving variety. In an effort to cultivate his esthetic tastes, she took him abroad and dragged him through the great art galleries, where he embarrassed her by evincing a desire to pause before pictures such as "The Temptation of Aunt Sainthony," at which she wouldn't look except when there wasn't anybody around.

Being of an emotional nature, and fond of a good cry, the wife used to stop and weep before all the sad pictures—of which there were only a few, being in this respect different from many of our American exhibitions, in which the pictures are nearly all sad. At this, her husband, who was entirely destitute of temperament, scoffed rudely.

"Oh, pickles!" he said unsuavely. "The noise you are emitting sounds like the soul of a lost whale. Do you really enjoy bellowing thus before the picture of a poor widow who was compelled to eat her children to keep from starving to death? As for me, I prefer the other kind of moving pictures."

So saying, he wandered off and asked the liveried attendant to point out to him Leonardo da Vinci's "Mona Lisa," of which he had often heard; but the guard told him that it too had become a moving picture. This, however, served only to confirm the husband's good opinion of his own good opinion in all matters pertaining to art.

And the husband is still sordid and commonplace, and he still likes moving pictures.—*Lippincotts.*

The Evans branch of the Mothers' Congress of Denver is collecting money to purchase and install a moving-picture machine for the instruction and entertainment of the children in the Evans school.

A Two-Reel Romantic Costume Play

"Adventures of Jacques" Laid In 14th Century

A DECIDED departure from the ordinary type of "Flying A" releases has been made by the American Film Manufacturing Company in the two reel feature "The Adventures of Jacques," which is to be issued on August 11.

This latest production of Director Lorimer Johnston's is a French costume play, laid in France about the year 1580, and in some parts reminds one of the exploits of D'Artagnan, the famous hero of Dumas' "The Three Guardsmen." Warren Kerrigan appears in the role of a French swashbuckler, named "Jacques Le Grande," and in his doublet and hose, large plumed hat and dangling sword makes an ideal gallant of the time of Louis XIV or thereabouts.

Fortune certainly smiled upon the American Company when permission was obtained to film this production amid the strikingly beautiful and spectacularly lavish backgrounds of the Gillespie Estate, located near Santa Barbara, California, for seldom, if ever, have more splendid backgrounds been seen in pictures. The director has taken advantage of the splendid opportunities offered for his camera and all the principal scenes of the production are made amid the gardens, beside the marble walls, or at the side of the cool and inviting pools which dot the famous estate of Mr. Gillespie. It is doubtful whether, if the picture could have actually been taken in the grounds of some old French castle or chateau, bet-

ter or more realistic results could have been obtained.

The picture does not depend upon beautiful surroundings alone for its charm, for in addition to this feature a stirring story of heroism and danger runs merrily along to a happy climax, and such stirring incidents as a descent by a dangling rope from a high tower, and some pretty sword-play between a group of principals enlivens the drama.

According to the story Jacques, a young nobleman, hails from Gascony. The family fortune has long since been depleted and Jacques is sent forth with only his "trusty steed" and his father's blessing, with the admonition "Be ready always to lay down your life for the king." Before he has journeyed far he encounters ad-

venture. Approaching an Inn he meets a number of cavaliers to whom the young man's sober mien and gallant bearing appear rather ludicrous. Upon his stern demand as to whether they might be laughing at him or his horse they sarcastically inform him that it is his horse, of course, that has provoked them to laughter. Unabashed, he asserts his horse to be his friend and an apology must be made for the insult offered. This, to these haughty dignitaries, is more amusing than ever. A duel is fought and Jacques conquers his adversaries so the apology is forthcoming.

At the palace another drama is being enacted, but lit-



Scene from American's "The Adventures of Jacques."

tle did Jacques know what an important part he would be called upon to play at the Imperial court.

The queen leaves the palace for a walk, accompanied by a retinue of nobles, courtiers and others, with Constance, a lady in waiting, bringing up the rear. Now the king had a failing for Constance and though his attentions were not reciprocated she dared not resist him. The charms of the fair Constance so smite the king that he has her brought before him, when he rapturously embraces and kisses her. This act of indiscretion is observed by the queen, whose jealousy is kindled to a furious blaze, and the unfortunate Constance is ordered confined in a watch-tower.

The execution of this order is left to the Duke de Monserrat and a nobleman, and we leave them as they ride with the imprisoned Constance to their destination.

Jacques in the meantime has not been inactive. After the encounter at the entrance to the "Au Lion D'Or" Inn he retires to the room assigned to him by the host and from the window, overhead, hears his vanquished foes plotting against him. Drawing the curtains of his bed aside he places a long bench in the bed and covers it up with the bed clothes, giving the appearance of his having retired. Again drawing the curtains around the bed he extinguishes the light and secrets himself to await further developments. His vigil is soon rewarded by the stealthy approach of his now bitter foes, who carefully draw the curtains of the bed and, taking careful aim, fire a pistol at what they presume to be the figure of their conqueror. Quick as a flash Jacques appears from his hiding place and with a few well directed thrusts of his rapier pierces the nonplussed antagonists. His further stay at the Inn is without other serious incident and after breakfasting the next morning he is off on his way.

Riding along, toward evening he meets the duke and nobleman with Constance, whom he follows at a distance. At the watch tower he insists upon rescuing the imprisoned maiden, meets opposition, fights a duel and is successful in entering the structure, but is now repaid by himself being imprisoned with Constance. A thrilling escape is accomplished by means of a rope, from the top of the tower. The duke, not to be out-



Scene from American's "The Adventures of Jacques."

witted, secures the assistance of his robber-band and both Jacques and Constance are again captured and taken to the rendezvous of the robbers to await the pleasure of the duke. The two prisoners manage to free them-

selves and make good their escape. Constance is now taken to a convent where the mother superior promises to guard over her welfare.

In the meantime the king, learning of the absence of Constance, upbraids the queen and has her confined in



Scene from American's "The Adventures of Jacques."

the dungeons. His efforts to secure possession of the object of his adoration so infuriates him that he heaps maledictions upon the church. His conduct causes indignation among the noblemen and a plot is formed to assassinate him. The news is carried to the queen in the dungeons, where the duke, through bribery, has been allowed to meet the queen. Jacques, learning of the plot, apprises the king and promptly offers to aid him. As a ruse the two exchange costumes and prepare for flight, which, against the overwhelming numbers, is the only sane course. They finally take refuge at the convent where his majesty's offense is condoned and king and queen become reconciled. For his bravery Jacques is knighted by the king and left free to win the fair Constance.

S. S. Hutchinson and Family in California

President and Mrs. S. S. Hutchinson of the American Co., and their two sons, Winston and Hobard, have arrived in Santa Barbara by motor from Los Angeles and will remain there until September. They are at the Arlington. Mr. Hutchinson will devote much of his attention immediately to the production of special features. Mr. Hutchinson and the boys were given their first view of the new studio by moonlight. As time permits the entire family will indulge in more or less touring and a trip to San Francisco with stops at important points is in prospect.

Thanhouser Prosperity Notes

C. J. Hite, head of the Thanhouser institution, has bought a yacht and joined the New Rochelle Yacht Club—which is going some. It is said he will call the boat "The Dividend." Lloyd Lonergan has been appointed chief mate and Bert Adler steward. Bert caused a rumpus the other day by going ashore in the tender for bread and coming back with matzoths.

William Russell is now one of the Thanhouser auto owners. "Bill" is the large leading man who has been doing the "heroics" in the New Rochelle films from time immemorial. Leaps for life are his specialty. It is rumored that this is why he bought the automobile.

How It Feels To Fly

Motography's Associate Editor Becomes a Bird-Woman

I WROTE a letter home, put my expense account in order, placed both under my desk-lamp—with corners protruding—and then sat down to read a magazine and wait for two o'clock and Jack Robinson Hall to arrive.

And in the midst of a thrilling street fight, with scabs and strikers alike dying on picket fences and musing up people's front yards, the telephone tinkled—"Mr. Hall calling," announced the operator—and I laid aside the fight incident to go forth in quest of whatever thrills there were to be experienced by way of a flight in a Moisant monoplane.

"We'll try to make it interesting for you," Mr. Hall had promised. "I'm sure you will," I replied. It was after that that I wrote my letter home and made out a legible expense account, and it was with the feeling that I had done all things well that I descended to the lobby to greet Mr. Hall and C. D. Peloggio, general manager of the Moisant Company.

"You're to make the ascent with M. C. Wood," Mr. Hall told me, as Mr. Moisant's car took us up Broadway and toward the bridge that gives a good view of Blackwell's Island and then lets you off onto Long Island.

"He and Mr. Kantner are Moisant's best aviators," he continued, "so you're pretty safe in going up with Wood." I hoped so, and asked what kind of a machine it was in which Mr. Hall and Gwendolyn Pates had done flying pictures for Pathé, and he said it was a biplane; that he had flown a Curtis for years but was new at monoplanes. I told myself that I was glad I was to fly with Mr. Wood.

When twelve miles had been left behind us, we arrived at the Moisant factory, viewed a machine in the course of making and then started on the remainder of the forty-mile trip, past the Russell Sage model city, the vegetable farms that make Long Island famous because they feed New York; past pretty little villages with pretty little names, past the Belmont race-track with its flutter of flags and excitement, through Minneola, and there on the outskirts came to the Moisant hangars.

We toot-tooted an entrance and stopped in front of the Moisant club, an open-air living room with wicker rockers and tables and lounges and grass rugs and newspapers and magazines and a number of people enjoying the comforts of all of these. Here chocolate layer-cake, graced with chopped nuts, and slender glasses of ginger ale, clinking with ice, could be had upon request; and the request-parties were several.

From in front of the club, the aviation field spread its five hundred acres generously in two directions and from its green distances, staffs with fluttering and varicolored silk flags told the chief pilot whether or not weather conditions were good for flying. To the right a wire fence divided the property of the aviation people from that of the American Auto-Polo society, and around and across their field the little skeleton autos careened madly.

Chief Pilot Jarwan met us and with him we visited the hangars with their white-winged planes, and Mr. Jarwan explained for my benefit that the wings support the machine, that the stabilizers balance it in the air, that the propeller controls its velocity, that the engine floats in castor oil and the blue line of haze that follows the machine is this oil as the engine whirls through it.

"Surely, this is an ideal day for a flight," I said as we came out in front of the hangar and Mr. Jarwan fixed a questioning gaze on the little red and green flags nearest us. "A little puffy," he said, though what they signalled to me was "A beautiful day."

We walked back to the club and met Mr. Wood and Mr. Kantner, refreshed after a glass of ginger ale, and while Mr. Wood disappeared to get into his airman's suit, six men ran the air-bird out onto the field. Instantly the club emptied of its contents, the polo-autos found their way in at the big gate and other spectators seemed to come from every little hangar and shed on the premises.

Miss Sims, a young woman student at the Moisant school, offered me the use of her long, heavy coat, her tight little cap and goggles and by the time I had donned these, Mr. Wood appeared, clad in a one-piece cover-all khaki suit, a leather helmet and goggles. After fussing around the engine for a while, with an oily collection of cloths, he said "All right."

That was the signal for eight or more men to run to the back of the car where they stood ready to seize upon it. It was also the signal for me to stand upon a chair and from that height to climb into the seat that was not in front of the steering wheel. As Mr. Jarwan and Mr. Hall fastened straps and things in my vicinity one of the auto-polo men whom I had met insisted on saying good-bye to the accompaniment of a mournful hand-shake and somebody else suggested that I leave a forwarding address. Mr. Wood slid down into the driver's seat and adjusted a long leg on either side of the steering wheel.

He looked at me and said "Afraid?" "Not a bit," I answered. "Just sit straight and hold tight," he directed, pulling on his gaunlets. "I will," I promised.

"All ready?" one of the men asked. "All ready," replied Mr. Wood; then to me, "Keep your mouth shut." I gasped.

The man seized the huge propeller, swung it around once or twice and then something inspired the engine to purr, the propeller to keep on propelling, and we faced a mighty wind that caused me to realize the wisdom of Mr. Wood's last instruction.

"Let 'er go!" Mr. Wood yelled.

The eight or more men who had seized upon the end of the machine, released their hold, there was the rush of something monstrous past people whose faces were indistinguishable, so quickly we went and so straight; then there was a softening of the whir, a lightness of feeling I had not experienced before and the engine settled down to a steady buzz-z-z-z-z.

And daring to look over the side of the machine I saw the green of the big field and the little flags and the people and buildings, dropping away from us as though in an awful hurry to get as far away as possible; and then I realized it was us who were speeding from them.

"We're up," I announced to Mr. Wood, and my voice sounded so strange to me that I repeated the message, but this time with myself as an audience, for I realized that Mr. Wood couldn't hear a word I said. "Three hundred feet," I read from the barograph, or whatever the instrument is called. We made a turn and shot far out from the field and soon were over a group of moving things and wavering little dots that I



Miss Bernette Miller, one of the graduates of the Moisant School. The dog with Miss Miller in the aeroplane is the only flying dog in the world.

guessed were flags and there was a circle of manikins in motion—and then I knew we were over the Belmont race track and that a race was in progress.

We were soon out of sight of the track and were gradually mounting higher. The little instrument near the steering wheel registered seven hundred and the next time I looked its needle approached one thousand, stopped there but a few seconds, and pushed on toward the two thousand mark.

The air was colder and had a different feel than any air I had ever experienced and I remembered stories I had heard of mountain-climbers, and wondered if my nose would bleed. Then I looked down at the blur below us that we call the world and saw coming straight toward us an object that I knew must be another monoplane. Mr. Wood seemed to see it at the same time, but he kept going higher, circling, meanwhile, back toward what I knew must be the aviation field, and in a few minutes I sighted another air-bird, very tiny, though, for it hadn't mounted very high as yet.

When we reached the two thousand mark on the little indicator we stayed at that height and the first airman came near enough for us to see that the machine was Kantner's "Bluebird," and I judged that Kantner must be driving it. A third monoplane kept gaining on us, and though I couldn't distinguish the driver, I guessed that he was Mr. Hall; and I guessed right.

Then the indicator began to travel again and I felt my ears getting tight and knew my nose would surely bleed. I tightened my hold on the iron handle of the seat and waited for something even more thrilling than the motion of the machine and the sensation of height. I wondered if I were afraid; I looked down at a few inconsequential dots and decided I wasn't. The indicator pointed to three thousand feet and I guessed that the "Bluebird," circling to our right, must be about twenty-five hundred and Mr. Hall, lower and to the other side of us, at about two thousand.

The top button of my coat—or Miss Sim's coat—slipped out of the button-hole and there seemed to be a hundred pound weight on my chest. I realized it was

the wind suddenly let into my coat, and I put my hand up, drew the button and button-hole together and the weight vanished.

Then Mr. Wood glanced around at me; my nose had refused to bleed and I looked back at him as though to say "I'm all right." I looked at the indicator; it said three thousand five hundred—and then the thing I had sensed coming happened—with a dip we went straight down.

I remember bracing myself against something at the foot of the machine, feeling that I was standing straight up instead of sitting down and my breath seemed to leave me without even a gasp.

Then suddenly I was again sitting down; we were sailing off in a straight line and Mr. Wood half turned around and smiled. What had happened was a two hundred foot drop, carefully planned and executed, as Mr. Wood informed me later.

After the drop we circled lower and soon were again over the field. The "Bluebird" and Mr. Hall were about level with us but about a mile distant. The indistinct dots began to take form and with a final circle and defiant swoop we glided from the air to the earth and came to a stop in front of the club house, our starting place.

Though I had not felt dizzy in the air, I did as soon as we came to a stop, and felt about five miles away from myself as Mr. Jarwan helped me out. My grave-digger acquaintance of the auto-polo murmured a "Welcome to earth" greeting and Miss Sims helped me off with her things and Mr. Wood, who had again possessed himself of his handful of oily cloths, came over to ask, "Well, how was that for your first fly?" I told him "Great," and remembered to ask how long we had been up and what distance we had covered. He surprised me when he replied, "Fifteen minutes, and twenty miles." It hadn't seemed more than five.

I was invited to join the ginger-ale and chocolate-cake brigade and after that we speeded back to New York, where I destroyed my home letter and put my expense account away for future reference; also for future additions.

On the Outside Looking In

By the Goat Man

AND now that it is really and truly all over; all but the memory; why was the convention? Will the exhibitors of this country go right along paying per capita dues and their own expenses just to travel to a certain point once a year for the joy of being together? Up until the last day's session of the M. P. E. L. of A., the meetings were behind closed doors. No one can tell why, for there were no secrets. The partitions weren't high enough and there was too much noise. The real business of the convention, aside from electing officers, took the form of a resolution adopting three reels as enough for five cents. There were no penalties for violation of the rule.

* * *

This is the only organization of record that has no motive beyond the entertainment feature. Would it be misappropriate to have papers on various helpful subjects? Even should this suggestion be an encroachment on the time deemed necessary for political entrenchment, the papers might be passed upon by a committee; submitted in printed form and distributed by the official high cockalorum. I have been an attendant at all the exhibitors' conventions, but I do not get the drift. I can see why there should be a strong association of exhibitors; a central point where their troubles might clear; where helpful advice might be had for the asking; but I fear that too little return has been made for the cost of belonging. I know that every organization must have its formative days, but there should be a little come-back for the admission price. At New York, I was told that I could get anything that the press was entitled to if I would hunt up the king-pin of publicity. It was the first time I ever knew convention stuff stood for a censor. After going over the last issue of this de luxe representative of the film industry, I was tempted to wire the

king-pin and ask him if the book stood up without his help. Last year it was like that and the year before. Next year let there be something to go to conventions for. The exposition that New York offered was no part of the convention itself. I never knew this till I got Trigger to explain it. Speaking of Trigger, I guess that was why we went to New York. Sam came on here a year ago and told us to come to his town and we shouldn't be sorry. We aren't sorry we went to New York, but I would like to see the exhibitors get down to a systematic handling of their own affairs. A convention should be more and mean more to the delegates than it has heretofore.

* * *

Pop Daniels is sick because he didn't go down to New York to celebrate the Fourth of July. Will Frank Dyer please make a note of this? Pop says his mill is running full capacity since he stopped advertising.

* * *

I have been around quite some little bit, but I'll take off my lid to the entertainment feature of Prexy Neff's third annual convention. I am referring now to the Friday afternoon session; to those soul-stirring events which led to the bolt of certain delegates. I have sat through conventions, political and otherwise, up to the moment of the explosion, but I was never up against the real thing before. Prexy Neff knows exactly how to run his show and he runs it his way. All the equipment he needs, he has. One good strong table; one good strong gavel and one little book of Prexy Neff rules and there you are. When Gabriel blows the horn, I'm hoping Prexy Neff will not be in executive session. His show will be too noisy for final blasts to enter in.

* * *

I have had just one letter from Prexy since he got



The Lubin Studio at Los Angeles, California, as it appears from the street.

his new letter heads. He says: "I have simply been buried under an avalanche of congratulations and endorsement of the action taken by the M. P. E. L. of A. in suspending those delegates who, without cause, left the convention." And when you bury Prexy Neff, believe me that's some regular funeral! From now on, however, I'm for Prexy Neff and his show. He's a scream. I will see him when he comes around again, for he's a triple-plated feature on the twenty-four sheet stands.

* * *

Fred Beecroft, charter member of the "Sticking Six," says he learned a lesson by watching me a few weeks ago. I wonder should I have bought Freddie a drink? Second thought says no. Freddie drinks water, and according to Jim Hoff water will rust your pipes.

* * *

If Samuels had been as big as Tichenor there'd have been a fight every hour. As it turned out, Samuels simply talked himself out of voice.

* * *

When I got back to my desk I found a stick pin in Billiken's throne. The pin says: "I got your goat." I think Cutey sent that one in.

* * *

Subscriber fans all over the country never let anything get by that has something on the subject of goats. The prize clipping in this respect quotes Dr. W. Sheldon Bull of Buffalo. This isn't straight bull stuff, it's Dr. Bull's—no kidding. Here is what Old Doc. Bull has to offer on the hircinous subject:

People are too ignorant of the good qualities of the goat. The funny papers have pictured the poor goat as an incorrigible animal; the dread of all his neighbors; a kind of backyard vandal. As a matter of fact, goats are kind, domestic creatures, easy to keep and they yield a good return for the trouble and expense which they require. Anybody can keep a goat. While it is true that the ideal locality for goats is one that is high and rocky and overgrown with weeds, briars, brush and small trees, it is a fact that such a location is not essential.

* * *

I played the goat up strong, two weeks ago, when I



Scene from Gaumont's "A Hair Raising Affair."

let 'em kill my stuff to make room for the convention reports. Oh, I'm game as a goat.

* * *

Everybody is cribbing my dope. In my lists of motion picture theaters I have some keyed addresses. I get the circulars. When somebody buys my list and sub-

lets it, I am on in a minute. Billyboy is guilty. It is trying to get my subscription at half rates. It told me that it would have seven men at the third convention—all trained experts. It would also give away five thousand copies of the paper to exhibitors. I asked Frank Tiche-



Scene from Lubin's "When Tony Pawned Louisa." Release of Aug. 9.

nor to do me a favor. He said my wish was his pleasure. I asked him to get me a *Billboard*. He came back in an hour and said: "It can't be did." That was because there wasn't any in Grand Central Palace. It was Thursday—the fourth day. The *Billboard* is a phonetic speller and is also a liar. I am referring to the statements signed by J. C. Kellogg in his circular letter of July 18—those snappy little lying paragraphs down in the lower left hand corner of the sheet. Not even decent lying at that. But gee, "I ain't mad at anybody!"

* * *

In order that the records may be complete, here is the full ex-membership of an organization which was never completed: Stanly H. Twist; George A. Hutchinson; Richard R. Nehls; Carl Ray; John B. Rock; E. B. Lockwood; Albert K. Greenland; Allen L. Haase; Lindsey A. Lockwood; Ed J. Mock. It may be recalled that an attempt was made nearly a year ago to form a Screen Club in Chicago. As the foregoing names were written the application blanks found the waste paper basket. The next fellow who starts something like that will be held responsible for damages incurred. But even so, Chicago might have a Screen Lunch Club—no dues—just a fixed time and place to meet, say fortnightly, and every guy to pay his own check. Who will tackle the job and get it under way for the home-coming of vacation bugs?

* * *

Well, any way, we don't throw in a half gallon of disinfectant when you subscribe for MOTOGRAHY. I'll bet that Bradlet suggested that premium.

* * *

When it comes right down to that boil on your neck, what one of the convention dailies are you actually going to keep? It was made out west somewhere, maybe.

* * *

Whistling Saunders said it twice, doggone him, said he was the only representative of the press who went up to West Point with the bunch. Where's your chivalry? The next time I'll charge you by the minute for holding Mabel's hand!



"The Ten Thousand Dollar Toe," Selig Release of Aug. 21.

Among the industries, infantile or otherwise, none show more vigor for this hot weather season than film-dom. The great activity of film men doesn't lapse into a summer loaf. There is something doing every minute. There is need, however, for a great concerted effort among exhibitors to provide a means for continuous exhibitions through July and August. Fully twenty-five per cent of city m. p. theaters close up on the pretext that no money can be made in the off-season. The precedent seems to hinge on the practice which governs the legitimate theater. The excuse offered is that people will not attend the motion picture show in hot weather. If exhibitors would go in for the proper ventilating plants and bear down in a body on the central station people for a lower current rate, I'm sure that July and August could be made good show months. The public seeks comfort in hot weather and entertainment is a large factor in their recreation schedule. Nobody will go into a room with low ceilings and bad air. If there is work for organized exhibitors it must lie chiefly in the subject of proper ventilation and an equitable electric current rate.

* * *

Harry Rush Raver, tall, willowy and debonair, has my sincere apology for not acknowledging a beautiful letter he wrote me on or about the ninth instant. When I owe an apology, I try to make it out in the open, so folks will know. I believe, too, that Harry Rush Raver is to be congratulated out in the open for having recruited no less a personage than Augustus Thomas to the ranks of the motion picture. That is some regular haul, my

brothers. But back to those few kind words that haunt me when I recall the months I have labored in this vineyard where deficits have been my nightmare and hope my reward. Mr. Raver says MOTOGRAPHY is helpful to the big game—that its supporters have surely come to know that it isn't mercenary; that it is readable; that its clientele is high grade and discriminating. Glory be, I'm glad clear through!

* * *

If all the business comes to us that is promised for September, we will be happy till Christmas, when everybody shows.

* * *

We didn't get Bill Sweeney, but oh, you three reels.

Society and Club Outings Filmed

The Indiana Society Outing at Cedar Lake, the outing given by the Wisconsin Society at Racine, Wisconsin, and the Hamilton Club Outing which took place at Highland Park, where all made matters of enduring record by the Industrial Moving Picture Company of Chicago.

The picture men at the Indiana Outing caught George Ade, John T. McCutcheon, Wilbur Nesbitt, and other famous Hoosiers in characteristic action, and at Racine the sons of Wisconsin, led by Fred Upham, performed stunts for the camera men who didn't miss a move. Mr. and Mrs. Upham with a party of friends recently viewed these pictures privately at Chicago with such interest that Mr. Upham purchased a complete copy for his personal record.

That Dietz Picture

Miss Maibelle Heikes Justice, well known playwright and also author of a number of magazine stories, has just completed a three reel scenario for the Advance Motion Picture Company of Chicago, based on



Village Erected by the Edison Company for Filming "The Pied Piper of Hamelin."

the history of the Dietz family of Wisconsin. The picture, it is understood, is to cover a period of seven years, beginning with the time when the Dietzes first moved to Cameron Dam, Wisconsin, and covering not only the spectacular defense of the dam but also the succeeding trial and conviction of John Dietz. Mr. George L. Cox, producer and general manager of the Advance Company, it is said, will film the story on the actual scene of the Dietz incident in the wilds of Wisconsin and the Dietz family will take their parts before the camera the same as they did in real life, and when completed it is expected the films will be used in Wisconsin in order to help secure Dietz's pardon, as there is now a petition in circulation containing over 45,000 names. Miss Justice writes *MOTOGRAPHY* that in preparing the scenario she had as a reference and guide to her work over 200,000 newspaper clippings referring to the Dietz family and their troubles.

Pilot Company Shows Feature

"The Streets of New York," a three-reel thriller, just completed by the Pilot Company, and now selling on a state rights basis, was exhibited on Thursday, July 17, at the Savoy theater, Thirty-fourth street and Broadway, New York City. Many requests had been received to see this film, so the Pilot Company arranged for the private exhibition at the Savoy. A large crowd was in attendance, and all proclaimed the film to be one of the best features witnessed in a long time. There was a great deal of applause at different parts of the picture, especially where the hobo beats his way from the coast to New York. J. W. Hartman as the hobo surely makes a big hit. The Pilot Company is now preparing another three-reel feature. It is the intention of the company to turn out a state rights feature about once each month.

Richard C. Travers Joins Essanay

Mr. Travers brings an enviable record of success to Essanay, both as a leading factor in the legitimate field, and in photoplays, having been associated with the Lubin Company of Philadelphia for over two years. He left

the Lubin people to accept engagements from Wagenhalls & Kemper's "Paid in Full," Liebler's "Alias Jimmy Valentine," Shubert's "Girls" and William A. Brady's "Making Good" and "A Gentleman of Leisure." Mr. Travers has also been with Charles Kleine's production of "The Gambler." His last appearance on Broadway was in "The Passing of the Idle Rich." Mr. Travers will play leads opposite Miss Doris Mitchell.

At the Vatican

To Mr. Charles Urban has just fallen the honor of giving the first Kinemacolor entertainment at the Vatican, and his Holiness, Pius the Tenth, who expressed his approval in no measured terms, has ordered the representation to be repeated at an early date. It may be added that Kinemacolor has been definitely selected (from amongst several competitors) to present to the world in life-motion and the actual tints of nature the daily life at the Vatican, including a great variety of cognate subjects such as the Pilgrimage to Lourdes, the Blessing of the Sea at Malta, and finally the Papal Benediction to the people.

George Kleine Offers Publicity Service

For the benefit of the exhibitor, George Kleine has installed a publicity department equipped to the last detail to meet the needs of theater owners. In addition to the usual publicity helps a number of new and original ideas have been added that will assure exhibitors the best possible aid in attracting patrons.

Actress Becomes a Sleep Walker

In a scene in "The Adventures of Jacques," Miss Vivian Rich, American leading woman, is rescued by Kerrigan from a high tower, by sliding down a rope from a height of 65 feet. The scene made a big impression on Miss Rich and after she retired that night her mother was startled by hearing her talking in her room. She decided to investigate and on entering the room found her daughter about to throw herself out of the



Scene from "The Heart of a Jewess." Victor.

window. "Start the camera, we are ready" Vivian shouted, and was just about to leap from the second story window when her mother caught her and awakened her. Mrs. Rich immediately rented a one story bungalow where her emotional daughter will be in less danger.

A Two Reel "Alkali" Ike

Augustus Carney Featured in Forthcoming Subject

THE continued and even increasing popularity of the "Alkali" Ike series of Essanay films has led the Essanay Company to prepare a two-reel "Alkali" Ike picture which will be released on August 15. The title of the multiple reel comedy is "Alkali Ike's Gal," and all the players who have done their part in making the Carney films popular appear in both reels of the latest picture of the series.

As the picture begins we see Augustus Carney, as "Alkali," laboriously patching a huge tear in his coat. Following some difficulty in threading his needle and getting the patch to fit, Ike gets to work, only to discover, as he finishes, that he has sewed the blanket from his bed into the patch. About the time when Alkali is having his troubles, Slippery Slim and Mustang Pete, two of Ike's neighbors, are having equal difficulties in preparing their meals, neither gentleman being much of a cook. Rawhide Bill, another resident of the gulch in which Ike, Slippery and Mustang reside, is seen trying to do his own washing and cursing profusely the while.

It is quite natural, therefore, that the arrival of the mailman with a circular from a matrimonial agency strikes the various residents of Snakeville while in a most receptive mood. The photograph of the goods handled by the matrimonial agency strikes the eye of Ike, Slippery, Mustang and Rawhide as about the niftiest thing in the feminine line they have ever laid eyes upon, and when they discover that the lady can both cook, sew and wash, their joy is further increased.

Each recipient of a circular at once gets busy with the composition of a letter to the fair lady who is seeking a husband, and nightfall finds each applicant for the



Scene from Essanay's "Alkali Ike's Gal."

lady's hand and heart on his way to the mailbox with his reply to the circular. By some strange coincidence, each lonely individual has advised the lady of his choice that she will be able to recognize him, upon her arrival,

by the fact that he will wear a white rose in his buttonhole.

Now, it happens that Alkali Ike rises early the morning of the lady's expected arrival and thus is able



Scene from Essanay's "Alkali Ike's Gal."

to obtain the only rose which blooms in that vicinity. When the rivals for the lady's hand discover that Ike has adorned himself with the only white rose within a radius of several miles their indignation knows no bounds, and they are ready to perpetrate almost any desperate act by way of revenge.

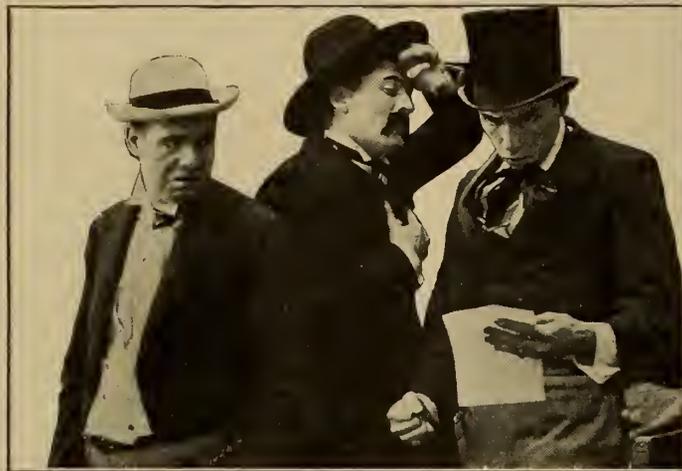
When Miss Sophie Clutts, the lady who advertised for a husband, arrives at Snakeville she promptly discovers Alkali Ike by means of the rose in his buttonhole and is about to accompany him to his lonely cabin, when Slippery, Mustang and Rawhide appear. They have by stealth obtained a note addressed to Ike from old Dr. Tattler, in which Ike is advised to "take good care of Ada and the baby" until the doctor calls again. Armed with this letter they are easily able to convince the fair Sophie that Ike is deceiving her and is far from being the single man he seems. They lead her away in triumph while Ike is left to ponder over his undoing.

After throwing most of Ike's wardrobe out doors the three rivals for the fair (?) Miss Clutts install that lady in Alkali's cabin and return to their various domiciles. Ike meanwhile has sought refuge within the barn, and while vainly seeking rest and sleep on a bale of hay, studies out a plan to outwit his tormenters. Studying over the letter which refers to "Ada and the baby," and which he now realizes was the reason for his loss of prestige in the eyes of Miss Clutts, Ike decides to add a few postscripts to that epistle and then to have Miss Clutts again read the letter. Having composed the necessary additional paragraphs, Ike refolds the letter, and, addressing it to himself, throws it through the window of his cabin just as Sophie is arising in the morning.

While cleaning up about the cabin and washing dishes Miss Clutts comes upon the letter which had been tossed through the window, and thinking that she may come upon still further evidence of the duplicity of her first suitor, she opens it. Great is her surprise when the first paragraph to catch her eyes warns Alkali Ike against Slippery Sam, who is alleged to be "a hoss thief

and a cattle rustler." Reading further, she learns that Mustang Pete is a "gambler and a drunkard," and that Rawhide Bill has "deserted his wife and killed his mother-in-law."

It is not at all surprising, therefore, when the three



Scene from Essanay's "Alkali Ike's Gal."

rivals for her hand appear, one after the other, that the husky Sophie spurns them each in turn and then firmly ejects them from her domicile. Ike meanwhile, who has been hidden in the immediate vicinity, has taken in the whole performance and noted with what success his plan is working.

When the last of the rivals has been disposed of, Ike determines to make one more try for the favor of the lady who has come so far in search of a husband. He gingerly obtains entrance to the cabin and by pleas and entreaties induces Miss Clutts to listen to his explanation of Dr. Tattler's letter. Miss Clutts, in a spirit of fairness, permits him to tell his story, but is still a bit doubtful about the reference to "Ada and the baby." Ike smiles knowingly, however, and says that that matter is easiest of all to explain. He tells Sophie that she will have to accompany him to the barnyard, though, as he is going to present her to Ada and the baby. Much astonished, Miss Clutts follows Ike around to the rear of the cabin and there sees a sleek bay mare and a tiny colt by her side. No further explanation is necessary. Miss Clutts is entirely mollified and throwing one plump arm about Ike's neck, she asserts that she knew all along he was the one man destined to be her husband.

Slippery, Mustang and Rawhide, who have meanwhile been watching affairs with interest from a distance, faint dead away when they behold Sophie's loving embrace of Ike.

The cast is as follows:

Alkali Ike.....	Augustus Carney
Slippery Slim.....	Victor Potel
Mustang Pete.....	Harry Todd
Rawhide Bill.....	Fred Church
Sophie Clutts.....	Margaret Joslyn

Doris Mitchell Joins Essanay

Doris Mitchell has entered the ranks of the motion picture industry, having been engaged by the Essanay Film Manufacturing Company to portray leading roles. Miss Mitchell comes to the Essanay eastern stock company at Chicago with more than an ordinary reputation, having starred in more legitimate productions than most of the photoplay stars. Miss Mitchell played with the

Marlowe stock company in Chicago for several seasons, enacting various roles in everything from Shakespeare to comic opera. Possessed of unusual beauty and exceptional talent, much is expected of Doris in forthcoming Essanay productions. With Sothern and Marlowe, Miss Mitchell first became a prominent figure in the limelight.

Why New York Withdrew

A brief statement, covering the exact reasons for the withdrawal of the majority of the New York delegates to the third annual convention of the Motion Picture Exhibitors' League, from the sessions of that body, has been received from Samuel H. Trigger, president of the Motion Picture Exhibitors' Association of Greater New York.

Mr. Trigger states that President M. A. Neff refused absolutely to give any accounting of the expenditures which he claimed had been made. This was accomplished, says Mr. Trigger, by Mr. Neff's refusing to permit the report of the various committees to be read. It is also alleged that due to Mr. Neff's attitude regarding the question of national censorship the New York delegates came to the conclusion that he would not be the proper individual to represent them as president, and therefore, they decided, with the help of Mr. Sweeney, the Chicago candidate, and Mr. Herrington, the Pittsburg candidate, to nominate Mr. Phillips of Texas. In this decision they were supported by the delegates from Illinois, Minnesota, California, Pennsylvania, Wisconsin, Indiana, Massachusetts, Canada and Texas. Following the casting of the ballots and the vote of the state of Texas for Mr. Neff, after they had pledged themselves to support Mr. Phillips, the New York delegates concluded that due to the clandestine methods of certain delegates they had been temporarily outwitted by those whom they had trusted and that the welfare of the exhibitors was being jeopardized.

Mr. Trigger's statement concludes as follows:

"Realizing that it was essential to the industry at large to have none but trustworthy, reliable and representative people at the head, there was nothing left for us to do but to withdraw.

"We have no hesitancy in saying that if Mr. Neff had not refused to give the report of the accounting committee and had not adopted the censorship platform, and furthermore, had not resorted to the tricky methods of the convention, he would certainly have had our endorsement.

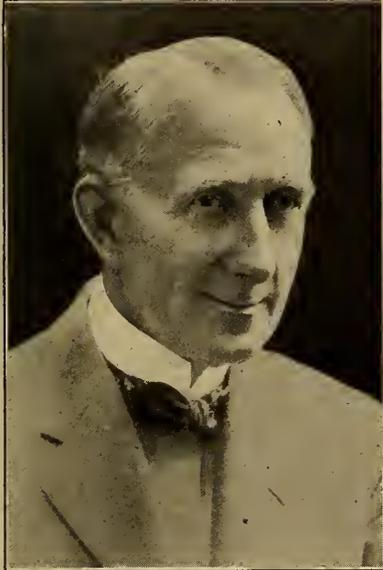
"We have this day offered and are still willing to pay the railroad mileage of each and every vice-president who will send the amount of his mileage, and this is done in accordance with an understanding previously had in regard thereto, but the offer has been refused, and the National League demands that the money be paid it, and it will disburse the fund as it sees fit."

New Studio Nearly Complete

Work on the open air stage of the new Reliance studio is progressing so rapidly that at least one company will be producing pictures there by August 1. Eddie Schuler is dividing his time between the uptown and downtown plants while Rosemary Theby, Edgena de Lespine and a number of other members of the regular stock company are preparing to live in the beautiful neighborhood of Riverdale-on-the-Hudson where they will be near the scene of their labors.

Motography's Gallery of Picture Players

ALEC FRANCIS, he of the English accent and elusive smile, was born in London and followed a variety of callings before he took to pictures; he studied law, played in London stock, soldiered in the British army, did some real work in Canada, sang in American musical comedy and then steered his ambitions into the picture field. The Vitagraph studio was his starting point and from there, via a big offer, to the Eclair studio, is his history up to date. To disprove the general belief that gentlemen of England know not a joke when they meet one, Mr. Francis takes particular pleasure in this form of entertainment, and what's more, he can remember them and pass them on, whole.



Alec Francis.

To him, every situation has its funny aspect; hence his optimism and favoritism among his fellow-players. At times Mr. Francis is a director and always his ambition is to dispel the belief that the English can play nothing but Johnnie parts.

ROBERT W. FRAZER, called "Bob" by everybody who knows him for more than ten minutes, picked out the stage as a means of livelihood because he thought that would be an easier way than working; and right away he discovered his mistake. However, as the stage stood for him he decided it was no more than fair that he stand for it; a three years' contract with the Savage management is but one testimonial of this mutual understanding. That same contract, though, is rather a bug-bear to Mr. Frazer, as it calls him away from his work in Eclair pictures, every once in a while. That was how it happened that he was seen in the leading roles of "The Million" and "Excuse Me" last season and



Robt. Frazer.

the next call is due for the coming fall. Mr. Frazer's climb to his present high rating was a rocky one, but he has climbed high in his twenty-four years which, by the way, began in Framingham, Mass.

BARBARA TENNANT was born in London, England. Her stage debut occurred when she was a baby, and her first big role was given her when she was seventeen. She especially likes Shakespearian drama and comedy and appeared in both, in England. American drama and light comedy claimed her, the "Seven Sisters" being the last legitimate production in which she played. Then she posed for an Eclair picture and the Eclair people decided they'd make her leading lady, if she'd stay, and she decided she'd stay, if they asked her. That was eighteen months ago and she's still doing stellar honors for the company which is noted for the beauty of its ladies; and Miss Tennant is one of its prettiest. Her



Barbara Tennant.

brown eyes are very big and very round; her hair is very curly and very brown, and her smile is very sweet and very much evident; and everybody likes her, so she is quite content.

MILDRED BRIGHT sang and danced an entrance into stage-land, four years ago, by way of the musical comedy "Havana." That was just by way of entering, for her tendencies and ambitions were for the drama and not for musical comedy. However, the latter served and she considers her three years' experience in this line, most valuable. The opportunity to play straight drama seemed long in coming but, with October last, it made itself welcome in an offer from the Eclair company and since then, Mildred has occupied one of the Eclair's sunny dressing-rooms and lets her sunny disposition show itself in the strong Eclair films in which she demonstrated to herself and others, in fact that



Mildred Bright.

the niche she fills was particularly meant for her. She believes in the "early to bed and early to rise" proverb and devotes her morning hours, thus gained, to horse-back riding. She likes swimming and tennis, too.

"The Green God"

On August 6, a three-reel subject entitled "The Green God," or "The Flower Girl of Montmartre" will be released by the Union Features. The story tells of the interruptions to the love affair of Marie-Louise, a little maid who makes her living by selling flowers. Gaby Derilly, a Parisian beauty, is induced to compel Pierre Sandri, Marie's sweetheart, to fall in love with her, in order that Marie, scorned and forsaken, may in her grief fall in love with Baron Desroches, who has been attracted by her beauty. The plan is successful for a time but, finally, Pierre and Marie are restored to each others'



Scene from "The Green God." Union Features.

arms and so the green god of jealousy is conquered at last. The cast appearing in this three reel production is as follows:

- Pierre SandriM. Damores
- Baron DesrochesM. Liabel
- Marie-Louise Jaumier.....Mlle. Marise Dauvray
- Gaby DerillyMlle. Josette Andriot
- Mme. JaumierMme. Lemercier

The art of this group of stars is known the world over. Each flash of the eye, gesture of the hand or turning of the head expresses a volume of emotion, and the picture is apt to remain in one's memory long weeks after one has viewed it.

The Theater and the Film

How should the Big Theater regard the great invader, Film? That's up to Big Theater.

How should Film regard Big Theater? Why, as a convenience.

For Film is ever practical, ever successful. Fred Mace, a practical film man, strikes the note of the convenience thing. In Los Angeles, where Mace's New Majestic Company works, is the Orpheum, a "big time" theater. Maybe the managers don't like the intruding moving pictures. But Mace doesn't come back with dislike for the managers.

Instead, when he needs good people of a type he "looks over" the show at the Orpheum and arranges that they can work for him, while keeping their vaudeville date. That's how he came to use Howard and Lawrence in "One Round O'Brien Comes Back." The other day he had a scenario called "The School Kids' Picnic," that called for a lot of exceptionally bright youngsters. Mace sent over to the Orpheum for Gus Edwards' Kids, who were headlining there that week and got 'em.

Just A Moment Please

Earl Judson Hudson, who used to assist in keeping the "U" in Universal, but who now spends his time calling on or writing to school boards and superintendents of public schools in the interests of the Standard educational films, paused a few minutes in Ye Ed's office, while in Chicago recently, and tried to make good on that dinner invitation extended some months ago. Though Ye Ed had an engagement with the missus and so couldn't get away for the eats, he mightily enjoyed the call and the latest Noo Yawk gossip Hudson spilled while in our sanctum. Come again, Earl.

Eddie Roskam's steno has helped a lot to make a new place famous. Most compositors are quite familiar with the famous ETAOIN on the SCHREDLU, but Roskam's typo tells us about a stockholders' meeting of the Commercial Motion Picture Company which is to be held at 102 West QPQst Street. While we didn't quite "get" the new address, we hope the stockholders all arrived safely.

THE ENRAPTURED PRESS AGENT.

In one of the latest press sheets to come to our desk the Selig dopester in telling of the removal of Thomas Parsons, former superintendent at the Chicago plant, to the animal farm at Edendale, Calif., gets the following off his chest: "He will remove his *lares et penates* to the glorious climate where he can be lulled to rest by the mellifluous roars of the lions or the diabolic laughter of the hyenas, in preference to the carping chatter of the actors, the kicks of the clicking camera men or the acidified remarks of the developing department." Good stuff, Nixon, good stuff.

Did you happen to get a flash at that Bonellia thing, shown in a portion of the Patheplay called "Curious Sea Creatures?"—it's some regular fish believe us. We'd like to tell you more about it—but it's a long tail.

And speaking of pictures we have seen, one day last week we saw Broncho's "A War Time Mother's Sacrifice" on the screen and you can take it from us when they make a better war drama than that they will be going some. We'll bet a cookie Bert Ennis can't find good enough adjectives in the dictionary to fittingly describe it.

Honest now, lads, have you seen one of those Alkali Ike dolls that Don Meaney has been boosting so hard? Don promised us one weeks and weeks ago, but we haven't seen anything of it yet, and are almost ready to believe there ain't any such animal.

SCENARIOS THAT ANYONE CAN WRITE.

Jim and Joe employed in bank. Jim, in love with Joe's sister, discovers that Joe has been embezzling funds of bank. Shortage discovered by bank president. Joe accused. Appeals to Jim for help. In order to save Joe's sister from disgrace Jim assumes blame. Sentenced to prison. Ten years later, Joe, on deathbed, confesses all. Jim's name is cleared, renovated, disinfected. Restored to former post in bank. Marries girl.

Ye Ed just finished reading Mabel Condon's story of her flight in an aeroplane and take it from us Mabel thoroughly enjoyed herself flitting around among the clouds. She says so herself. Wouldn't be a bit surprised to hear that Ringling Brothers had engaged her for next season to loop the loop on a pair of roller skates. Odds are eight to five that Mabel would try it at that.

Stroller of *The Kinematograph and Lantern Weekly* had a nice little chat in London, England, the other day with J. R. Freuler, of Our Burg and that dear old Milwaukee, and says in his paper that John is some regular fellow and thinks a lot of the English picture theaters. J. R. is a great little jollier, and must have handed our British friends a sample of good old American "spooif."

We had a hunch that that nature fake about the boa-constrictor 3,000 feet long, that we mentioned in this column a week or two ago would start some rivalry among the film manufacturers and, sure enough, here comes the Universal publicity man with a film, "The Snake—Two Thousand Feet Long."

And still the fight between the League and the Association goes merrily on.

May the best bunch win.

N. G. C.

Motion Picture Making and Exhibiting

By John B. Rathbun

CHAPTER V (Continued)

THE rental price of film varies with its age, a "first run," or new film, being the most expensive, from which point the price tapers down until the film is no longer fit for service. The price also varies considerably with the amount of competition existing between the film agencies in the town from which the film is obtained. As a rule, the cost of a "first run" film is only justified in the larger cities, where the motion picture patrons have every opportunity of seeing the latest productions and where it would be suicidal for a shopping district show to exhibit anything but the newest features.

Except for the topical or "weeklies," very few of the films lose interest for the reason that they are two or three weeks older than their release dates, and therefore they are as much appreciated by the audiences of the smaller communities as the subjects hot from the factory. As long as the film is clean, and whole, and without rainy spots or torn-out sprocket holes, it is good for thirty days after its release in any small town, until competition makes it necessary to book films of more recent date. After a film is more than thirty days old, it is known as a "commercial," and because of its long service, is usually in such a bad condition mechanically, that it is inadvisable to run a show made up exclusively of these films.

When three reels are run per show, one of these may be a commercial and the others not older than ten or fifteen days, this arrangement permitting a fairly good show at a small expense. One commercial in a two-reel show is too conspicuous, unless the exhibitor is fortunate enough to procure his films in a better condition than is common with this class. Two reel, ten-day film shows are the most common in the suburban districts of large cities, two and three reel first runs being confined strictly to the shopping and business districts. Very few of the show's patrons will put up with the continual breaking of old patches, and the jiggling and fluttering rain-streaked commercial.

When an exhibitor is paying for films less than thirty days old, he should check up the exchange so that he may be sure that he is getting what he is paying for. This may be done by means of the film records contained in the back of the motion picture trade magazines that list all of the films produced by the various film manufacturing companies, together with their release dates. One magazine in particular publishes a small film record hand-book in which all of the films are recorded in the order of their release dates, which makes it a simple matter for the exhibitor to obtain this information.

The routine of the program followed by the average picture theater is as follows:

- (1) Announcements. After the lights in the auditorium have been dimmed, the stereopticon throws a few advertising or house announcements on the screen. These may be cards from the local merchants telling of a special line of goods or a sale, or they may be slides telling of certain features of the house management such as "Pictures Changed Daily," "Weekly Review Every Tuesday Night," or "Special Educational Release Tomorrow."
- (2) Motion Picture. The first film follows the an-

nouncement immediately the last slide dissolving into the "leader" of the film, if the theater is equipped for this arrangement. In no case should a long intervening glare of light precede the picture, nor should any perceptible time elapse between the slides and the film. At the end of the film it is preferable to dissolve the picture so that it gradually fades away, instead of having it come to an abrupt end with a shower of dancing spots and a glare of light.

Should the film break or some other accident occur in the operating booth, a slide should be immediately projected, notifying the audience that the show will be continued in a few moments. Announcement slides such as "Just a Moment Please," or "Film Will Start in a Moment," can be obtained at any exchange.

While the film is being shown, the pianist or orchestra should play music that is appropriate to the picture, and not a miscellaneous medley of airs that may occur to the player as the show progresses, as it is possible to dispell the illusion entirely by the carelessness of the musician. Musical scores for nearly all of the films may be obtained from the exchanges.

- (3) Song. At the end of the film, the singer enters, and the first song slide is projected upon the curtain, or in case the song slides are not used, the operator trains his spot light upon the singer at the moment of entrance, being careful to follow every movement with the light. When two operators are employed, as is usually the case when song slides are used, the first rewinds the film, and the second operates the stereopticon. With one operator, the rewinding must be postponed until the intermission. The employment of two operators is a real economy on busy nights and holidays, or in shopping district shows, as with two men the intermissions are shorter and more shows may be given in the working hours.

For the best effect, the first lantern slide should dissolve into the tail piece of the film, without intermission, an effect that is only possible by the use of two operators. At the end of the song, the motion picture machine operator projects the "leader" of the film into the last song slide, which is gradually dissolved out of the field before the end of the leader.

When there is only one operator, and when a spotlight is used in place of the slides, the singer should be kept as nearly as possible in one position so that the operator will not have to be continually on the alert with the spot.

- (4) Second Film. Follows in the same way that the first follows the announcement slides.
- (5) Second Song.
- (6) Intermission or Third Reel. At the end of the second song, or the third reel, if one is used, the stereopticon operator projects an announcement slide, "End of the Show. Those Who Have Not Seen the Entire Performance May Keep Their Seats." The auditorium lights are

now turned on to full brilliancy and preparations are made for the next show.

ADVERTISING THE SHOW.

In small towns it is advisable to carry a small advertisement in the local paper, the usual cost of \$1 per week for this service is usually well spent, for in these towns the subscribers read everything in the paper including the advertisements and the ad is a constant reminder. Owing to the area covered by the large cities, to the number of shows that cater to a local trade, and to the cost of even a small card, it is seldom advisable to advertise in the daily papers of a town having more than 50,000 inhabitants, except when the show is located in the principal shopping districts or business center. When newspaper advertising is carried, the ads should be changed frequently to keep up the interest, and if possible should give all of the coming features of special importance.

Hand bills announcing some special feature film are sometimes of value in the residence districts of large cities or for general distribution in small towns. Unless these bills offer some special treat in the way of a special program they should not be used. The expense of covering a territory by hand bills is generally somewhat greater than covering it through the local paper, and unless care is taken in the distribution, the impression given by the bills is not likely to be favorable.

Billboard service is sometimes used on special occasions, announcing a multiple reel feature film for a centrally located theater of more than local reputation. The expense of this system is considerably greater than any of those previously mentioned, and should not be undertaken by a small show. The posters may be obtained from the exchange or from the producers of the film for a nominal price.

One of the advantages of advertising in a newspaper lies in the fact that a reading notice may be obtained occasionally in the columns explaining the wonders of some new production. If carefully written in an entertaining way from the prospectus of the manufacturer, the write ups often prove a godsend to the exhibitor. An occasional biblical film, endorsed by the local clergy often brings patrons that would never have patronized the theater under other conditions. When these people discover that the show is clean and that it is attended by a good class of people they usually continue their visits.

THE TICKET OFFICE.

The regular motion picture tickets are supplied in rolls and may be obtained from the film exchange at a reasonable price. The cashier tears off a ticket for each patron, who in turn presents it to the ticket taker in the theater. The tickets are a check on the paid admissions, and if carefully used will prevent many leaks in the financial end of the show.

The number of tickets in the ticket takers possession represents the amount of money received by the cashier, and should therefore be equal to the number of the end ticket on the roll before the show, subtracted from the number on the end ticket after the show. There are devices now on the market, that in a way resemble a cash register, that afford an absolute check on the number of tickets sold. These are metallic boxes containing one roll of tickets that can only be unlocked by the manager's key. The ticket is issued to the patron by pressing a lever that cuts off the ticket and at the same time registers the transaction on a counting mechanism on the inside of the machine.

If the color of the tickets is changed day by day,

it is almost impossible for anyone to enter without paying, or by discarded tickets from the day before. To prevent the tickets from being used a second time a "ticket chopper" may be used that mutilates the ticket in such a way that it is impossible to present it without detection. As these machines are quite expensive, their use is usually confined to the larger shows. In any case the manager should burn the tickets taken from the ticket box at the end of the day's performance, to prevent a second admission on one ticket. As a further check on the ticket system, the manager should occasionally count the house during one or more performances and compare the results with the ticket numbers in the ticket taker's box.

PROFITABLE SIDE LINES.

In many cases the theater owner can increase his profit over the amount received from the admissions by carrying local advertising for groceries, drug stores, or other business establishments in the neighborhood. While the patrons will not object to a limited amount of this sort of display, care should be taken so that the advertising idea does not become one of the most prominent features of the show. It is best to limit this display to a short time during the intermission only, and not after the theater is darkened for the show.

When advertising slides are projected on the screen just before the first film, particular care should be taken not to take too much time, as the audience is naturally anxious for the show to begin and does not take kindly to any interruption of this nature. Three slides should be the limit in any case, and they should be of an interesting and artistic nature, never of the home-made handwritten type. The cost of the slides should be met by the advertisers. In neighborhood shows, the slides should be changed at frequent intervals to prevent their "going stale."

When a drop curtain is used to cover the screen during the intermission, it may be used to display a number of advertisements. The same method can be applied to the street scenes used in the vaudeville show, if one is contemplated in connection with the pictures. By the combination of the drop and the street scenes it is possible to accommodate a number of advertising clients, and this should bring a considerable revenue to the show. Like the slides, the drop advertising should be changed occasionally, so that the interest will be maintained.

Program advertising is possible with the majority of theaters seating five hundred or over, and this is practically the best form of display, since the program is useful to the patrons of the show and for the reason that many of the pamphlets are carried home for future consultation. In this way the theater can obtain its program free and usually with a fair margin of profit over the printer's bill.

In addition to the advertising, many theaters make a practice of selling candy during the intermission. In the majority of cases this proves a nuisance to the audience, unless the management is fortunate enough to secure a vendor or "candy butcher" that can make his sales patter entertaining. After visiting many of the principal theaters in Chicago, the writer can remember only two instances in which the vendor proved anything but a nuisance to the audience. Either stay in the motion picture business or go into the candy business; don't mix them.

(To be continued)

We are moving very fast these days, but nothing is moving faster than moving pictures.



"The Good Indian," Selig Release of Aug. 22.

A Diamond-S Potpourri

Interesting Items from Selig's

To Release Two-Reel Feature Weekly

Arrangements have been completed between the General Film Co., and the Selig Polyscope Co., whereby the latter concern will release each Monday as part of its regular program some two-reel feature. This new release will take the place of the regular Monday single reel. The new arrangement starts on August 11, on which date the Selig Company will present a drama based upon the exploits of a world-famous hobo, supposedly the notorious "A No. 1." The tramp in this picture is known by the cognomen of "The Crow." The plot is said to be unique. The title of the drama is "The Flight of the Crow." On Monday, August 18, the Selig Company will release the second of the series of regular two-reel features under the title of "The Child of the Sea," which is a drama of the lighthouse service. In connection with the new policy of releasing a two-reel feature every Monday, the Selig Company will also release one or more special features each month through the feature program of the General Film Company.

Among the big things being held in store by the Chicago concern for release this summer, are several productions of great magnitude. Among them, the three-reel wild animal masterpiece, which was exhibited recently at the New York Exposition of Motion Picture Art held in Grand Central Palace. Another striking

series which will make its appearance this fall, will be known under the general title of "The Man in the Street." Under this series the man in the street who is one of the world's greatest detectives, runs to earth the "Invisible Government" at present receiving such world-wide publicity in Washington. In another picture, the man in the street solves a baffling diamond robbery in New York City's high society. In the last picture of the series, the man in the street causes a conscience-fund to be distributed by the lobbyist and political grafters who have waxed wealthy through the organization of the "Invisible Government." Each picture in the series is complete in itself but the same characters prevail throughout the entire series. Mr. Tom Carri-gan plays the principal part, that of "The Man in the Street."

Gertrude Coghlan Joins Selig

Announcement comes from the executive offices of the Selig Polyscope Co., that Miss Gertrude Coghlan, the famous American actress, will become a regular member of the Selig organization next month. She will for the present, be located at the Chicago studios of the company, and will make her first picture appearance in a series of plays specially written to suit her personality. Miss Coghlan is famous for her beauty and emotional

ability, and should prove one of the strongest drawing-cards in the motion picture world. Miss Coghlan's career upon the legitimate stage has been marked with exceptional success and several times she has starred on Broadway. Among her more recent successes, might be noted the leading role, in "Alice of Old Vincennes," the part of Clara Hunter in "The Climbers," and the all-star revival of Bronson Howard's comedy, "One of Our Girls." Miss Coghlan's greatest success was undoubtedly made in the part of Shirley Rossmore in "The Lion and the Mouse." Following upon this hit she appeared in "The Royal Box" and "The Traveling Salesman" with Frank McIntyre.

Selig Company Producing "The Spoilers"

The combined forces of two out of the eight Los Angeles companies, with the co-operation of the entire production and executive staff of the western branch, are at present actively engaged in the stupendous production of an eight-reel feature picture of "The Spoilers," from the popular book of the famous author, Rex Beech. For the purpose of this tremendous production, Mr. W. N. Selig, president of the Selig Polyscope Co., who has been on the ground giving his personal attention to the supervision of the work, specially engaged William Farnum, who is declared to be one of the greatest actors in this country at the present time. Marshal Farnum, also a famous actor, and brother of William, was engaged also for this production, and these two stars have been surrounded by the pick of Selig's famous stock players, among them, Bessie Eyton, Kathlyn Williams, Thomas Sanchi and Frank Clark. Mr. Collins Campbell, the well known Selig director, is the producer in charge of the mammoth production. He is being assisted by Mr. Norvel McGregor. Mr. Thomas S. Nash, general manager of the Pacific Coast studio, has general charge of the entire production.

Edison's "The Robbers"

On August 2 the Edison Company releases "The Robbers" which has been adapted from Frederick Schiller's well known drama, and makes a film not only quite out of the ordinary, but also one which is, to say the



least, highly spectacular. The Edison Company issues the following synopsis of the film:

Charles, the favorite son of Count Moor, is in love with Amelia, his father's niece and ward. Charles' brother, Francis, a sly, malevolent personality, hates Charles in the double role of less favored brother and rival in love.

As a consequence of a drunken brawl, Charles is expelled from the University at Leipsic. Realizing that the news will be a terrible blow to his affectionate father, he writes him an appealing letter, and retires to Weingart in Bohemia to await the count's forgiveness. Francis



intercepts his brother's letter and quickly taking advantage of the opportunity to oust Charles from his father's favor, replaces it with another of his own composition to which he forges Charles' signature. The count, heart-broken by the careless, insolent tone of the forged letter, disowns his favorite son, and makes Francis his sole heir.

To the penitent Charles in Bohemia, the news of his father's decision comes like a thunderclap. Careless of consequences, he readily assents to the plan of his companions to form a band of robbers with himself as captain.

Francis, with the aid of Herman, an enemy of his brother's, causes the old count, to believe that Charles has been killed in battle. The count falls apparently lifeless at the terrible news. Just as he is being interred Francis discovers that his father is not dead. However, the villainous son does not falter. He forces his horrified father into the vault and furnishes him with barely enough food to keep him alive.

Meanwhile Charles, a notorious bandit with a price on his head, visits his father's castle in disguise and discovers the full extent of his brother's treachery. Summoning his faithful band, he storms the castle, liberates his dying father, and shuts Francis up in the dungeon in his place.

Amelia, who has fought against the daily importunities of the wicked brother, now fully realizing Charles' true character, flies to him. He stretches out his arms to her, but the bandits interpose their swords between the lovers. Charles has consecrated his life to them and cannot have Amelia. The desperate girl prays them to kill her as life is no longer of any value. Charles gives himself up to the authorities, arranging in his last moments of freedom that the reward for his capture shall be paid to a worthy peasant.

The cast is as follows:

- Count Moor.....Robert Brower
- Charles, his favorite son.....Benjamin F. Wilson
- Francis, his other son.....Barry O'Moore
- Amelia, his niece.....Mary Fuller
- Herman, a young nobleman.....Harry Kendall Switzer, a student.....Charles Ogle
- The money lender.....Edward Mack
- The college professor.....Augustus Phillips
- Students, members of the band of robbers, etc.

Sans Grease Paint and Wig

By Mabel Condon



Arthur Johnson.

WE were in the midst of a fragile repast of cornbeef and cabbage, green corn and iced tea—Mr. D'Arcy and I—in the Lubin studio's dining room, when Arthur V. Johnson found us.

We had been trying to find him for an hour, ever since the noon train from Wildwood had come in, but finally had taken our discouragement and appetites to the dining room, though Mr. D'Arcy didn't know he was accompanied by his appetite; in fact he remarked that he was

not hungry—iced tea and a little bite was all he wanted. But my appetite was full-grown; an early breakfast in a Pennsylvania diner had left one or two things to be desired (corn beef and cabbage, green corn and iced tea, for example), and while we waited for these delicacies Mr. D'Arcy ate rye bread and drank ice water, as an appetizer, and later was able to make out a fairly substantial meal with the addition of an extra order of corn, a second glass of tea, some white frosted cake and strawberry cream.

It was with the corn beef course that Mr. Johnson made his appearance. He was tired and hot, despite the cool look of his gray-striped silk shirt, and he was glad to be back in Philadelphia. Wildwood sounded a lot cooler to me than Philadelphia did, but Mr. Johnson said that was because I had never been there making pictures, and I admitted that maybe it was.

"This is the coolest little spot in town," he remarked as he found room for his long legs under the table, tucked an extra-size handkerchief inside his collar, ran his long fingers through his black hair, waved the waiter aside and breathed "Whew!"

It was at this point that Mr. D'Arcy ordered a repetition of green corn and iced tea.

"Well, the hottest city I've ever been in is in Iowa," I remarked as I helped my tea to two spoonfuls of powdered sugar. "In the month of May in Davenport—"

"Davenport!" exclaimed Mr. Johnson with interest. "Why, that's where I grew up, in Davenport! Remember the Barryhill property and the little church—Trinity church, it was called—across from it? Well, my father was pastor of that church and I went to school at Kemper Hall, in Davenport. Haven't been back there since those days but it was a dandy town, then."

"And is a dandy town, now," I offered, but it *can* be dreadfully hot."

"I'm going to visit Davenport, some day," went on Mr. Johnson reminiscently.

"Born there?" I inquired.

"No, I was born in Cincinnati in 1876; that makes me—am I thirty-seven or thirty-eight?"

"Thirty-seven," I answered doing some rapid calculation on the table-cloth with the handle of my fork.

"Well, that's old enough. I lived in Chicago for a while, after Davenport; Englewood, they call the section—"

"Englewood! Why that's where half of our office lives; it's one of those places that George Evans never fails to inquire about, asking if it's a town or a disease."

"It's all right; I like Englewood," championed Mr. Johnson. "My father had the St. Bartholomew pastorate for a while—"

"Across from the Normal college?"

"That's the one. I was slated for the ministry by the family but gave all my time to neighborhood theatricals. Then, when I was twenty-one a show came along that had, as its manager, a friend of my father and I persuaded my father to persuade his friend to give me a place in the show. So when the company moved on, I moved on with it and played Shakespeare and melodrama. Then I graduated myself from this company and went with James M. Corbett; I was with him for several years. After that, I was with a number of companies, Robert Mantel's, Marie Wainwright's and Smith Russell's were among the number. Then—"

"Hello Arthur—when'dye get back?" hurricaned a new arrival whom I learned was "Benny;" he is not the office boy, his duties are more important. He has charge of the switch-board, has general information of everybody and everything at the Lubin plant and can tell anybody, any day, just what team in either league is going to win.

"Sit down, Benny," invited Mr. D'Arcy as Benny seated himself and ordered from soup to orange ice. "If you'll excuse me?" said Mr. D'Arcy, finishing his cake and hurrying away to his busy desk. Benny's soup and my cream arrived together and Mr. Johnson resumed—

"It's five years since I went into picture work."

"How did you happen to?" I asked, guessing that Arthur Johnson's start was an interesting one.

"I was looking for a job," confessed Mr. Johnson, "and had visited nearly every agency on and off Broadway, but it was during the summer and there was nothing to do. Lawrence Griffith, he of the Biograph, was in the last agency I called at; he was looking for a man and after I left, told the agent I might do. So they followed me down to the street and Griffith asked me how I'd like to work in pictures. It sounded like a joke to me, for I had seen only a few pictures, but I was broke so asked 'How much?' and Griffith said 'Five dollars a day.' 'All right,' I answered, and we started for the studio. But when we got as far as the subway, Mr. Griffith seemed worried and said he thought I was a little too tall. 'Well, if you can't use me, tell me so before we go any further,' I said. 'Come on; we'll try you, anyway,' replied Griffith. And I was there for about two years. Those were Mary Pickford's early days on the screen and we played opposite each other until I left."

"You must 'a' looked like a giant, beside Mary," Benny stopped pleasant operations long enough to remark.

"I left the Biograph for the Reliance," continued

Mr. Johnson, "and was there one year. Then I came to the Lubin studio and have been here for two years."

"Do you direct all your own films?" remembering that I had heard that he does.

"Yes; that's why I like being here so well. But it's work, in weather like this," and he removed the extra-size handkerchief from his collar and applied it to his face. "These five days at Wildwood have been strenuous ones."

"What do you do for recreation?" I wondered and he replied, "Rest. The only vacation I've had was last winter when I had an abscess in my ear and was in bed for two weeks."

"Vacation!" murmured Benny, with disgust in his voice and hot corn-bread in his mouth, "I'd like to see anybody wish a vacation like that on me."

"Breathes there a man with soul so brave?" I reflected with my final spoonful of cream.

"Seen any of Philadelphia?" Mr. Johnson inquired. I told him "No" and he said he'd see if one of the Lubin cars was at leisure and he'd get up a little sight-seeing party. As we left the dining-room, Benny called out, "Say, Arthur, how tall are you?"

"Seventy-three inches," called back Mr. Johnson, as he disappeared down the stairway into the studio yard to look for an idle car and I went into Mr. D'Arcy's office to say good-bye and remove my hat from its resting-place on the filing cabinet.

"They're waitin' for you," announced the voice of Benny from his private office outside the publicity room. So I hurried downstairs to Mr. Johnson, Florence Hackett and Howard M. Mitchell and we started.

The "Phillies" ball park was a first sight; Mr. Mitchell pointed out places of interest on Chestnut street and we walked around the Liberty Bell twice before Miss Hackett found the beginning of the around-the-bell inscription and somebody else found the end of it and then we all did the tour again, for the sake of reading it correctly. In the little house sacred to the memory of Betsy Ross and the making of the first flag, Mr. Johnson had to "low bridge" through each door-way and decided that Betsy must have been a very tiny person.

After viewing historic parliamentary houses, elaborate city buildings, riding through narrow streets and wide residential ones, we glimpsed the inconspicuous grave of Benjamin Franklin, with its decoration of silken stars and stripes.

Then we rushed for the 4:16 to New York.

Edison Doings in England

From England come interesting letters telling of the experiences of Miriam Nesbitt and Marc McDermott. The fisher folk of Devon and Cornwall have been furnished several exciting moments by these two players; not the least of which occurred when they were caught by the famous tides at the foot of the Ball Point Lighthouse and received a thorough ducking before they could escape to a safe place above the oncoming water. On another occasion the whole fleet of fishing smacks was hired and several scenes were taken three miles out at sea. Then the wrecked German ship Alma was found slowly being battered to pieces by giant waves and the camera man, Otto Brantigan, insisted upon being put aboard. The natives lined the shore expecting to see him and his camera washed overboard, but he succeeded in getting the pictures he was after, though drenched to the skin.

Prominent Exhibitors

MILWAUKEE, Wisconsin, was the birthplace of Charles H. Phillips, president of the Wisconsin state branch of the Motion Picture Exhibitors League of America. He is a son of a former mayor of Milwaukee and a graduate of the University of Wisconsin's Law Department. Since 1895 he has been practicing law, being associated with his son, Joseph, having handled all the legislation, both local as well as state, pertaining to motion picture interests and has been very successful in combating adverse legislation. A little over two years ago Mr. Phillips, together with his son and Henry Imhof, formed a corporation under the name of the Phillips-Imhof Amusement Company and built a motion picture theater on Milwaukee's north side. This house has been highly successful and in the fall it is expected several other theaters will be acquired, and operated by the Amusement Company. Mr. Phillips was one of the prime movers in the organization of the Wisconsin branch of the League, and has been an officer of the body ever since its inception. He has been active as council for both the local and state leagues, and was elected president of the state league at its first meeting, an office which he holds up to the present time. The subject of this little sketch did much to make the recent Wisconsin state convention successful and was elected president of the International Motion Picture Association at the recent convention held in New York City. At all times standing for only the best in pictures, it is men of Mr. Phillips' stripe who have brought the field of motion pictures to the high level which they today occupy.



DURING the recent convention of motion picture exhibitors in New York City there was one man who was on hand for every event. No entertainment was quite complete until he appeared and it's a certainty that no visitor to the convention or exposition was neglected by the genial fellow, who made it



his duty to see that everybody had a good time. That man was Samuel Herman Trigger, president of both the New York State and the New York City local organizations. His was the one predominant figure during convention week and it was quite natural, therefore, that to him should fall the task of bringing matters to a head when discontent made itself evident among the exhibitors. When the battle was all over and the smoke had cleared away Mr. Trigger was found to be president of the Motion Picture Exhibitors' Association of Greater New York. His rise to fame has been remarkably rapid, for some forty-five years ago he might have been discovered as a Bowery employe. The hard knocks he received early in life only toughened him for the after struggles, however, and all helped to elevate him above his fellow men. At the age of twenty he went into the lodging house business, and was the first man in New York to put in free baths for the unfortunates who are compelled to seek lodging in a "flop." Some five years later he became a pawnbroker and still retains an interest in a number of such establishments, although during the past ten years he has devoted the most of his time to his various picture theaters. In fact Mr. Trigger claims the unique distinction of having erected the first building in New York state for the sole purpose of showing films. Mr. Trigger was 61, June 2.

Current Kleine Comment

The Art of Cines and Eclipse

IN ORDER to make "The Clown's Revenge," the Kleine-Eclipse release for Tuesday, August 19, the Eclipse Company rented a stranded circus which found itself financially embarrassed in Paris. With all the paraphernalia of a genuine circus, the costumes, the big tents, the animals and whatnot, a splendid two-reel was



Scene from "The Clown's Revenge," Kleine-Eclipse release.

made. It is rife with color and that intangible quality in pictures called "atmosphere" for want of a better name. One realizes instinctively that he is watching a real, dyed-in-the-wool circus of the very kind that lured so mightily in the by-gone days. The regular Eclipse stock company received a week's holiday and spent most of its time in watching the efforts of the new thespians.

A pretty story, with many moments of sensational anti-climaxes has been woven from the stranded circus. The trapeze performers do some very interesting "stunts" before the camera and the hero of the story makes his daring "leap for life" which finally becomes a "leap to death" in the course of the story.

While rehearsing the performance of the Great International Circus, Gregory and his pretty wife, Lillian, receive a letter informing them that their little son is desperately sick. They hurry to see the child and find him suffering with acute meningitis and but little hope held out for his recovery. The time is approaching when they must hurry back to the circus, and with leaden hearts, they speed to their dressing-room. While Gregory is playing in the big arena, Lillian makes up for her act. Tony, one of the clowns who bears a bad reputation with his fellow-players, gains entrance to Lillian's dressing room.

Tony makes violent love to Lillian and she spurns him. Gregory, returning from the ring, finds the two together and bitterly upbraids Tony. The latter leaves, vowing vengeance. Meanwhile Lillian does her work well and returns to her dressing room. Tony, receiving news of the child's death, goes straight to Lillian who is overcome with grief.

In the meantime, Gregory is preparing for his famous leap for life, a daring run and jump, the big feature

act of the evening. Tony, with hatred in his heart, goes to Gregory just as the latter has gathered himself for the jump, and tells him of the death of his child. Gregory breaks down, the audience begins to howl impatiently and the acrobat tries to continue with the act, but his nerve has gone. With weakening limbs he makes the giant leap into the air and crashes down against the boxes.

The body of Gregory is removed but before dying the acrobat denounces Tony and the latter is given up to a merited punishment.

The Business Head of The Ambrosio Co.

The picture shown herewith is a splendid likeness of one of the really powerful figures in the film world, yet one but little known in America. Signor A. Gandolfi is, with Signor Ambrosio, the founder of the world-famous Ambrosio Company. Mr. Gandolfi is the man who dominates the financial end of the big Torino plant. While Ambrosio is the company's real founder and its natural head, he leaves the entire financial affairs in Gandolfi's sole charge. Mr. Gandolfi is a great man mental-



Signor A. Gandolfi.

ly and physically. His personality is felt wherever film is sold and no one in Europe has a better understanding of the complications now facing European film makers, than he.

New Lead For Kleine-Celio Films

Miss Francesca Bertini is the new leading woman of the recently organized Celio Co. of Rome, Italy, whose pictures will be released in America by George Kleine. Miss Bertini is a charming miss of twenty-two years and is well known to American picture fans. She played



Francesca Bertini

leads with the Cines Company of Rome for some years, but has been out of pictures for the past year so her friends will be glad to know of her return under the new banner of the Celio Company.

First Edison English Production

On August 15 the Edison Company will release the first of the English productions now being filmed "across the pond." This interesting story of smuggling on the English channel was taken on the coast of Cornwall, England, and is entitled "The Coast Guard's Sister." An entire fishing fleet was engaged for the purpose of making the smuggling scene and the entire picture is played amid the picturesque and beautiful scenes for which that part of the English coast is noted. Marc MacDermott and Miriam Nesbitt enact the leading roles and the production is said to have been done in a really extraordinary way.

Briefly told the story of the picture runs as follows:

When Fay Trevenna accepted George Rowe, and Nell Teague simultaneously accepted Captain Moon, things were by no means in so delightful a situation as might have been expected. For Nell had wanted George for herself, and when she saw her case was hopeless, she

accepted Captain Moon out of sheer pique.

Captain Moon was old and rich. The engagement ring he gave Nell Teague had been sent all the way from London, and it was something to be proud of. No wonder Fay Trevenna was ashamed of the simple little ring her George had given her when she saw Nell's. And you may be sure Nell Teague lost no opportunities of flaunting the beautiful trinket before Fay.

Smuggling has always been an irresistible temptation to a Cornishman in need of ready money. When George found that nothing would please Fay but a ring like Nell's, he readily entered into a scheme to run a cargo of contraband tobacco across the channel.

Nell discovered the scheme, and hastily wrote an anonymous note to Fay's brother, the captain of the coast guards. Pascoe Trevenna read the note to Fay and she, instantly suspecting the source of her lover's suddenly acquired wealth, locked Pascoe in the guardhouse and, disguised in one of his uniforms, ran to warn George. As she waited on the beach, she was captured by confederates of the smugglers, but escaped in the nick of time and met her lover as he was bringing the first boatload ashore.

"Oh, Jarge, Jarge," she cried, "Do'ee think I'd have 'ee a thief for the likes of I?"

Although George would willingly have destroyed all the tobacco in the world at a mere word from Fay, there was some slight opposition on the part of his smuggling comrades when he set fire to the cargo in obedience to his sweetheart's entreaties. While George was settling this small difference of opinion with his fists, and completing his work of destruction, Fay, still in her brother's uniform, led the finally aroused coast guard far away from their right destination and then disappeared.

The next morning George laughingly agreed with



Scene from Edison's "The Coast Guard's Sister," Filmed in England.

Pascoe Trevenna that the anonymous letter must have been a hoax.

The cast is as follows:

- Fay Trevenna Miriam Nesbitt
- Captain Pascoe Trevenna, of the Coast Guard, her brother... Warren Foster
- George Rowe Marc MacDermott
- Nell Teague Winifred Albon
- Captain Moon James LeFre
- Smugglers..... Frederick Annerley, Edwin Perin

Who's Who in the Film Game

THIS is rather a lifeless, listless photograph of George Magie. It would be unfair to talk about this big, broad-shouldered, vigorous man without telling you that the picture was bad. There is no sparkle in his brown eyes; no suggestion of a smile. George Magie is never like that. Among film men, probably none have seen more of the world and had more of the world's experiences than George Magie. And at that he has none of the attributes of a jack-at-all-trades, nor is he crazy for travel.

George A. Magie was born in New York City, April 5, 1869. He was educated in the public schools of New York and in private schools of Paris, where he graduated as a mechanical engineer. His first engagement was with the Paris-Orleans and Paris-Lyons-Mediterranean Railroads as mechanical supervisor. After qualifying at this occupation, his employers sent him back to America to study railroad conditions here and make recommendations for the betterment of French equipment and facilities. He traveled all over America in pursuit of this knowledge, consuming four mutually profitable years. He was with the Paris concern nearly eight years. But during his American sojourn he formed the acquaintance of high officials of the American Car Foundry Company. These gentlemen were so favorably impressed with Mr. Magie's ability that they offered and he accepted the post of assistant general manager. This connection eventually took Mr. Magie around the world. He has credit for having been the first American to sell American railroad equipment to France and Spain and Italy.

During Magie's association with the American Car Foundry Company, a peculiar condition arose. His company was shipping cars to Australia on time contracts; there being a penalty of £1 a week on every car delayed, and in the course of time the contract penalties amounted to \$174,000, which the American Car Foundry Company cabled the Australian representatives they would be willing to settle for \$50,000. The Australian railroads refused this offer. Mr. Magie was then commissioned to go over to Australia and straighten the matter out. He went first to England, carrying letters of credit for \$20,000. Here he gave lawn parties, dinners and dances to the various officials of the Australian railroads who were then in London. From London he went to Australia and offered similar entertainments for the railroad officials there, with the result that he col-

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



Don't Be Afraid of His Fog-Horn Voice.

lected the entire \$174,000. The money was deposited in forty-eight hours in the LaClede Bank at St. Louis, and Mr. Magie was the recipient of a sixteen word cablegram from his company, costing \$3 a word, which conveyed congratulations over his success. This cablegram is one of his most prized possessions.

From Australia he went to China, the Philippines, Japan, Korea and Manchuria, taking ship from Hong Kong to Vancouver, B. C. While he was en route he was the only American on board. In the athletic contests which were held on board ship he felt it necessary to uphold the honor of the Americans, which made him work very hard. At one of the feats, the spar contest so-called, the contestants are seated astride a ten-foot spar in a tank of water, each armed with a pillow. The man who is thrown three times from his seat being the loser. Magie won this contest and still has a valuable pipe which was the prize. At this time he weighed about 240 pounds. Unknown to himself at the time, he was injured in this contest. After several months of medical care he developed rheumatism and went to a sanitarium at Mt. Clemens, Michigan, where he partially regained his health. Being still unable to perform his duties, he was retained by his company, who told him to travel and get well, so he journeyed to Texas, where he put in some time as a cow puncher. Tiring of this, he went prospecting for gold in Colorado. For over two years he thus roamed around, enjoying an outdoor life in the effort to completely regain his health, doing no work for his company, but still being considered in its employ. Quite by accident a medical examination disclosed that one of the lower vertebra of his spine had been dislocated in that spar contest, which was primarily the cause of his illness. This dislocation was corrected and he has enjoyed perfect health ever since.

After his resignation from the car company, he found difficulty in becoming interested in other work. It was during a temporary stay in New York that a proposal was made to Magie, asking him to put up \$100 to finance an industrial motion picture which would sell at \$800. The scheme failed, but it was the teaser that dragged Magie into the film game. In 1908 he became an importer of films. His familiarity with languages was his chief asset. He could talk to 'em. Importing films proved profitable. After a while he was stock-

holder in the American Chronophone Company, and here it was that he met Herbert Blaché. A friendship was formed that still endures. Magie talks French like a native. In 1910, at Magie's suggestion, the Solax Company was formed and until the formation of the Pilot Film Corporation, Mr. Magie was responsible for the Solax sales. When he left Solax to devote his full time to the Pilot brand, his friends concluded that George Magie had arrived, but now he has assumed an important place as J. C. Graham's right hand man in the Universal. It is understood that his interests with Solax and Pilot are still retained.

George A. Magie was married in 1900. His wife was a Virginian—directly descended from Franklin Pierce, sixth president of the United States. He has one daughter, a charming young woman who pals with her father in his recreations. All hard working men have hobbies. Magie dotes on golf. He learned the game on its native heath—Scotland. As a consequence his particular club is Parkhill Country, where he may be found when you give it up as a bad job.

As the special representative to the exchanges and exhibiting interests of the Universal Company, you will meet George A. Magie face to face very shortly. Don't be afraid of his fog-horn voice! That is the only thing about George Magie that isn't gentle. He expects to have it tuned up when he finds an idle moment.

Puzzle—Find Alan Hale

While playing a scene in "The Silly Sex" Rosemary Theby of the Reliance was compelled to row out on Long Island Sound and allow her small boat to be swamped while she floundered about the water calling for help. Of course the director and camera man were close at hand in a launch, but the water was deep and



very cold and the expression of alarm on Miss Theby's face is far from being studied. In fact Alan Hale had to go to her rescue at the eleventh hour and was swimming around just beneath the surface of the water while the picture was being taken. In the photograph Miss Theby has her hand on Mr. Hale's head with a rather strenuous grip on his hair.

New Reliance Studio

The Pines, the home of Clara Morris, the well-known actress, has been purchased by the Reliance Moving Picture Company as the site for its new studio. The estate, which was saved to her through the formation of a holding company that raised the money which prevented the foreclosure of the mortgage, comprises about four acres of high ground, overlooking the Hudson River at Two Hundred and Sixty-second street, New York

City. The line dividing Yonkers from Manhattan passes through the grounds and will cut the stage of the new studio, so that it will be possible for a Reliance actor in New York to play a scene with an actor in Yonkers without any trouble. In addition to the regular studio, which will accommodate several stage sets at the same time, a



Scene from "The Silly Sex." Reliance release of Aug. 6.

large open air studio will be erected, with the idea of gaining scenic effects not possible on an ordinary stage. Work on the new plant will be rushed so that it can be put into complete operation at an early date.

Withdrawal Approved

At a special meeting of the Motion Picture Exhibitors' Association of Greater New York, held at the Union Square Hotel, on Tuesday, July 22, after strong denunciation of state censorship as advocated by the president of the Motion Picture Exhibitors' League of America, and his refusal to submit a detailed account of the expenditures of the League's money during the past year, the following resolution was unanimously adopted:

Motion made and seconded that the New York local hereby endorse the action of the New York state delegates to the late National Convention at the Grand Central Palace in withdrawing from the Motion Picture Exhibitors' League of America and affiliating with the International Motion Picture Association. Carried unanimously.

Similar action has already been taken by several of the other New York state locals and a convention will shortly be held at which the Motion Picture Exhibitors' Association of the state of New York, in accordance with the resolutions of all of its locals will officially withdraw from the Motion Picture Exhibitors' League of America and affiliate with the International Motion Picture Association.

The officers of the New York local are as follows: president, Samuel H. Trigger; vice-president, J. A. Koerpel; treasurer, Grant W. Anson; secretary, H. W. Rosenthal; financial secretary, Adolph Bauerenfreund; sergeant-at-arms, Robert C. Whitten; counsel, W. B. F. Rogers.

A Weekly Multiple Reel

The Essanay Film Manufacturing Company announces that it will release every Friday a special multiple reel attraction in place of the regular single reel subject, commencing with Friday, August 15.

Current Educational Releases

DENIZENS OF THE DEEP.—Patheplay. The commonest articles hold a lesson for us if they are only presented from the proper angle. Lobsters and crabs, for instance. These shell fish are so common that their interesting peculiarities have probably escaped the attention of the public. This film, therefore, has a message for every person for it treats the catching and handling of lobsters and crabs in a manner that covers the subject thoroughly from an educational standpoint and with the maximum of entertainment.

COFFEE INDUSTRY IN JAMAICA.—Lubin. An interesting educational picture, showing cultivating, gathering, drying, packing and shipping of the coffee berry. The work is all done by the natives, who seem to enjoy their job. They work very rapidly and wear little beyond the perpetual smile which is noticeable in the negro race. Everything in life is a joke and so is coffee. The pictures were taken on one of the largest plantations in Jamaica and have faithfully photographed not only the industry, but the interesting atmosphere of the West Indies.

PORT OF MARSEILLES (FRANCE).—Patheplay. A delightful tour of this quiet but very busy little French port, replete with scenes which have made the famous paintings of the Old Masters.

HOW DIAMONDS ARE MADE.—Eclair. The diamond most brilliant of jewels, is, like coal, a piece of pure carbon, except of a different crystallization.

At last the production of artificial diamonds has been achieved by the French scientist, Moissan, but the resulting jewels are so small that it is impossible to set them, their dimensions being but one-tenth of a millimeter.

To produce them, terrific heat is brought to bear on carbon of sugar: 600 amperes intensity and a tension of

55 bolts are required. After fusion at a temperature of 3,000 degrees, the cast substance is run into a melting pot and plunged in cold water. Enormous compression causes instant solidification of the cast metal and the carbon assumes crystalline form.

Successive baths in various acids dissolve the mass and liberate the diamonds. After several weeks, the continued treatment terminates in a final cleansing bath of menthylated fluid treated with iodine, and at last the jewels are free.

THE SNOWY EGRET AND ITS EXTERMINATION.—Patheplay. A new type of picture known as the editorial film! It is powerful true, gripping, beautiful and pathetic. It tells, graphically, the story of the cruel procedure necessary to secure the egret used by milliners for the fancy trimming of hats; how the egret is obtainable only during the breeding season of the snowy heron, or snowy egret, and how, with the killing of the father and mother bird, there being no way to feed them, the fledglings are left alone to die. Do not make the mistake of believing the film disagreeable! It is only a statement of plain facts, but, nevertheless, a masterpiece that will sweep the country with a wave of sympathetic understanding of the plight of the birds that will result in necessary national legislation. Book this film! Your women patrons will thank you for acquainting them with true conditions.

JAPANESE GARDENS.—Eclair. The Japanese stand pre-eminent as decorators in the history of the world. With them the art of decoration is a part of their daily religion. Chief among the curious yet beautiful things they cultivate, are miniature gardens. Most of us have seen specimens of the dwarf trees which, although perhaps a century old, do not exceed a foot in height, still are perfect in shape, foliage and coloring. American fashionables, appreciating the quaint beauty of these mar-



Scene taken at the plant of the Vitagraph Company of America on "Vitagraph Day," Friday, July 11, during the recent convention in New York.

vellous plants, employ them for banquet decorations, and within the compass of an ordinary dish-pan they may have a perfect reproduction in miniature of the lovely trees, bridges, waterways, rockeries and tea-houses



Scene from Essanay's "The Power of Conscience," featuring Francis X. Bushman.

which make the Japanese garden a triumph of landscape designing.

JIU JITSU.—Patheplay. An art which, for effectively forestalling the attacks of armed marauders, is unexcelled. An expert demonstrates the innumerable holds obtainable and he and his assistants go through the performance slowly so that all who see may know and understand. The film has the delightful thrill that possesses us when we witness any contest of skill, particularly delightful when right triumphs over wrong. An educational picture that deals with a rarely treated but very necessary branch of education.

HISTORIC SAVANNAH, GEORGIA.—Kalem. This visit to the famous southern city, Savannah, Georgia, proves an interesting one indeed. We see the mansion at the Hermitage, owned by the McAlpin family since 1819, and the old slave huts; Fort Oglethorpe; revolutionary guns, buried during the Revolution and resurrected in Civil War times; the old hospital destroyed by Sherman in 1864; Christ Church, the original Sunday school of John Wesley—the home of Methodism; Sherman's headquarters on his famous march to the sea; St. John's Church, where President Wilson was married; the shipping of cotton and many other interesting sights.

THE MAKING OF TAPESTRY.—Gaumont. This series of pictures was taken in one of the largest establishments at Tours, the great textile centre of France, and gives an interesting description of the processes employed in present-day manufacture of tapestry. The design to be embroidered is first planned on paper and afterwards reproduced on a material by perforation. The subject is then cut out and stuck on a carpet or other foundation, and the design embroidered by machinery. The making of the tasseled fringe, which is sewn around carpets, is also illustrated, and the film ends showing the great shuttle machines at work.

JAVANESE DANCES.—Melies. A highly interesting and instructive reel of the odd, symbolic dances that pre-

vail on the Dutch East Indian Island of Java. None were in the world are dances just like them to be seen. They are motion to rhythm, and as such are unique and novel. They are performed by skilled professionals in the art of Javanese symbolic dancing. First is the quadruple "Tanda," a dance principally of the arms, but graceful and interesting.

Next comes the dance of the "Abduction of the Princess," in which the Princess, being repulsed by the haughty Black Knight, takes to arms. There comes to her defense the chivalrous White Knight and the long-haired God of the Mountains, but both being defeated, the haughty Black Knight claims the Princess as his prize. She, having been once repulsed, now refuses, and the Black Knight attempts to obtain her by force. The White Knight comes once more to the rescue, has a set-to with the Black Knight, wherein he proves himself victor, and wins the Princess as wife. The "Kitihoging," or Monkey Dance; the "Tjetilan," or Horse Dance; and characteristic dances by a company of road dancers who travel from town to town throughout Java, are interesting features on this reel.

THE ISLAND OF TONGA.—Patheplay. This little gem in the Pacific Ocean is the only independent monarchy left in the South Sea Islands. This picture gives us many interesting views of the life here in all its simplicity. The natives are very hospitable; they were warlike at one time, but now follow peaceful pursuits. The old town dances, the manners and customs of the people, the way they live and the many interesting sidelights are all shown.

OPPORTUNITY AND A MILLION ACRES.—Patheplay. This picture is fascinating in its exposition of the vast possibilities of the enormous tract of land in Harney County, Oregon. The Central Oregon Railroad constructed by Mr. J. J. Hill, the Empire builder, to tap the fertile valleys of Oregon, has its terminus 150 miles away from this beautiful valley shown in the film. Homesteaders trailing in with old fashioned prairie schooners and taking up their homesteads are shown as are many



Scene from Essanay's "Rescuing Dave."

views of the great waterway of Harney County, the Irrigation Canal which took 15 years to build and will make it possible for 20,000 families to live here and get rich.

Of Interest to the Trade

The House of Gaumont

At the recent Exposition of the Motion Picture Art, held in New York City, exhibitors from all over the country obtained a better insight into the industry with which they are connected than the majority of them had ever enjoyed before. This was, probably, especially true with respect to the Gaumont Company and its many plants scattered throughout various portions of the world, for a neat little eight-page booklet was distributed at the Exposition in which views of the huge plant at Paris, France, both interiors and exteriors, as well as the factory at Flushing, New York, appeared, together with a brief resume of the accomplishments of the House of Gaumont since its very inception.

The matter in this little booklet made it plain that Leon Gaumont has been engaged in the production of motion picture film in Paris for more than twenty years and that the well known Societe des Etablissements Gaumont in that city has grown in that period from one small building, until today it covers four city blocks and employs more than two thousand people. This Parisian plant is only one of the five large factories owned by the same company, three of which are located in Europe, one in Flushing, New York, and the fifth in Australia.

The house of Gaumont lays claim to having introduced the first motion picture projecting machine ever exhibited in America, as well as the first talking pictures and the first feature films. More recently Leon Gau-

mont exhibited in New York the first of a series of three-color animated color pictures, and more of these films, it is expected, will shortly be shown in American theaters.

Each week the Gaumont firm releases four regular

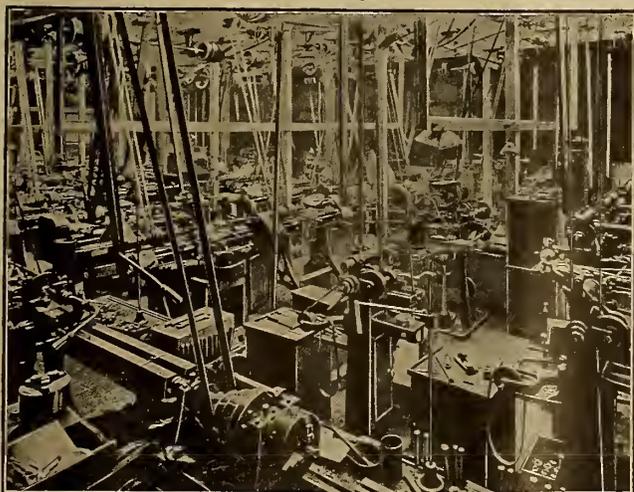


View of the Gaumont Plant in Paris, France.

subjects in America, two of these, those of Tuesday and Thursday release dates, are similar to other standard releases, while the Wednesday release is a topical or current events film, known as the Gaumont Weekly. It is produced in connection with the Gaumont Graphic of London and the Gaumont Actualities of Paris. These three film publications have effected a plan of exchange of negative which enables each of the releases to keep strictly abreast of the times. Several, of what in newspaper parlance would be known as "scoops," stand to the credit of these Gaumont topicals.

The Saturday Gaumont release is an educational film devoted to scientific or industrial subjects. The famous French manufacturer has long made a specialty of microscopic work in connection with motography and has produced many thousands of feet of film covering the most minute animal and organic life. These and other unusual ideas are seen in the Gaumont educationals.

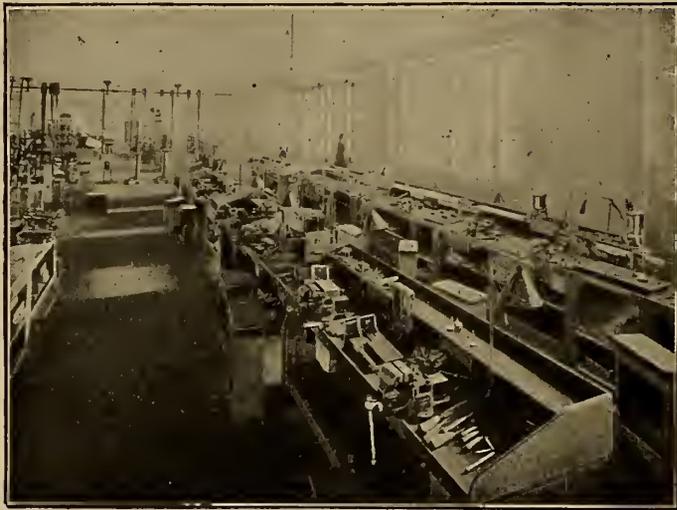
The features of the Gaumont company were first produced over five years ago as a series of biblical stories running from three to five reels in length, but, with the growing demand on the part of the public for dramatic films of more than one thousand feet in length, the Gaumont producers began to release not only subjects of a thrilling and sensational character which occupy from three to four reels, but even went further and originated the continued story type of film. Such a series was based on the adventures of "The White Glove Band," who were members of a criminal fraternity much sought by the police. Each subject of the series was complete in two or more reels, but other subjects gave further adventures of the same characters introduced in former



Projecting Machine Shop.

pictures, thus keeping up the interest of the public over a long period of time.

Within the past few weeks a new and similar series of films has been announced, this series being based on



Mounting Room in Gaumont Plant.

the contest of wits between a criminal known as "Fantomas" and a famous Parisian detective. The first picture of the series is called "Fantomas Under the Shadow of the Guillotine."

Explosion Seriously Injures Ryno Director

Jack Noble, he who put the "no" in Ryno, met with a serious accident on July 25 while directing the taking of a picture that called for 400 people. Mr. Noble had lighted a fuse which was scheduled to blow up a block house, twenty minutes later. But the wind drove the spark along the fuse quicker than had been anticipated and when the explosion occurred Mr. Noble



Scene from "Mona." Nestor.

was standing near the barrel of gun-powder directing the final details of the setting. Roscoe his assistant and Williams, the photographer, were but a short distance from him and the three men were shot into the air. Mr. Noble's clothes were afire when he came down and be-

fore the fire could be extinguished, he was badly burned. Roscoe and Williams were burned also but their injuries were much slighter; they were taken to their homes in City Island but an ambulance took Mr. Noble seven miles to Fordham hospital, where his condition was pronounced serious.

In Defense of Features

The following offhand statement regarding multiple reel productions recently made its way into print: "A great influx of cheap, flashy features is sure to be one of the developments of the motion picture entertainment this fall when the price for features, as we now know them, will slump with the production of great feature masterpieces which are to be an incident of the 1913-1914 theatrical season."

A. Warner, president of Warner's Feature Film Company takes exception to this statement and writes



Scene from "The Death Stone of India," Bison.

MOTOGRAPHY as follows in defense of the three reel pictures:

This is a remarkably broad statement, and one that the trend of events scarcely justifies. When the first feature films appeared on the market a few years ago, they did not meet with a favorable reception, for the very good reason that exhibitors had not been educated up to that appreciation of feature productions which they now hold. Consequently, prices obtained for them were nothing extraordinary. Practically every feature offered to exhibitors a year and a half ago was from the European market, and this condition existed until Warner's Feature Film Company began to supply the growing demand with American made films in three reels. The excellent reputation of Warner's Features can be traced directly to the high standard of excellence which they have attained through the lavish expenditure of money, and the infinite care with which the scenarios have been selected.

There is certainly no good reason why producers of Warner's Features or of any other brand for that matter, should begin to cheapen their output simply because a number of theatrical stars have been engaged to portray their famous stage characters on the screen. On the contrary, it would seem reasonable to suppose that from this time on the three-reel features will be more elaborately staged than ever, owing to the increased competition. And, furthermore, it takes genuine ability to portray emotions and roles upon the screen. Some miserable failures in film productions have been recorded in the past by theatrical producers who believed that all that was necessary to make pictures was to have a star.

It remains to be seen whether the film productions of the 1913-1914 theatrical season will be classed as masterpieces. Whatever the critic who wrote his frank opinion of feature productions had in mind, his opinion certainly cannot be extended so as to include such producers as Warner's Feature Film Company and the others who have earned the right to speak of their three-reel pictures as features.

Industrial Film Popular

Charles D. Heller, advertising manager for Marshall Field & Company, wholesale, recently returned from a six weeks' trip through Iowa, Missouri, Arkansas, Oklahoma, Nebraska and Kansas. During this trip, Mr. Heller gave eighteen exhibitions of the moving pictures which were produced by the Essanay Film Manufacturing Company under the personal direction of Mr. Charles F. Stark, manager commercial department, about a year ago, to show different processes of manufacture of tex-



Scene from "The Doctor's Dilemma." Reliance release of Aug. 4.

tile products owned and controlled by Field & Company. These pictures were made primarily for the instruction of Marshall Field & Company's employes, but they have since come into wider use and have been exhibited in different parts of the country under the auspices of local retailers who have been anxious to give their salespeople and townfolk the opportunity of seeing this unique exhibit.

Mr. Heller's itinerary includes six towns in Iowa (Osage, St. Ausgar, Cedar Falls, Hampton, New London and Wapello); Brookfield, Mo.; Oklahoma City, Okla.; Little Rock, Fordyce and El Dora in Arkansas; Hutchinson and Harrington in Kansas; Beatrice, Holdrege, Seward and Wayne in Nebraska.

At Oklahoma City, the moving picture exhibit was held in conjunction with a convention of Marshall Field & Company's traveling men, which occupied the entire tenth floor of the Skirvin Hotel. The moving picture show was held in the banquet hall, and was attended by a large number of merchants and their employes. At Hutchinson, Kansas, the exhibit was given in the big convention hall, and an audience of 4,000 people greeted Mr. Heller.

Mr. Heller is very enthusiastic over the success of the trip. "We have demonstrated that this moving picture entertainment is a splendid thing for the merchant," he said. "It raises him to the rank of an educator and shows the people of his community that he is a man of broad outlook and must keep in touch with the leading markets and manufacturing centers in order to serve the best interests of his trade. The exhibition is educational in the highest degree, and the advertising feature is kept in the background, and is not in the least obtrusive. The entertainment takes up nearly two hours' time, as there are over 6,000 feet of film to be run through the machine. The exhibits were well attended and at practically every entertainment we turned people away."

Mr. Heller is being flooded with requests for the exhibit from schools, advertising and commercial clubs, and merchants. In the near future, the exhibit will be sent to the dozen or more public schools in the North Shore suburbs.

George Kleine To Use Broadway Stars

Theatrical and motion picture circles in the east have been much interested in the report that George Klein contemplates using certain famous Broadway stars in his multiple reel importations. This information has give rise to erroneous reports of Mr. Kleine again entering the manufacturing business. Mr. Kleine has no intention of erecting studios and releasing pictures in the usual way, but does expect to take American stage favorites to France and Italy to play leads in his big film creations. Announcement of his definite plans will be made in the near future.

Mutual Offices Moved

The Mutual Film Corporation, now located at 60 Wall street, New York City, is about to move its general offices to the fourteenth floor of the Masonic Temple building, Twenty-third street and Sixth avenue. It will also have space on the ground floor for the purchasing agent, J. N. Naulty, formerly of the General Film Company, and later of the Kinetograph Company, who has been appointed purchasing agent for the Mutual. Among other things, the Mutual will have a handsome exhibition room in its new quarters, and the Empire Exchange will be located there.

Magie Goes To Universal

George A. Magie, until recently sales manager for Pilot films, has been selected to fill the newly created position of "special representative to the exchange exhibiting interests" with the Universal Film Manufacturing Company of 1600 Broadway. In this position Mr. Magie will travel, visiting exchange men and explaining to them different phases of the motion picture business, boosting the Universal programme.

"William Tell" In Kinemacolor

The sober citizens of Interlaken, in the Bernese Alps, were startled recently by the appearance in their midst of two brakeloads of wild-looking men, attired in picturesque mediaeval costumes and armed with battle



Scene from Edison's "The Coast Guard's Sister," Filmed in England.

axes and clubs of fearsome aspect. It was not, however, an invasion by some mountain tribe, emerging from its remote stronghold after centuries of seclusion; it was only the ubiquitous Kinemacolor man at work. The Kinemacolor Company arranged to make a permanent record of the unique pastoral play of "William Tell" produced by the Interlakeners, and the work had been carried out by representatives of the firm under the expert direction of Mr. J. de Frenes, F. R. G. S. Several of the scenes were cinematographed on the wonderful pastoral stage itself, but for others the company had to be transported to "fresh woods and pastures new." This was the case in the Rutli scene, for which a beautiful natural setting was found high up in Rugen Park.

"The Sleeping Beauty"

A rather odd and unusual little story forms the theme for the first release of Venus Features, entitled "The Sleeping Beauty." Director Matthews has chosen for this first production a fairy story laid in a mythical kingdom. The king and queen are celebrating the birth of a beautiful baby daughter—so beautiful in fact that her parents have named her Beauty. Heralds are sent to all parts of the kingdom to announce the christening of the baby girl and when the great day arrives all those who have been invited come forward with their gifts. An old witch, who had been neglected when the invitations were given, seeks revenge by declaring that when the baby becomes sixteen years of age she will prick her finger with a needle and die. Fairy Sunbeam asserts, however, that the needle prick will only cause the princess to sleep for a hundred years. Though the greatest care is taken to protect the little princess on her sixteenth birthday, the witch produces a magic spindle and on the needle of this the princess pricks her finger and, straightway, falls asleep. A hundred years pass and then a prince from a neighboring kingdom appears, discovers the beautiful princess asleep, and kisses her. At the touch of his lips she awakens and then the two are married and live happily ever afterwards.

The cast is as follows:

Beauty	Elsie Albert
The King	Gordon Sackville
The Queen	Margaret Mattox
The Prince	Allan Forrest
The Witch	Margaret Wells
King's Counselor	Charles Manley
Fairy Sunbeam	Baby Early
Herald	Charles Bertram
Jester	Joe Burke

Features Only For Ramo

Announcement is made that in the future Ramo will release multiple reel features exclusively. This change in policy is said to have been decided upon at the suggestion of C. Lang Cobb, Jr., Ramo's manager of sales and publicity, as a result of the increasing demand for feature subjects. The first production is now under way and will be rapidly followed by other and still more thrilling subjects.

Eastman to Enter Field

The Eastman Kodak Company is said to have purchased the American rights of the color photography process invented and owned by The Gaumont Company of Paris. The process is the result of several years' experimentation. The Gaumont pictures are made by three separate exposures, the negatives of which are combined in such a way as to make a picture in natural colors.

Florence Lawrence Returns

Harry Salter, director, and Florence Lawrence, popular leading woman, who have been absent from pictures since last fall, to the sincere regret of many followers of the screen drama, have been engaged by the Universal Company to take the foremost part in the production of the Victor brand of pictures. It is a strong combination, which may be relied upon to produce excellent results.

Illinois Withdrawal Endorsed

At the regular meeting of the Chicago branch of the International Motion Picture Association, held in Royal League Hall of the Masonic Temple on Monday, July 21, the reports of the delegates to the recent national convention of the Motion Picture Exhibitors' League of America were heard and the action of the Illinois delegation in withdrawing from the League, to assist in forming the new association, was unanimously endorsed.



Scene from "The Death Stone of India," Bison.

The meeting was one of the best attended that has occurred in some time and all members were highly enthusiastic. When announcement was made of the fact that the International Association had passed a resolution limiting the program of theaters charging an admission of but five cents, to three reels, the assembled members broke into cheers, for this was one of the chief planks which the Chicago delegation wished to see adopted at the national convention, and all delegates were instructed to work for the limitation of shows to three reels.

Edison's version of the "Pied Piper of Hamelin," shortly to be announced, is one of the biggest spectacles that has been produced. For this film a village was actually constructed and four hundred people were used. Herbert Prior, as the piper, does a perfect bit of character work.

Change in Majestic System

This week a change is made in the New Majestic scenario system. Under the old plan, some scenarios were purchased by a New Majestic reader in the business offices at New Rochelle, and others by the directors at the Brooklyn Heights studio, Los Angeles. This week Mr. Philip Lonergan, former assistant editor of the Thanhouser Company, arrives at Los Angeles to become sole scenario editor for New Majestic and either write or purchase all their scripts. Producing Manager Hite decided that it would be better to put the scenario work under one responsible head, located right at the center of production. A miniature theater has been added to the New Majestic studios at Brooklyn Heights. Howard Davies, who created the "Fatty" series of films, has joined the acting forces.

Get Feature Assignments

There was much joy at the Thanhouser studio recently when President Hite announced an extra lot of new features and assigned the "leads" for some of them. Two of the multiple reels were for Maud Fealy, "Little Dorrit" and "Moths."

Flo La Badie was assigned to "The Ward of the King," an historical drama.

So was James Cruze.

William Russell was named for "The Missing Witness," an extra-reel, extra-thrill drama. It's about an important witness who shows up at the eleventh-and-a-half hour.

Then the leading players who didn't get feature-subject assignments were told they'd be remembered quicker than they thought. For Mr. Hite is such a nice boss. He'd never slight nobody.

Feist to Tour Southwest

Felix Feist, author of "If Time Was Money, I'd Be a Millionaire," and many other popular songs, who has since devoted his talents and enthusiasm to exploiting Kinemacolor, will make an extended tour through the southwest in the interests of the natural color motion pictures. The recent motion picture exposition resulted in so many applications for Kinemacolor service from that section of the country that it became necessary to establish a new distributing station for prompt film service. Mr. Feist will open an office in Kansas City, and thence tour Missouri, Kansas, Nebraska, Colorado, Oklahoma, Arkansas and Texas, inspecting theaters and installing Kinemacolor service in those states.

Miss La Badie Loses Limp

Flo La Badie, of the Thanhouser players, is getting around again without limping. The limp was caused through an accident she sustained to her knee at the Motion Picture Exposition. On Wednesday night of the show a Thanhouser reception was held in the Mutual booth and Miss La Badie took her stand in the left hand corner to aid in the distribution of the canes and fans that were the souvenirs of the evening. The crowds became so thick and vigorous that the fire authorities



"The Toils of Deception," Selig release of Aug. 15.



"The Man In the Street," Selig release of Aug. 28.

at the Exposition had to order the souvenir distribution stopped and the aisle cleared. Before the order could be carried out, however, the mob broke the rail in front of the booth and it fell on her, causing a few bruises and the limp. It is now Miss La Badie's idea that the film actress is in danger at ordinary expositions even as she is in moving picture rescue scenes.

Prison Labor Story for Reliance

J. V. Ritchey has succeeded in interesting another well-known author in writing dramas especially for picture production. On August 9, the Reliance Company will present in two reels a drama entitled "The Fight for Right," from the pen of James Oppenheim. The story deals with an interesting phase of the prison labor problem and demanded considerable careful preparation before it could be staged. Several authorities on prison labor had read the scenario and given valuable suggestions before Director Oscar C. Apfel was satisfied to proceed with the production. The result of Director Apfel's labors is a feature which bids fair to rival "Half a Chance," the recent Reliance drama by Frederick Isham.

Increasing Capitalization

The Commercial Motion Pictures Company, of 102 West One Hundred and First street, New York City, is increasing its capitalization to \$100,000, owing to the natural growth of its business. A limited amount of the new stock is open for subscription we are advised by Edward M. Roskam, president of the company.

Edison Two-Reel Every Friday

The Edison Company announces, that beginning Friday, August 22, there will be a two-reel Edison release every Friday in place of the present single reel. The first of these multiple reel releases is "The Gold Bag," a detective story by Carolyn Wells.

We have the assurance of the Edison Company that their high standard of quality will be maintained and that these multiple reels will be something of a distinctly high class character.

Kirkwood to Biograph

James Kirkwood, who as director of Victor productions, has turned out some of the best pictures released by the Universal Company, has been engaged by the Biograph Company. Accompanying Mr. Kirkwood from the Victor to the Biograph Company is Gertrude Robinson, the accomplished actress, who has been featured in Victor films.

The following notice has been posted at the "Flying A" studio, which nearly tells its own story: "All of the bolos and spears used in 'For the Flag' are poisoned, so be careful how you handle them."

"For the Flag" is a two-reel play written by Director Lorimer Johnston. The bolos and spears are the property of Commodore James H. Bull and have seen actual warfare in the islands. They will be used in a battle between American soldiers and Filipinos, and many people are being used. Special costumes have been secured.

Brevities of the Business

PERSONAL NOTES.

E. R. PEARSON is the busy manager of the General Film Company's branch at Omaha, Nebraska, and to see him today one would never imagine that he hadn't been in the film game all his life. Born and raised in Nebraska, where his father still owns and operates one of the best equipped farms in the state, E. R. spent his boyhood days attending school and college. At 17 he went to work for L. A. Kinney & Company, of Hastings, Neb., as a bookkeeper. He was successively floorman, credit man, sales manager and traveling solicitor for this firm and was afterwards employed by the Cudahy Packing Company of Omaha, the Simmons Hardware Company of St. Louis, the U. P. Railroad Company, and H. P. Law and J. Granger & Company, of Lincoln, Neb. For more than a year he was manager of a stock and bond and grain brokerage office, and then struck out for himself with a patented method of paper manufacture. This new line, while a failure financially, added a great deal to Mr. Pearson's experience and he has never regretted the attempt. In 1911 E. R. induced Miss Emma Braasch of Norfolk, Neb., to change her name to Pearson and soon thereafter entered the employ of the General Film Company as a solicitor. His perseverance was rewarded and in June of 1912 he was made manager of the Omaha office. He is a member of the M. W. A., the Commercial Club of Omaha, and the Ak-Sar-Ben. Twenty-nine years of age and a hustler in every sense of the word, there seems every reason to expect that Mr. Pearson will rise much higher in the picture field as the years roll by.



A. J. Xydias of Houston, Texas, has purchased the rights on "The Shadow of Evil" for Texas and southern Oklahoma. A. A. Weiland of the Weiland Feature Film Co. of Pittsburgh, Pa., and J. Singer of the Attractive Feature Film Co. of Philadelphia, Pa., announce that they are now obtaining bookings on "Branded for Life." Murray F. Beier of the Emby Feature Film Co. of New York City is now booking "Branded for Life," as is also W. E. Greene of Boston, Mass.; the Golden Gate Film Exchange, San Francisco, Cal.; Northwestern Feature Film Co., Portland, Ore., and the M. & F. Feature Film Co., Chicago, Ill. Thomas W. Evans is manager of production at the big Venus studios in Hollywood, Cal. With old and tried producers like H. C. Matthews and J. Farrell MacDonald, and the profound film knowledge of Messrs. Evans and Simone, there is every reason to predict success for Venus Features.

Jacques Jaccard of the American Company, Director Johnston's assistant, has assumed the part played by Atholburt Bull, who was injured in "For the Flag." By the application of putty so good an impersonation was effected that the change will not be apparent on the screen, although a number of scenes are still to be made.

Flo La Badie of the Thanhauser forces is a great favorite with Los Angeles audiences and when the film "Tannhauser" was given at the Garrick in that city her appearance from the introductory curtain was the signal for a round of applause. She is another person who possesses the gift of personality. The film was made in Los Angeles under Lucius J. Henderson.

The stork visited the home of Mr. and Mrs. R. R. Nehls on Tuesday morning, July 16, and left a little daughter. Mr. Nehls, who is sales manager of the American Film Manufacturing Company, is passing the cigars and accepting congratulations.

Director J. Farrell Macdonald of the Evans forces has just finished "Jephtha's Daughter," and a magnificent photoplay it is, too. Mr. Macdonald is now going to put on a series of two and three-reel powerful modern plays, mostly from well known authors. Constance Crawley, Arthur Maude, Joe Harris, William Dale, William Abbott and Edith Bostwick all contributed to some fine acting in "Jephtha's Daughter." This is the last of a notable series of classical plays turned out by Mr. Macdonald.

Charles Simone, general manager of the Centaur Film Company of New Jersey, is at the helm of the advertising and sales

departments of the Venus Features and holds forth on the tenth floor of the Candler building, 220 West Forty-second street, New York, where the orders from state rights buyers are already pouring in.

James Oppenheim has written a scenario for the Reliance Company which is being released as a two-reel feature on August 9, under the title of "The Fight for Right." Rosemary Theby and Irving Cummings are starred jointly in this drama, which deals with the labor union's side of the prison labor controversy and prison reform. Oscar C. Apfel is responsible for the staging of this timely story.

C. L. Chester, who produced remarkable scenic films in South America for the Edison Company about two years ago, has been re-engaged by that company to make an extensive trip through the Northwest. Mr. Chester will travel through the beautiful Great Lakes, taking some interesting views of the famous "Soo" canal at Sault Ste. Marie, on his way to Duluth, where the greatest iron ore docks in the world are located. From there he goes to the Glacier National Park, where he will be accompanied by twelve Indians in native costume, who will lend realism to his pictures of this wild region. Mr. Chester will then swing out to the Coast, filming various scenes and spots of national fame.

Edgena de Lespine is indulging a fad which is rather out of the ordinary. She is raising fancy ducks at her summer home on Long Island and can talk about breeds of ducks little thought of by the faithful followers of the canvasback.

Norma Phillips and Irene Hunt are newly added Reliance players. Miss Phillips is seen to advantage in "Below the Dead Line," while Miss Hunt appears in the leading role of "Kentucky Foes."

Leonard W. McChesney, formerly advertising manager of the General Film Company, is now associated with Thomas A. Edison, Inc., as manager of sales of the kinetoscope department, succeeding John Pelzer, resigned.

George Siegmann had a peculiar accident during the making of the Reliance film, "The Smugglers' Sister," recently. Edgar Lewis was having considerable difficulty getting a flash of a dog chasing a cat into a barn. George volunteered to hold the cat, which turned on him as soon as he let go of it, and did considerable damage before he could shake it off.

Walter Edwin is now in Maine with a strong company of Edison players, among whom are Mary Fuller, Bliss Milford, Elsie MacLeod, Augustus Phillips, Frank McGlynn, Richard Neill, John Sturgeon and Harry Beaumont. Mr. Edwin plans to do a big sea coast story, several tales of the North Woods, a "Mary" picture, and other interesting films. The party will be absent from the studio for six or eight weeks.

Robert Brower was one of the most conspicuous absentees from the Edison booth at the moving picture exposition. Mr. Brower had just spent three days fishing at Barnegat and had been so badly sunburned that his lower lip was swelled as if from poisoning. The actor remarked that he had not dared to go to the exposition for fear of being arrested for blocking the aisles.

Fred Mace of the Majestic in Los Angeles persuaded the officials of a sulky meeting to allow him to start in a comedy rig with a big white horse, in one of their races. He so arranged matters that at the finish he appeared some 300 yards ahead of the real competitors—winning easily with a "skate." Close to the finish he got down and took a rickety wheel off and pushed the rig over the line. The officials and the audience enjoyed the fooling immensely.

Miss Winnifred Greenwood, the popular leading woman who has, until recently, been appearing in the releases of a licensed manufacturer, will shortly begin her duties as leading woman of the second company of the American Film Manufacturing Company, whose studio is located at Santa Barbara, Cal.

ROLL OF STATES.

ILLINOIS.

Dee Robinson of Peoria has returned from Kansas City where he has been in consultation with the Kansas City Scene Company over the scenery for the new Hippodrome theater. Mr. Robinson announces that work on the new Duchess picture theater next to the Masonic Temple on Adams street will begin within a few days. It will be exclusively a picture house of a thousand seating capacity, and one of the coolest, most elaborately adorned and safest theaters in the country.

M. & F. Feature Film Corporation, Chicago; \$20,000; deal in all kinds of moving picture films; Samuel J. Schaeffer, A. F. W. Siebel, H. B. Fitzpatrick.

Raymond Colver has leased a theater at Pleasant Plains, Ill., and will run moving pictures as the main attraction for his play house. He will conduct two shows each week, Friday and Saturday. Pleasant Plains is in Sanagmon county, about fifteen miles northwest of Springfield. He left Monday morning to get the house in shape for the opening show on Friday night.

The Garden City Theater Company of Peoria was incorporated on Thursday with a capital of ten thousand dollars, which means that the city is to have another motion picture theater. The new company, which is composed of prominent theatrical men is already planning its first theater, to be built at the corner of Garden and Tyng streets. Reeves & Baillie are drawing the plans for the same and work is to be started and rushed to completion as soon as possible.

The Drexel theater of Joliet has opened up for business. W. F. Clarke is manager.

Chicago, Ill.; \$9,000; 13403 Ontario street; architect, F. W. Fischer, 9154 Commercial avenue; owner, John Howhy, 13401 Ontario avenue; taking bids.

Park Manor Theater Company, Chicago, \$2,500; lease, own and control theaters; Joseph Keefer, A. J. Krug, Harry A. Boisat.

INDIANA.

S. A. Hastings, architect, has plans in progress for the erection of a moving picture theater for the Atlas Amusement Company at College avenue and Nineteenth street, Indianapolis.

The Gem theater at Murray will open for business at once. Manager R. S. Lower.

IOWA.

E. A. Bergman and company have sold their picture show at Dubuque to Mr. Peack of Belle Plaine, Ia.

According to advices at the Des Moines city hall, more than \$100,000 will be invested in new moving picture houses within the next two months. Two new houses are under construction and two more are proposed. O. P. Herrick is preparing a theater in Highland Park and J. Miloslawsky is investing \$25,000 in remodeling 607-9 Locust street, where the Palace theater will be established. C. Christy says he is negotiating for the lease of two prominent downtown properties where moving pictures will be located. At least \$100,000 will be invested in remodeling the buildings and in theater furnishings, it is said.

Effie M. David, who has owned and successfully conducted the Lyric theater at Albia for several months, has sold the business to Kelley Bros., one of whom lives at Des Moines and the other at Cheyenne, Wyo. The new owners have taken possession. Hi Happy Hibbard has charge of the theater this week and may continue to look after the local business for the Messrs. Kelley in the future.

Elmer Burrows has rented the Carr brick block in Milton and will open up a first-class moving picture theater the first of September. He has also rented the lots just south and will build an airdome for use in hot weather. The house will be re-arranged, opera chairs installed and when completed Mr. Burrows will have a modern outfit.

E. W. Livingston of Wayland, has purchased the Alamo theater of Burlington of J. F. Swain and will take possession August 1. He formerly owned the picture theater at Wayland and has had a good deal of experience in the business.

W. A. Matlack has leased the opera house at New Hampton for the coming season and expects to book a line of first class plays. He will continue to manage the Idle Hour, using it for pictures and the opera house for the drama.

The New Royal airdome at Bentonville, Leister & Blake, owners, has opened up for business.

C. C. Frie, formerly of Ida Grove, has sold out his moving picture show at Eldora and has gone to Brookings, S. D., to locate. He is erecting a new building for a show at Brookings and will have a fine little theater.

The building occupied by the Dreamland moving picture theater at Storey City has been moved into the lot back of the hotel. This is only a temporary location for Dreamland, as Iver Egenes will conduct his moving picture show in the new opera house to be built this summer, he having leased the building for a year.

To J. A. and O. A. Yonker have been given the contract for reconstructing the Parlor theater at Shenandoah.

The Idle Hour theater at Bloomfield, a motion picture theater, was destroyed by fire with a loss of \$3,000. H. J. Newell, manager, H. A. Wishard, owner.

Ralph Hayes has established a moving picture show at Lovilia.

A big Eastern motion picture company has had a representative in Webster City looking over the old Crooked Creek railroad with a view to leasing it for a series of railroad "thrillers" to be staged this summer. The Crooked Creek line is seventeen miles long and is used as a coal road between Webster City and Lehigh. It runs through rugged and picturesque country, and is said to be ideal for motion picture work. The film representative sent here went over the line, and the matter of getting a satisfactory lease has been taken up. The Crooked Creek is now the property of the same company that owns the Fort Dodge, Des Moines & Southern.

KANSAS.

"The motion picture theaters in Parsons comply fully with the fire ordinances and sanitary requirements," said Fire Chief Buel on completion of an inspection of all the picture shows in the city. He gave them a "clean bill of health."

The Globe picture show house at Atchison, formerly the Electric, has quit business. Will Goode bought it from Ward Chatburn.

Wichita motion picture men, with others in the state, have declared for a better grade of motion pictures as the result of a meeting of Kansas picture show owners in Topeka. They have agreed to study public demand for pictures and to endeavor to give what the public desires in good films. E. G. Olson and F. L. Wright of Wichita and Chris Wagner of Newton represented this section at the conference.

KENTUCKY.

The New Hippodrome Company, 317 S. Broadway, Lexington, has plans by H. W. St. Clair, Charleston, W. Va., to remodel buildings for theater.

LOUISIANA.

The New Tudor theater at New Orleans is the very latest and probably most handsomely finished picture playhouse in the south, embracing all of the features of a modern, up-to-date and high-class theater. To make it such the Pearce management spent considerable in excess of original plans.

A new picture house will be erected on Madison avenue, Baltimore. The auditorium will have a seating capacity of 750 persons. A number of local capitalists, operating as the Metropolitan Amusement Company, Samuel Want, attorney, are behind the project. They plan the construction of a chain of similar establishments in this and other cities.

MASSACHUSETTS.

Picture Theater Corporation, Boston, \$30,000; Frank L. Jones, Henry H. Gooding, Sarah Vander-Woude.

MICHIGAN.

Fred J. Durkee, owner of the Rex theater, of Saginaw, has completed arrangements for the Rex theater airdome which is now being constructed on Washington avenue, just north of the Auditorium. Four reels of moving pictures of Rex standard, illustrated songs and good music will feature the entertainment. Opera seats will be installed as at the Rex theater. Mr. Durkee has wires in for a feature New York act to open the bill.

The Orpheum theater of Muskegon, the front of which has just been improved and the interior refinished so that it makes an ideal motion picture house, was opened as a film theater last week, a big feature bill of five reels being shown. It is the plan of the owner, Joseph A. Richter, to show at the Orpheum only special feature films. Although it is a ten cent house, he has made a special arrangement whereby those purchasing a ticket at the Lyric for five cents secure a coupon which entitles them to a ticket for the Orpheum upon the payment of another nickel. Thus a patron may see the films of both houses for ten cents.

A new theater is to be erected on corner of Washington boulevard and Grand River avenue, Detroit. Parties unknown.

The Garden Theater Company of Battle Creek has filed articles of incorporation. Lipp & Cross, stockholders. This company will open up one of the finest motion picture houses in this part of the state.

The Acadia is the name of the new moving picture theater which will be opened upon the South Side at the corner of Washington and Portage streets, Kalamazoo, by Lynn Barber. It will seat 280.

Prospects are that Petoskey's new theater, the Temple, which is to be constructed by Mr. and Mrs. Walter Chrysler, will be completed July 15. The work will be rushed in order that the house may be in readiness for the summer season. Norman Feldman, the present manager of the Majestic theater, will be in control of the new house.

The Lynch Theater Company will erect a new motion picture theater on Chene and Catherine streets, Detroit.

The Lyric theater on Main street, Ishpeming, was sold to Chas. E. Skiff.

Leach & Taylor, proprietors of a moving picture theater at

Perry, have notified the state fire marshal's department that they will close their theater as they are unable to comply with a ruling of the department that all chairs must be fastened to the floor.

It appears that two or three nights each week the hall is used for moving picture exhibitions, while on other occasions it is utilized as a dance hall. Rather than close the dances the moving pictures have been discontinued by the proprietors.

The fire marshal's department has asked the attorney general for an opinion as to whether it will be possible to require carnival companies and other tent shows operating moving picture machines, to provide stationary chairs. If the attorney general rules that chairs must be fastened, tent shows where moving pictures are displayed, will have to comply or cease operations in Michigan. The fire marshal contends that many accidents in moving picture theaters are due to the fact that the chairs are not securely fastened.

MISSISSIPPI.

John Livelar, Canton, opened bids June 2 to erect a moving picture theater. Plans by J. C. Landen, Jackson.

MONTANA.

The Bijou theater at Missoula remained dark for ten days. During this time the entire house was remodeled and made into a first-class picture house. Excavations were made at the rear of the theater so that it could be extended clear to the alley.

MISSOURI.

T. H. Taylor of Ridgeway has sold his moving picture outfit to Albert Stanley.

The Avenue theater, a new picture house at 1501 Frederick avenue, St. Joseph, was opened for its first performance last week. The theater has just been completed and has one of the best ventilating systems in the city. It has a seating capacity of 300, and the seats are so arranged that a good view is had from any one of them. There will be four changes of program each week—Monday, Wednesday, Friday and Sunday.

NEBRASKA.

An agitation is being made to close the moving picture theaters of Nebraska City on Sunday. Mayor Houston is in receipt of a number of letters asking for such action. The local papers are against the move, claiming that if such a move is started it will result in making the city a Puritanic town and close up everything, even the Eagles, Elks, and Sons of Herman buffets, which are allowed to be open on Sunday, besides the cigar, drug stores and other places, save those exempted by the state law. The city had a touch of this thing a number of years ago and it is said don't want the dose repeated.

A new moving picture theater is to be located at 1511 O street, Lincoln. The building is to be remodeled and enlarged. M. Polsky and N. H. Cinberg are the two men interested. The building cost about \$10,000 and the owner of the building will spend about \$5,000 to enlarge and remodel same.

NEW JERSEY.

Crowds flocked to the handsome new Colonial theater at Atlantic avenue, between New York and Kentucky avenues, Atlantic City, the afternoon of July 2, to attend the opening performance. Words of praise were heard on all sides for the up-to-date manner in which the new house is to be conducted and for its general appearance. Six capital pictures are shown each afternoon and evening. Chris S. Hand is the able general manager of the house and he has a competent staff of assistants.

NEW YORK.

The three-story motion-picture theater completed recently at 11 to 13 West One Hundred and Sixteenth street, New York, has been leased by the Uptown Realty Company. The lessee is said to operate a picture theater on One Hundred and Thirty-third street. He takes the show house for a long period at a rental of \$10,000 a year.

Simultaneously with the erection of a new town hall and club house at South Ozone Park, L. I., the David P. Leshy Realty Company has begun the erection of a vaudeville and motion-picture theater, to seat 300 persons. The structure will occupy a plot, 40x140, on the south side of Rockaway boulevard.

The Charles B. Case Company, to deal in moving-picture theater equipment, filed papers of incorporation at Syracuse with the county clerk. It is incorporated for \$5,000. The directors are: M. H. Case, Frank K. Robinson and Frederick A. Brown.

The Columbia theater, Newark's oldest show house, has been leased by Louis Schlesinger to Alexander R. Boyd, a theatrical man of Philadelphia, Toronto, Buffalo and St. Louis. The theater is to be used for moving pictures by Mr. Boyd, who has taken the place for twenty years at a rental of \$12,000 a year.

On the east side of Park row, 65.6 feet north of Ann street, New York, is to be erected a one-story moving-picture theater to be known as the "Nassau Theater." It will have a frontage

on Park row of 20.2 feet and will run irregular to Ann street, where will be located exits. The seating capacity will be 273. The facade will be of brick, with terra cotta trimmings. Joseph Anker is the owner. Lewis Leining, Jr., the architect, has estimated the cost at \$10,000.

Contracts are to be given out for a one-story brick moving-picture theater to be erected at 182 and 184 Belmont avenue, Newark, for Joseph Stern. Hyman Rosensohn is the architect of the project, which will cover a plot 42x100 feet. The roofing will be reinforced concrete and steel. There will be a seating capacity of about 650. About \$12,000 will be expended on the building.

Endicott will have a new motion-picture playhouse, located in Washington avenue on a site recently purchased by J. J. Fenderson, who announces that he will expend about \$10,000 to construct the new theater. Plans for the building are being prepared by H. M. Underwood and George E. Tupper.

Plans have been filed for installing an open air moving-picture show at Nos. 250 and 252 West Twenty-third street, New York, running through to Twenty-second street, to seat 1,385 people and cost \$1,000. Nicholas Abel is the owner and Max Muller the architect.

Plans have been filed for using the ball ground in the north side of One Hundred and Forty-ninth street, east of Eighth avenue, New York, for moving pictures. The Elena Realty Company is the lessee and William Vincent Astor the owner.

The First Methodist church building at Dunkirk will be torn down to make room for a moving picture theater building.

The Westman Realty Company has sold for the L. D. Huntington estate to the Thanhauser Film Corporation a plot 100x250x100, on Main and Evans street and Huntington place, New Rochelle, N. Y. The property was held at \$20,000. The same company owns the property on the opposite side of Evans street. On the property just purchased the film company will erect a studio building.

The Independent Film Service Company of New York has increased its capital from \$10,000 to \$1,000,000.

Middleton-Garrison Feature Film Company, Inc., Pelham Manor, moving pictures, \$50,000; Arthur W. Middleton, G. Blake Garrison, Walter A. Smith, 80 Broadway, New York city.

One of the largest open air motion picture theaters will be opened Saturday in Mortimer street, Rochester, back of the Masonic Temple. The manager will be Dr. George P. French of 19 Clifton street.

The Stratton theater of Middleton will be remodeled at once. D. H. Canfield is the architect and Giles-Giles Company have the contract.

NORTH DAKOTA.

The moving picture show at Fargo has been closed for the summer. When it is reopened it will be in a new building north of the present location.

NORTH CAROLINA.

The summer season of motion pictures at the Auditorium, Asheville, has opened and it is announced that special children's matinees will be given.

OHIO.

One hundred spectators in the Crescent moving picture theater, 317 W. Superior avenue, Cleveland, fled slowly from the building when fire was discovered in a cleaning and pressing establishment on the second floor one evening last week. The operator, Arthur Koch, leaned from his booth and saw the reflection of the flames through the window overhead. He informed the manager, William McFarlin, and the latter announced the building was burning.

Plans have just been completed under the direction of A. J. Smith, owner of Coad block at Sixth and Main streets, Toledo, for remodeling the block and installing a fine modern moving picture theater, second to none in that city. Specifications are being prepared and work will begin as soon as the lease expires on the corner store room now occupied by the Central Union Telephone Company as its East Side exchange. The lease expires August 1, but Mr. Smith has given a verbal extension of the time until September 1. The theater will have a capacity of between 600 and 700 seats. The cost of the improvement will be \$10,000. The theater will be 45x120 feet.

Independent Motion Picture Operators' Union of Kentucky No. 1, Louisville; incorporators, Fred Hurst, Walter Brinkman, John Riordan, William Klehm, Louis W. Denkle and A. Schmidt.

A new theater will be erected on Jefferson street, Dayton, by Harry and Charles Gross.

The Royal Photo and Film Company, Columbus, films for motion pictures, C. L. Dowerman, C. D. Jenkins, F. W. McCormick, Max Goldsmith, E. N. Allensworth; \$10,000.

The United Motion Picture Company, Cambridge, William Sheehan, Jr., and others; \$50,000.

The explosion of a celluloid film of motion pictures caused a panic at the Orpheum theater, Canton, one afternoon recently. Anthony E. Weber, 18 years old, and O. M. Stobley, the operators, were overcome by smoke and Weber was seriously burned. The smallness of the crowd in the theater at the time prevented loss of life in the panic. The damage was slight. An attendant with an extinguisher put the blaze out before the fire department arrived.

The John W. Long building on Main street, Salem, is being remodeled and fixed up for a moving-picture show. Mr. Devorin, manager, will expend about \$4,000 on same.

The Empress Amusement Company, which operates the Empress theater on Summit street, Toledo, and is now building a new theater in the West End, the Laurel, at Delaware and Detroit avenues, is to build still another house on Dorr street near the corner of Collingwood. It is to cost \$25,000, will have a frontage of 40 feet and a depth of 120, and have a seating capacity of 800. Only high-class motion pictures will be shown.

OKLAHOMA.

J. I. Ransom sold Thursday to D. A. White, of Hobart, the Cozy theater, one of the best moving picture shows in the southwest. Both men have lived in Hobart for two years.

PENNSYLVANIA.

Managers J. Fred Zimmerman, owner of the Liberty and Keystone theaters of Philadelphia, announced that these theaters will undergo changes during the summer. Mr. Zimmerman's new Fairmount theater, Twenty-sixth street and Girard avenue, will be opened in August and the Orpheum will be opened the last week in August.

Demolition of three dwellings at 2040-42-44 South Bouvier street, Philadelphia, was begun last week by M. A. Bruder to provide a site for a new downtown moving picture house. It will probably be completed early in the fall. The moving picture house at 1211 Market street, Philadelphia, is to be remodeled at an expense of \$3,500. A new lobby with marble decorations is a conspicuous part of the alteration. The contractor is H. C. Hodges.

William P. Huster has been awarded the contract for the moving picture theater to be erected on York road, below Luzerne street, Philadelphia, for S. Allinger. Cost \$30,000. Sauer & Hahn, architects.

T. W. Lamb is preparing plans for alterations to theater at Eighth and Vine streets, Philadelphia, for J. G. Jarmon.

James G. Doak & Company, Lam Building Company and Smith, Hardigan & Company are estimating on plans and specifications for remodeling 1334-36 Arch street, Philadelphia, into a moving picture theater for the Arch Street Amusement Company. William H. Hoffman, architect.

Architect H. H. Burrell, J. E. & A. L. Pennock, George & Borst and others are estimating on plans for alterations and additions to the Chestnut Street Opera House, Philadelphia. Bissell & Sinkler, architects.

Lam Building Company has been awarded the contract for the moving picture theater to be erected at Broad and Reed streets, Philadelphia, for Margolin and Block. Peuckert & Wunder, architects.

William H. Hoffman is preparing plans for a theater to be erected on Main and Carson streets, Marayunk, for J. S. Springer & Company.

Washington Motion Picture Company, Wilmington, Del., capital increase from \$200,000 to \$500,000.

Architect Stevens, of Philadelphia, submitted some plans to W. W. Fagley for the alterations to the New Lyric theater, Bloomsburg.

J. Rose & Son, contractors, will build for Freedman & Rose a one-story film theater at the northeast corner of Twenty-fifth street and Ridge avenue, Philadelphia. Capacity, 480 persons. The building will measure 73x75 feet; cost, \$12,000.

A contract has been let for the erection of a moving picture theater at the corner of Belgrade and Auburn streets, Philadelphia. J. Richard Jackson, contractor; James W. Owens, owner.

Alexander Rosenblum will erect a moving picture theater at 4028 Poplar street, Philadelphia. Cost, \$12,000.

John McKenna & Son have started work and are receiving bids for moving picture theater at Sixtieth street and Cedar avenue, Philadelphia. They are also estimating on a theater building at Sixteenth and Market streets. William Henry Hoffman, architect.

A. E. Westover is preparing plans and specifications for a film theater to seat 500 persons to be erected at Second and Noble streets, Philadelphia. The materials will be brick, bluestone, ornamental terra cotta and stucco.

A syndicate represented by David Moscs is having plans

prepared for moving picture theater to be built at Germantown and Susquehanna avenues, Philadelphia, at a cost of about \$100,000.

The Ontario Amusement Company; objects, to operate moving picture parlors and furnish amusement to the public; capital, \$20,000; incorporators, B. C. Hack, H. A. E. Darnell, W. S. Darnell.

The Mansion Realty Company has taken title to the site 3235-41 Ridge avenue, at the corner of Ridge avenue and Dakota street, Philadelphia, from Francis S. Brown, as the site for a moving-picture theater. The consideration was nominal, mortgage \$28,000. This lot measures 83.1 feet on Ridge avenue, 94 feet on Dakota street and 79 feet on Natrona street. George Hogg, contractor, will break ground for the film theater, which will cost \$20,000.

Peter Maguire is having plans prepared for a moving picture theater to be erected at 60th street and Cedar avenue, Philadelphia. Cost, \$12,000. The building is to be one story, brick, 75x110 feet, with a seating capacity of 975.

Pennsylvania Construction Company of Philadelphia is estimating on a building to be used as a moving picture theater at Ocean City, N. J. E. M. Henderson is the architect.

Plans have been filed for a one-story moving picture theater, 49 by 103 feet, which will be erected at Sixty-third street and Overbrook avenue, Philadelphia, for the Overbrook Amusement Company at a cost of \$12,000. The seating capacity will be 500.

J. Richard Jackson, builder, has taken out a permit for the erection of a moving-picture theater on the northwest corner of Fifty-fourth street and Baltimore avenue, Philadelphia. Size 123.2x101.9 feet, one story, for Forte & Smith.

W. K. Thorn, Coatesville, is estimating on plans for a moving-picture theater to be built at Parkesburg, Pa., for Moore & Harris, building to be two stories, 40 feet by 130 feet. Clyde S. Adams, architect.

Reading moving-picture theater proprietors have formed an association and elected Ben H. Zerr president and Julius C. Hansen secretary.

John McKenna & Sons are estimating on plans and specifications for a building to be used as a moving-picture theater, stores and apartment house combined, in Philadelphia, 78x90 feet, of brick, stone and concrete. Private plans.

F. Roe Searing has been awarded the contract for a moving-picture theater to be erected at 203 North Broad street, Philadelphia, for Goddard and Ringler, to cost \$10,000.

SOUTH CAROLINA.

The Grand theater at Columbia has been purchased from S. A. Lynch by H. B. Schultz of Atlanta. He has taken charge, and has installed Joseph Spiegleberg as manager.

SOUTH DAKOTA.

Dr. E. M. Valentine is building over the Danforth block at Yankton and will turn it into a modern moving picture theater.

TEXAS.

A deal involving the spot cash payment of \$10,000 was closed recently through J. A. Craven whereby Louis Santikos becomes the sole proprietor of the Ideal theater at Waco. Mr. Santikos is assurance for the fact that the Ideal motion picture theater will be renovated and remodeled throughout and rendered the most attractive amusement resort in the city.

Plans have been drawn for a handsome new theater which the Dalton brothers propose to erect at 1525 and 1527 Elm street, opposite Stone street, Dallas. The theater will be known as the Old Mill theater and will have a seating capacity of 1,600. The floor area will be 50x200 feet. The front of the new theater is to be of Dutch or Flemish architecture, with a lobby to correspond with marble floor and onyx wainscoting. The interior decorations will be on the Sullivanesque style and are to be very elaborate. Something new and novel in the way of a ventilating system is promised. The entire plant, it is estimated, will cost about \$125,000. It is hoped that the house will be ready to open about October 10. I. A. Walker is the architect.

Announcement is made of the organization of the Waco Hippodrome Company, capital \$70,000. A building will be erected on Austin near Eighth, which will be used for summer theater and for moving pictures. T. P. Finnegan of Dallas is president of the company.

The Elk Photo Play Company of San Antonio, the purpose of which is the manufacturing, selling and leasing moving pictures, photo plays and similar products, filed a charter with the secretary of state recently. The capital stock of the company is \$20,000. The incorporators are: A. A. Brack, Dora Brack and W. B. Jones, all of San Antonio.

R. T. Ransom of Richmond has erected a building on his lots on Main street, Rosenberg. The building will be occupied by G. E. Lane, who will install an up-to-date moving-picture show.

Complete Record of Current Films

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

LICENSED

DRAMA.

Date	Title	Maker	Length
7-21	Tapped Wires	Essanay	2,000
7-21	A Bolt From the Sky	Kalem	1,000
7-21	An Actor's Strategy	Lubin	1,000
7-21	The Short Stop's Double	Selig	1,000
7-21	The Only Way	Vitagraph	1,000
7-22	A Rose of Sharon	Essanay	1,000
7-22	The Benefactor	Lubin	1,000
7-22	The Senorita's Repentance	Selig	1,000
7-23	The Dance at Eagle Pass	Essanay	1,000
7-23	Home, Sweet Home	Lubin	2,000
7-23	A False Accusation	Patheplay	1,000
7-23	The Unseen Defense	Selig	1,000
7-24	The Mirror	Biograph	1,000
7-24	An Old Maid's Love Story	Vitagraph	1,000
7-25	Honor Thy Father	Cines	2,000
7-25	The Meadow Lark	Edison	1,000
7-25	Baffled, Not Beaten	Kalem	1,000
7-25	The Exile	Lubin	1,000
7-25	The Acid Test	Selig	1,000
7-26	The Coming of Angelo	Biograph	1,000
7-26	A Proposal From the Duke	Edison	1,000
7-26	Broncho Billy and the Schoolmam's Sweetheart	Essanay	1,000
7-26	The Moonshiner's Mistake	Kalem	1,000
7-26	The Price Demanded	Lubin	1,000
7-26	The Mad Sculptor	Patheplay	1,000
7-26	The Spell	Vitagraph	1,000
7-26	A Prince of Evil	Vitagraph	2,000
7-28	The Vengeance of Galora	Biograph	1,000
7-28	The Greed of Osman Bey	Edison	1,025
7-28	The Girl and the Gangster	Kalem	2,000
7-28	The Flying Switch	Kalem	1,000
7-28	The Stolen Face	Selig	1,000
7-28	Dr. Crathern's Experiment	Vitagraph	1,000
7-29	The Bells	Edison	1,000
7-29	The Call of the Plains	Essanay	1,000
7-29	The Call of the Heart	Lubin	1,000
7-30	Bread Upon the Waters	Essanay	1,000
7-30	Birds of Prey	Kalem	1,000
7-30	A Dash for Liberty	Lubin	2,000
7-30	The Haunted House	Patheplay	1,000
7-30	The Sixth Commandment	Vitagraph	1,000
7-31	The Fatal Scar	Lubin	1,000
7-31	The Call of the Blood	Patheplay	1,000
7-31	Man and His Other Self	Selig	1,000
7-31	When Society Calls	Vitagraph	1,000
8-1	The Red Old Hills of Georgia	Edison	1,000
8-1	The New Gown	Lubin	1,000
8-1	The Springtime of Life	Patheplay	3,000
8-1	Through Another Man's Eye	Selig	1,000
8-1	Courage of the Commonplace	Vitagraph	1,000
8-2	When Love Forgives	Biograph	500
8-2	The Monument	Biograph	500
8-2	The Robbers	Edison	1,000
8-2	The Tenderfoot Sheriff	Essanay	1,000
8-2	A Virginia Feud	Kalem	1,000
8-2	The Message of the Rose	Lubin	1,000
8-2	The Intruder	Vitagraph	2,000
8-4	The Substitute Stenographer	Edison	1,000
8-4	King Robert of Sicily	Essanay	2,000
8-4	Intemperance	Kalem	1,000
8-4	The Governor	Lubin	1,000
8-4	The Devil and Tom Walker	Selig	500
8-5	Dolly Varden	Edison	1,000
8-5	Homespun	Essanay	1,000
8-5	The Mansion of Misery	Selig	1,000
8-5	A Faithful Servant	Vitagraph	1,000
8-6	Shipwrecked	Kalem	2,000
8-6	The Stolen Moccasins	Selig	1,000
8-7	Under the Shadow of the Law	Biograph	1,000
8-7	The Camera's Testimony	Lubin	1,000
8-7	When a Woman Wastes	Patheplay	1,000
8-8	His Greatest Victory	Edison	1,000
8-8	The House of Mystery	Cines	2,000
8-9	The Reformers	Biograph	2,000
8-9	By Fire and Water	Edison	1,000
8-9	Broncho Billy and the Navajo Maid	Essanay	1,000
8-9	The Alibi	Kalem	1,000
8-9	When Tony Pawned Louisa	Lubin	1,000
8-9	A Woman's Way	Patheplay	1,000
8-9	The Line-Up	Vitagraph	2,000

COMEDY.

7-19	The Taming of Betty	Vitagraph	1,000
7-21	Pa Says	Biograph	500
7-21	While the Count Goes Bathing	Biograph	500
7-22	The Pickpocket	Vitagraph	1,000
7-23	At Midnight	Edison	600
7-23	The Tenderfoot's Luck	Kalem	500
7-23	An Error in Kidnapping	Vitagraph	1,000
7-24	The Browns Study Astrology	Essanay	500
7-24	Zeb, Zack and the Zulus	Lubin	500

Date.	Title	Maker.	Length.
7-24	Two Artists and One Suit of Clothes	Selig	500
7-25	Making Good	Essanay	1,000
7-25	The Tables Turned	Vitagraph	850
7-28	The Widow's Wiles	Lubin	400
7-28	Rastus Among the Zulus	Lubin	600
7-29	Henrietta's Hair	Selig	500
7-29	Borrowing Trouble	Selig	500
7-29	The Troublesome Daughters	Vitagraph	1,000
7-30	As the Tooth Came Out	Edison	600
7-30	The Taming of Texas Pete	Selig	1,000
7-31	Those Little Flowers	Biograph	500
7-31	Mr. Spriggs Buys a Dog	Biograph	500
7-31	Tit For Tat	Essanay	500
7-31	It Happened in Java	Melies	1,000
8-1	Such Is Life	Essanay	500
8-1	His Wife's Friends	Essanay	500
8-1	Hoodooed on His Wedding Day	Kalem	500
8-4	The Widow's Kids	Biograph	500
8-4	Cupid and the Cook	Biograph	500
8-4	The Fortunate Hunters of Hicksville	Vitagraph	500
8-5	Getting Married	Lubin	400
8-5	Roses for Rosy	Lubin	600
8-5	The Love Letter	Patheplay	1,000
8-6	The Romance of Rowena	Edison	1,000
8-6	Their Promise	Essanay	1,000
8-6	The Late Mr. Jones	Vitagraph	1,000
8-7	The Incriminating Letter	Essanay	500
8-7	The Galloping Romeo	Selig	500
8-7	The Grocer's Revenge	Selig	500
8-7	The Penalties of Reputation	Vitagraph	1,000
8-8	Rescuing Dave	Essanay	500
8-8	Mr. Rhye Reforms	Essanay	500
8-8	The Hobo and the Hobble Skirt	Kalem	500
8-8	Her Husband's Wife	Lubin	1,000
8-8	Miss Arabian Nights	Selig	1,000
8-8	A Gentleman of Fashion	Vitagraph	1,000

EDUCATIONAL.

7-23	A Knife of Fire	Edison	400
7-23	Building the Chattanooga Light and Power Dam	Essanay	500
7-23	Coffee Industry in Jamaica	Lubin	400
7-23	Javanese Dances	Melies	1,000
7-23	Opportunity and a Million Acres	Patheplay	700
7-29	Curious Sea Creatures	Patheplay	500
8-1	The Wonders of the Briny Deep	Kalem	1,000
8-1	A Study of Bird Life	Patheplay	500
8-6	With the Natives of New Zealand	Patheplay	500
8-7	An Intimate Study of a Mole	Essanay	500

SCENIC.

7-22	In and Around Scutari After Its Capture	Patheplay	600
7-22	In Weird Crimea	Patheplay	400
7-22	Historic Savannah, Georgia	Kalem	500
7-24	The Island of Tonga	Patheplay	300
7-24	In the Moro Land	Selig	500
7-24	A Trip to the Grottos of Baume	Patheplay	300
7-24	Scenes in Honolulu	Vitagraph	150
7-30	Grand Canyon of Arizona	Edison	400
7-31	Through the Cumberland Mountains, Tenn.	Essanay	500
8-1	Monte Carlo (Monaco)	Patheplay	500
8-2	Where Clouds and Mountains Meet	Patheplay	500
8-2	Colombo, Capital of the Island of Ceylon	Patheplay	500
8-4	The Granite Dells, Prescott, Arizona	Selig	500
8-4	The Celestial Republic	Vitagraph	500
8-6	The Grand Canyon of New York—Ausable Canyon	Patheplay	500
8-7	Snapshots of Java	Melies	1,000
8-8	Coney Island	Kalem	500
8-8	Genoa, Principal Port of Italy	Patheplay	500
8-8	Mount St. Mickel	Patheplay	500

TOPICAL.

7-28	Pathe's Weekly No. 36	Patheplay	1,000
7-29	Daily Doings in Manila	Patheplay	500
7-31	Pathe's Weekly No. 37	Patheplay	1,000
8-4	Pathe's Weekly No. 38	Patheplay	1,000
8-7	Pathe's Weekly No. 39	Patheplay	1,000

DAILY LICENSED RELEASES

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

INDEPENDENT

DRAMA.			
Date	Title	Maker	Length
7-28	The Scapegoat	American	2,000
7-28	Below the Dead Line	Reliance	1,000
7-28	The Bride of the Sea	Dragon	1,000
7-28	The Stranger	Imp	2,000
7-28	The Proof	Nestor	1,000
7-28	Stars in My Crown	Gem	1,000
7-29	Little Dorrit	Thanhouser	2,000
7-29	The Toy	Majestic	1,000
7-29	Robinson Crusoe	Bison	3,000
7-29	The Paper Doll	Crystal	1,000
7-30	A War Time Mother's Sacrifice	Broncho	2,000
7-30	Rosita's Cross of Gold	Reliance	1,000
7-30	Comrades	Nestor	1,000
7-30	Soul to Soul	Eclair	2,000
7-31	Mission Bells	American	1,000
7-31	Loyal Hearts	Pilot	1,000
7-31	The Power of Heredity	Rex	1,000
8-1	Banzai	Kay Bee	2,000
8-1	In the Midst of Time	Thanhouser	1,000
8-1	When the Tide Turns	Solax	1,000
8-1	Fate and Three	Powers	1,000
8-1	In After Years	Victor	1,000
8-2	The Little Pirate	Reliance	1,000
8-2	Tempesta	Majestic	1,000
8-2	Single Handed Jim	American	1,000
8-2	The Cave Dweller's Romance	Bison	2,000
8-2	A Brand From the Burning	Frontier	1,000
8-3	Civilized and Savage	Rex	1,000
8-4	The Blindness of Courage	Dragon	3,000
8-4	When Chemistry Counted	American	1,000
8-4	The Doctor's Dilemma	Reliance	1,000
8-4	Lisbeth	Imp	1,000
8-4	The Second Home Coming	Nestor	1,000
8-5	The Protector's Oldest Boy	Thanhouser	1,000
8-5	The Death Stone of India	Bison	3,000
8-5	A Child's Influence	Crystal	1,000
8-6	Joe Hibbard's Claim	Broncho	1,000
8-6	Checkered Lives	Ramo	1,000
8-6	Mona	Nestor	1,000
8-6	The Village Blacksmith	Powers	1,000
8-6	The Honor of Lady Beaumont	Eclair	2,000
8-7	When the Prince Arrived	Rex	1,000
8-8	The House of Bondage	Kay Bee	3,000
8-8	The Girl of the Cabaret	Thanhouser	1,000
8-8	Falsely Accused	Solax	1,000
8-8	The Heart of a Heathen	Powers	2,000
8-8	Nature's Vengeance	Victor	1,000
8-9	The Fight for Right	Reliance	2,000
8-9	His Sister Lucia	American	1,000
8-9	The Snake	Bison	2,000
8-9	On the Ranger's Roll of Honor	Frontier	1,000
COMEDY.			
7-28	Just Kids	Keystone	1,000
7-29	A Hair Raising Affair	Gaumont	1,000
7-30	The Coat That Came Back	Solax	1,000
7-30	I Should Worry	Ramo	1,000
7-30	While the Children Slept	Powers	1,000
7-31	Prof. Bean's Removal	Keystone	1,000
7-31	Funnicus Wins the Race	Mutual	500
7-31	A Resourceful Lothario	Gaumont	500
7-31	Lord Barry's Low Acquaintance	Imp	1,000
7-31	A Hasty Jilting	Frontier	1,000
8-1	Oh, Water Wet Day	Lux	535
8-1	The Girl I Left Behind Me	Lux	436
8-1	His Friend the Undertaker	Nestor	1,000
8-2	The Five Copies	Great Northern	1,000
8-2	That Chinese Laundry	Imp	500
8-2	Funny Fancies by Hy Mayer	Imp	500
8-3	Proposal by Proxy	Thanhouser	1,000
8-3	What Papa Got	Crystal	500
8-3	Her Little Darling	Crystal	500
8-3	Grease Paint Indians	Eclair	500
8-4	Cohen's Outing	Keystone	1,000
8-4	Bob's Baby	Gem	1,000
8-5	Hearts and Hoofs	Majestic	1,000
8-5	A Honeymoon Hoax	Gaumont	1,000
8-6	The Silly Sex	Reliance	1,000
8-6	The Heavenly Widow	Solax	1,000
8-7	The Riot	Keystone	1,000
8-7	The Green Eyed Monster	Pilot	1,000
8-7	Shoving the Wooer	Gaumont	500
8-7	A Modern Romance	Imp	1,000
8-7	Masquerading in Bear Canyon	Frontier	1,000
8-8	The Girls and Dad	Nestor	500
8-8	Almost a Rescue	Nestor	500

DAILY "MUTUAL" RELEASES
(Independent.)

MONDAY: American, Keystone, Ramo.
 TUESDAY: Majestic, Thanhouser.
 WEDNESDAY: Broncho, Mutual Weekly, Reliance, Ramo.
 THURSDAY: American, Mutual, Keystone, Pilot.
 FRIDAY: Kay-Bee, Thanhouser.
 SATURDAY: American, Reliance, Ambrosio.
 SUNDAY: Majestic, Thanhouser.

Date.	Title.	Maker.	Length.
8-9	The Devilish Doctor	Majestic	1,000
8-9	The Cook Question	Imp	500
8-9	Adventures of Mr. Phiffles by Hy Mayer	Imp	500
8-10	Oh, Such a Beautiful Ocean	Thanhouser	1,000
EDUCATIONAL.			
7-20	Sacred Gazelles	Eclair	500
7-31	Microscopic Animalculae	Mutual	500
7-31	In the Land of Dates	Gaumont	500
SCENIC.			
7-24	Through Turkey	Mutual	500
7-24	Through Mountains Majestic	Gaumont	500
8-3	Holy Cities in Japan	Eclair	500
8-7	Golden Gate Park and Environs	American	1,000
8-7	Up Mt. Blanc	Gaumont	500
TOPICAL.			
7-30	Animated Weekly No. 73	Universal	1,000
7-30	Mutual Weekly No. 31	Mutual	1,000
7-30	Gaumont Weekly No. 73	Gaumont	1,000
8-6	Animated Weekly No. 74	Universal	1,000
8-6	Mutual Weekly No. 32	Mutual	1,000
8-6	Gaumont Weekly No. 74	Gaumont	1,000

KINEMACOLOR

DRAMA.			
Mission Bells		Kinemacolor	
Love and War in Toyland		Kinemacolor	
Hiawatha		Kinemacolor	
When Love Grows Up		Kinemacolor	2,230
COMEDY.			
A Family Affair		Kinemacolor	
In Search of Bacchus		Kinemacolor	1,500
TOPICAL.			
Shriner's Parade and Sports, Los Angeles, Cal., 1912		Kinemacolor	
Life on Board An American Man-o-War		Kinemacolor	

MISCELLANEOUS FEATURES.

Date.	Title	Maker.	Length
6-15	The Fatal Grotto	Itala Features	2,000
	James K. Hackett in Prisoner of Zenda	Famous Players	4,000
	The Man in the White Cloak	Great Northern Special	3,000
	Zingomar III	Union Features	3,000
	The Wife of Cain	Helen Gardner Features	
	Satan	Ambrosio Feature	3,000
	When Men Hate (Gene Gautier)	Warner's Features	3,000
	In the Claws of the Vulture	Ambrosio Feature	3,000
	In the Toils of the Devil	Monopol	2,500
	In Touch With Death	Gaumont	3,000
	Zoe, or A Woman's Last Card	Hecla	3,000
	Her Supreme Sacrifice	Warner's Features	3,000
	Branded for Life	Itala Features	2,000
	Theodora	Warner's Features	3,000
	From Out the Depths	(Peerless) A. K. Corporation	2,000
	Those Who Live in Glass Houses	Monopol	3,000
	Fantomas Under the Shadow of the Guillotine	Gaumont	3,000
	The Day of Judgment	Union	3,000
	The Love Romance of Sir Francis Drake		
		(Hepworth) A. K. Corporation	3,000
	Theresa, The Adventuress	Great Northern Special	3,000
	Trapped in the Death Pit	Union Features	3,000
	The Missionary's Sister	Ambrosio Features	3,000
	Unmasked	Itala Features	3,000
	The Pit and the Pendulum	Solax Features	3,000
	At the Foot of the Scaffold	A. K. Corporation	2,000
	A Sister to Carmen	Helen Gardner Features	3,000
	The Green God	Union Features	3,000
	The Streets of New York	Pilot Feature	3,000

DAILY EXCLUSIVE RELEASES

(Independent.)

MONDAY: Dragon.
 TUESDAY: Gaumont.
 WEDNESDAY: Solax, Gaumont.
 THURSDAY: Gaumont.
 FRIDAY: Solax, Lux.
 SATURDAY: Great Northern.

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Nestor, Gem.
 TUESDAY: Bison, Crystal.
 WEDNESDAY: Animated Weekly, Eclair, Nestor, Powers.
 THURSDAY: Imp, Rex, Frontier.
 FRIDAY: Nestor, Powers, Victor.
 SATURDAY: Imp, Bison, Frontier.
 SUNDAY: Crystal, Eclair, Rex.



MOTOGRAPHY

EXPLOITING

MOTION PICTURES

Vol. X

CHICAGO, AUGUST 23, 1913

No. 4



MARY PICKFORD
WITH
FAMOUS PLAYERS



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Copyright 1913, by George Kleine

A Kleine-Cines Feature of Unusual Power

“The Sign of the Black Lily”

(In Two Reels) For Release Tuesday, Sept. 2, 1913

Essentially a Dramatic Story combining a delightful tale of adventure with those wonderful stage settings for which the house of Cines is famous.

You will like “**The Sign of the Black Lily.**” Full of adventure, crowded with unexpected situations of splendid power, assisted by those most remarkable of stage mechanics, you find a new thrill in the charm of this delightful two-part subject.

How a wary, old white-haired favorite of the clubs and drawing-rooms is exposed as the leader of the “Black Lily” gang—how an enterprising detective wormed his way into the foul heart of the most vicious and corrupt organization in all Paris—how, by finding secret buttons, walls moved, floors disappeared revealing strange hiding places of the gang! What happened to the police—the valiant fight against overwhelming odds—the dramatic unmasking of the sleek villain in his own reception room crowded with guests—who little suspected his real character—all makes a film delightful for its strong situations, convincing acting and clever story.



Remember the Date is Tuesday,
September 2, 1913

1, 3 and 6 sheets with this subject.

George Kleine

166 N. State St., Chicago, Ill.

Read This, Mr. Exhibitor!!

You Must Know These Facts to Show Good Films

ESSANAY comedies produced at the Chicago Studio are masterpieces in photographic and dramatic portrayal. For GOOD comedies that your audiences will ENJOY, book those produced by ESSANAY.

ESSANAY dramas such as have never been produced and exhibited before, will be in the regular weekly bookings. Talent, the best that money can supply you with, is used in dramas produced by ESSANAY.

A Multiple Reel Feature Every Friday—Book Them All

Essanay Film Manufacturing Co.

Chicago, Illinois



LUBIN FILMS

Remember Our Regular Thursday Release
is 2000 Feet

Special Two-Reel **"GOOD FOR EVIL"** **Thursday, August 14th**

A beautiful tale of Renunciation

Special Two-Reel **"THE BURNING RIVET"** **Thursday, August 21st**

Sullivan, the political "boss," has Mayor Weltman in his power and he controls an important newspaper. Weltman's son, Harry, is in love with Sullivan's daughter, but declares he will stand by his father. Sullivan has papers that prove Weltman's first mis-step and will use them to coerce the mayor into another crooked deal. Harry, determined to get possession of the papers that are in Sullivan's safe, goes to the office and finds the "boss" drunk. Presently a red hot rivet, being thrown up by the ironworkers at a new building, accidentally lands in Sullivan's office and sets fire to the building. Sullivan is lost, and Margaret installs a new editor, instructing him to insert a notice of the approaching marriage of Harry and Margaret.

Two Real **"THE GANGSTER"** **Thursday, August 28th**

A brute Gangster at last finds he has a heart.

Two Real **"THE ROAD TO THE DAWN"** **Thursday, September 4th**

An odd but beautiful episode of reformation

August 18, "Mary's Temptation"
August 19, "Black Beauty"
August 22, "The Rag Bag"

August 22, "Smashing Time"
August 23, "The Tenderfoot Hero"
August 25, "Her Wooden Leg"
August 30, "His Last Crooked Deal"

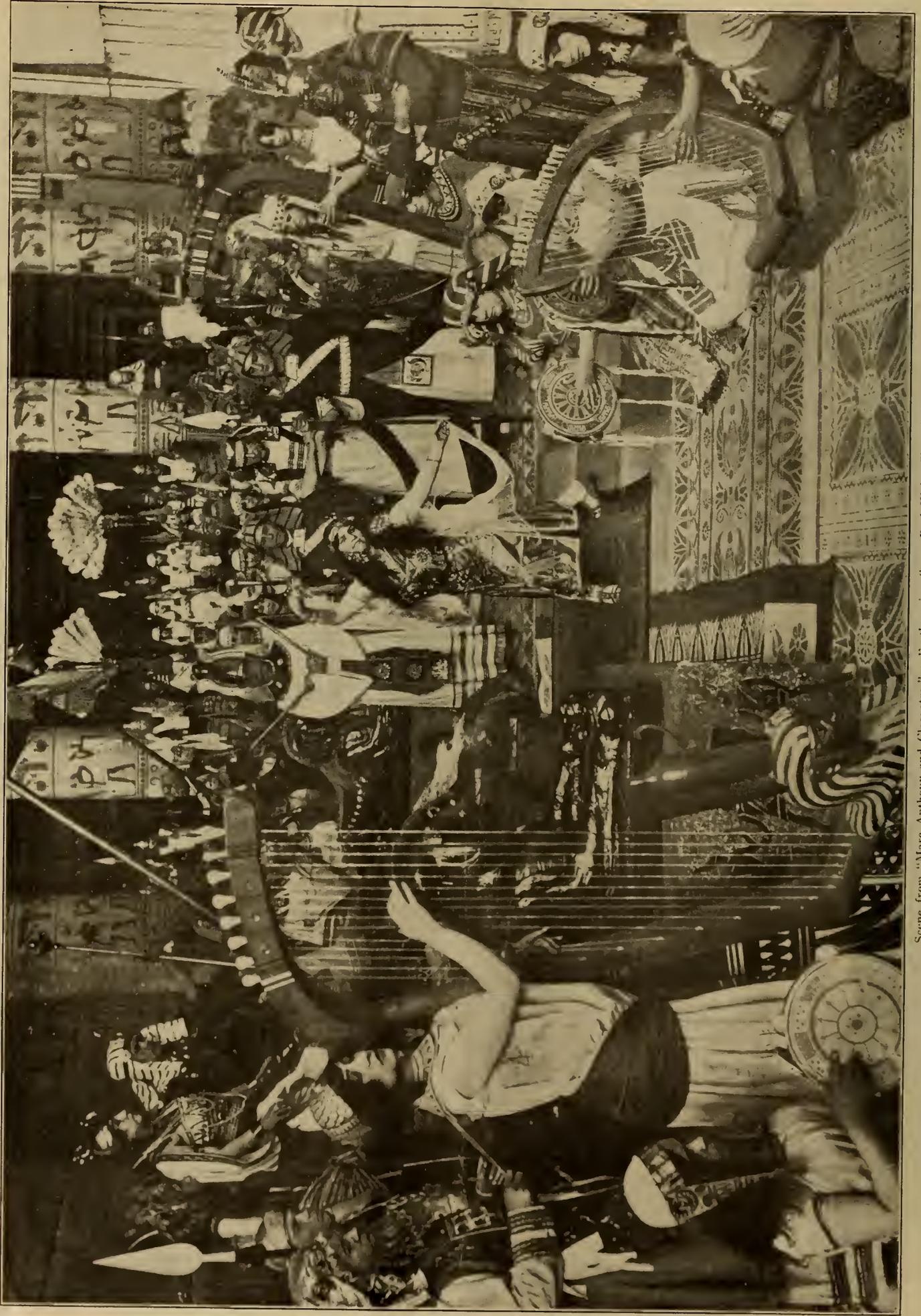
August 25, "On The Dumb Waiter"
August 26, "The Reformed Outlaw"
August 29, "His Conscience"

Beautiful one, three and six sheet posters of our Photo Plays in five colors, can be obtained from your exchange or the A. B. C. Co., Cleveland, Ohio. Photos of the Kraus Mfg. Co., 14 East 17th St., New York.

LUBIN MANUFACTURING CO. PHILADELPHIA, U.S.A.



Justify the advertiser by saying you read it here.



Scene from "Mare Anthony and Cleopatra," a Forthcoming Seven-Reel Kleine-Cines Release.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

CHICAGO, AUGUST 23, 1913

PUBLISHED BI-WEEKLY BY

ELECTRICITY MAGAZINE CORPORATION
MONADNOCK BUILDING, CHICAGO

TELEPHONES: HARRISON 3014—AUTOMATIC 61028

Ed J. Mock and Paul H. Woodruff.....Editors
Neil G. Caward.....Associate Editor
Mabel Condon.....Associate Editor
Allen L. Haase.....Advertising Manager

Entered as second-class matter at the postoffice at Chicago, Illinois, under act of March 3, 1879.

TERMS OF SUBSCRIPTION

United States, Cuba, and Mexico.....Per year, \$2.00
Canada.....Per year, 2.50
Foreign countries within the Postal Union.....Per year, 3.00
Single copy......10

NOTICE TO ADVERTISERS

Changes of advertising copy should reach the office of publication not less than fifteen days in advance of date of issue. Regular date of issue, every other Saturday. New advertisements will be accepted up to within ten days of date of issue, but proof of such advertisements can not be shown in advance of publication.

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CHANGE OF ADDRESS—The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change.

This publication is free and independent of all business or house connections or control. No manufacturer or supply dealer, or their stockholders or representatives, have any financial interest in Motography or any voice in its management or policy.

CHICAGO, AUGUST 23, 1913

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IS FILM CENSORSHIP NECESSARY?

MR. L. C. SMITH, proprietor of the Crescent Theater of Schenectady, New York, has recently expressed some views on the censorship question which will probably be of interest to exhibitors in all parts of the country.

Mr. Smith believes that the resolution taken at the recent I. M. P. A. convention in New York, sustaining and commending the work of the National Board of Censorship, will meet with the approval of exhibitors everywhere, and suggests that perfect films can be obtained in the following manner:

First—By copyrighting the design and words "passed by the National Board of Censorship," thereby enabling a prosecution for affixing its trademark without permission, and to films in which the objectionable portion has not been eliminated.

Second—By the National Board refusing to allow its trade mark to be affixed by others than the manufacturers and original importers, and then only when they make the eliminations called for.

Third—By the exhibitors sustaining the Board, by refusal to show on their screens any production not bearing the National Board's trade mark.

While all of Mr. Smith's suggestions are good, it seems to us the third and last paragraph of his plan is the one upon which the scheme must stand or fall. The exhibitors refusal to show films which are not perfectly right and proper is the whole censorship problem in a nut shell. If strictly and carefully maintained, there seems no need for even a National Board of Censorship to pass upon films, for the exhibitor becomes his own censor when he refuses to pass any film for obvious reasons.

Should all the exhibitors in the United States "stand pat" on their decision not to show a film which they would hesitate to show their mothers, their wives or their sweethearts, and go even so far as to close up their houses in cases where it was impossible to obtain the right sort of pictures, it would not be very long before the exchangeman, the producer and the manufacturer of films would sit up and take notice as they have never done before.

The fact always remains that there are two classes of exhibitors: Those who live in a city where they can themselves go down to the exchange and view for themselves the releases of the coming week, from which they will pick their program; and those who conduct amusement enterprises in country towns, booking their films through a film exchange in a distant city and unable to see the films which they are going to show upon any given day, until the train pulls in bearing their "show."

It may be argued that the country exhibitor is helpless—that he has to accept whatever his exchange sends him, for the reason that if an objectionable picture is shipped him he discovers it too late to book another film in its place.

Under such circumstances would it not be better for that exhibitor to close up his house, hang a banner over

the door announcing to all comers that the program he has received is, in his estimation, below the standard which he is trying to maintain and that consequently there will be no entertainment that evening? Isn't it almost a certainty that, instead of losing business by such a policy, capacity houses would result on following nights, once it became known that only the very best and highest class of pictures were shown at that theater?

If the exchange from which he was obtaining service continued to supply, at frequent intervals, films which the exhibitor could not use, it would only be a matter of days until the exhibitor switched to an exchange which would give him what he demanded. And the same condition being true in all the towns in the territory covered by the first exchange, the flood of service cancellations would soon lead the exchange manager to wake up to what was happening and "come back" at the manufacturer of the objectionable subjects.

As an actual fact the proportion of American-made films which are to-day objectionable from the moral or religious standpoint, is remarkably small, and once such a plan as that faintly suggested by Mr. Smith goes into effect, it would inevitably result in even the present small proportion being reduced to nothing.

When all is said and done, the fact remains that the great American public is the censor. This is undoubtedly true with respect to films, just as surely as it is with plays or any other form of entertainment. That which is base, low or degrading is bound to wane, and at last fade entirely from public notice and public approval, once the public itself decides that it is below the standard demanded.

THE POWER OF THE SCREEN.

VARIOUS political campaigns have conclusively proven the power of the picture theater in influencing the voters of a community to favor certain candidates. It is even recorded that in certain instances the slides on the screens of picture theaters have supported certain candidates or reforms when the newspapers of that community, for reasons best known to themselves, either remained silent or supported the opposition.

In Chicago an effort is now on foot to prevent a telephone franchise grab, largely through the medium of slides shown at the various picture theaters of the city. The newspapers have been strangely silent about the doings of the corporation which is seeking to absorb another and much smaller corporation, which has been, in a sense, a competitor of the big concern.

Those behind the movement to prevent the absorption, finding themselves unable to secure much publicity through the newspapers, are turning to the theater screens and are urging proprietors of the leading theaters to permit them to show slides on the screen calling the voters' attention to what is happening in the city, and urging their help in preventing what the slides call "the worst deal ever put over in this city."

Wise publicity men well know that the screen is a wonderful medium for reaching the people of a great city, that practically every one attends a picture theater occasionally, and that an appeal, made to the public by means of either the films themselves or the slides which are also shown, is bound to produce far reaching results.

Many of those who have never before realized the ever increasing power of the screens on which the silent dramas are projected are watching with interest the results of this latest publicity wrinkle, and if successful in any large degree, we may expect to see slides used to

create public interest in many other undertakings that at various times are sure to hold the public eye.

The motion picture screen has already been made not only to entertain, but also to aid in the detection and apprehension of criminals, to find lost individuals, to expound and depict scientific miracles, and natural phenomena hitherto unknown, and there seems no doubt that it will soon become a great public bulletin board almost equally powerful with the press.

THE WONDER OF THE FILMS.

AS he sat in the Consistorial Hall in the Vatican a few days ago Pope Pius X enjoyed a moving picture show. A number of scenes of other countries passed before his eyes. He was able to see American mountains, valleys and plains, and Viennese streets with but the lapse of a few minutes and without leaving his chair. At the end of the exhibition he commented upon the wonderful progress of science that permits the unfolding of the world's wonders to a man who like himself has chosen never to leave one small spot on the earth's surface. The pictures are so popular, men, women and children have become so accustomed to them that few persons nowadays take time to think what a really marvelous thing they are.

They bring kings and queens from Europe and put them through their paces upon a white screen for the delectation of anybody who has the small price of admission to a picture show. They show the Emperor of Germany being dusted with a whisk broom by a lackey preparatory to receiving a portion of his army. They show the Czar of all the Russias straightening out the tails of his gold lace-covered coat preparatory to participating in the dedication of a cathedral. They show the little children of the King of Spain at play.

They go into the heart of Africa and bring back jungle scenes. They picture hunters trailing and fighting the lords of the forest. They show the canals and buildings of Venice, the busy Thames, and mountains of Switzerland, the far interior of China. As educators they are already worth a great deal and should be worth a great deal more. And they are a force in the interest of democracy. It was customary for a long time for royal folks to suppress photographs of themselves if the pose was neither majestic, gracious nor regal. But the films show up any little peculiarities in their gait and reveal them as but men and women after all. Much of the "divinity that doth hedge a king" is wiped out when the moving picture camera is trained on him.

Even to enumerate the uses to which moving pictures already have been put would make a tiresome list and the end is not yet.

ILLUSTRATE MANUFACTURING PROCESS.

In order to give the engineering profession in general a clearer idea of the manufacturing processes of its various products, the Siemens-Halske Company, of Berlin, has lately furnished lecturers with moving picture films showing the procedure in the making of incandescent lamps and various apparatus and machinery. Such lectures have been given in Germany, Sweden and Switzerland and have been received with much interest.

Superintendent H. C. Eyman of the Massillon, Ohio, State Hospital, has obtained a moving-picture machine small enough to be attached to any electric light socket, and the life of the bedridden patients in this hospital is now a great deal more bearable owing to the pleasure derived from viewing motion pictures.

Betzwood on the Perkiomen

Lubin's Million Dollar Estate

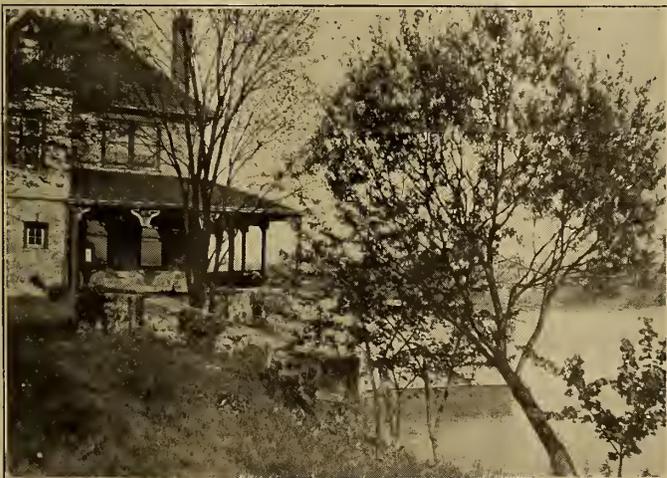
BETZWOOD spreads its length and width over five hundred beautiful acres which divide themselves into farm sections, forestry tracts, meadows which stretch a carpet of red clover to the edge of a distant creek, hills which make for the further beauty of the scenery, miniature water-falls, a park with well-cared-for



The Gate at Betzwood Manor.

flower-beds, and the proverbial "Lovers' Lane"; and there are the private grounds and buildings of the Betzwood estate, the studio and factory.

"Lubinville" is the name chosen for this wonderful five hundred-acre tract and it is right and fitting that the title "Betzwood" gives way to one symbolic of its new owner. And its new owner, by the way, is as pleased with his little purchase of something more than one million dollars worth, as are his grand-children, Kingsley and Emily, when a new and lively record is secured for their Victrola. As proof that he really likes it and takes



Siegmund Lubin's Lodge at Betzwood.

pleasure in the wonderful manor place, Mr. Lubin has given over the bulk of his business into the superintendency of his son-in-law, Ira M. Lowry, and spends the majority of his time at the Betzwood estate.

"When a man takes pleasure in his work, the best is not too good," said Mr. Lubin, "and I believe I could not have bought anything more beautiful than Betzwood."

It takes a day's riding to cover the estate, which soon will be universally known as that of "Lubinville." The entrance is by the way of a heavy iron gate which swings between turreted stone walls. The long driveway between even rows of elms takes you to the studio, but if the day be a fine one the studio is sure to be deserted as the two stock companies, regularly kept at Betzwood, will be working out-of-doors.

The factory, though, is an ever-busy place and, because of the fine treatment accorded the factory employees, there are many more applicants for work there than the factory heads can employ.

And is it any wonder, when you learn that in the big dining-room, in connection with the factory, a noon-day meal is served gratis to the employees, that the grounds in the vicinity of the factory are theirs for their hour or more of recreation and that the average wage paid to the girls employed in the factory is nine dollars and fifty cents per week?



The Conservatory at Betzwood Manor.

These are facts not given out by Siegmund S. Lubin, but true, nevertheless. Furthermore, tennis courts are in the process of making, out at Betzwood, and are to be shared by the factory workers and the stock companies.

As you sweep away from the factory and studio locations you follow a road which takes you through pretty bits of scenery. You see the Betzwood Manor in the distance; the approach to it is a beautiful one and also brings into view the conservatory with its wide stretch of smooth lawns, and a fringe of monster trees. The manor itself is an imposing structure with gables, wide verandas and many rooms, and is the winter home of the Lubins; their summers being spent at Atlantic City.

Another ride through shaded valleys, a picturesque wood and across a quaint bridge and you come to the big meadow where three hundred head of cattle graze. They are the property of the manor-house, as are also the more than one hundred horses and, in the farmyard nearby, the other live-stock and poultry found there.

A continuance of your ride takes you on a tour of the fifty farms, into which an extreme portion of the estate is divided. This portion of the estate has an historical significance, as it was here that the army crossed on its way to the battle of Princeton.

Taking a different route on your return you come to the manor lodge, which has a pleasant situation on the banks of the Perkiomen river, a branch of the Schuylkill. Fishing, swimming and boating are good here and, in the fall, the lodge will be the popular week-end resort of Mr. Lubin's friends of the gun club.

Almost any location needed in the taking of pictures is available at Betzwood and, when your day of inspection is at an end, you agree with Mr. Lubin that it's a place well worth the little more than a million which made the name of "Lubinville" available.

Film War Scene on Lubin Estate

War, shorn of its repellent features but otherwise as thrilling and realistic as the real article, was viewed not long ago by Philadelphians for the price of a railroad ticket to Betzwood manor, the big country estate of Siegmund Lubin, motion picture magnate, on the banks of the Schuylkill river. The estate contains 500 acres, two miles of water front on the Schuylkill river, more than 150 Texas bronchos, fifty head of fine Jersey cows, sheep, pigs, chickens and dogs galore. There are also geese, ducks, pigeons and turkeys, all of which manage to get into the limelight of the film occasionally.

Several thousand boys, girls and their parents flocked to Betzwood manor when a big battle picture was to be taken recently. The weather was clear and absolutely perfect for the advantage of the camera men and players. The military display was imposing; nearly a thousand men, in war begrimed uniforms, were camped with wonderful realism—tents, commissariat departments, hundreds of horses and ten big guns. Siegmund



"The Battle of Shiloh," produced at Betzwood.

Lubin, Ira M. Lowry and Colonel Joe Smiley directed the taking of the picture of which five realistic scenes were run off by the battery of a score of cameras.

The din and crack of musketry and roar of the big guns was deafening. Men and horses dropped as if dead, while others rode over them, fighting to the last ditch. The cheers of the visitors could be heard for a mile and John Smiley, who played General Grant, came near losing his whiskers and all of his buttons in the mad rush of congratulations. The cameras being stopped, the pickets permitted the visitors to close in and hunt the field over for souvenirs, shells of the bombs, old bayonets, etc. These were eagerly seized upon.

Vitagraph's Two Reel Comedy

As the two-reel special of August 23, the Vitagraph Company of America will release "The Feudists," a two-reel comedy in which the leads are enacted by John Bunny and Flora Finch. The entire picture is said to be bubbling over with rollicking fun and calculated to bring a chuckle from the worst pessimist alive.

Briefly the story runs along like this: The Smiths and the Craigs, next door neighbors, are the best of friends. Their oldest children, Jessie and Tom, are in love with each other, while the younger ones always play together. Nellie Smith and Sydney Craig, the youngest in the two families, are great chums, although it is through their childish play that the rift is brought about.

Smith buys some chickens and builds a small chicken house in the garden, which is separated from the Craig garden only by a low hedge, through which there is a passage connecting the two. He goes to fetch Craig to show him the chickens and finds him busy planting some seedlings. They have a little argument as to the respective merits of their hobbies, but all ends pleasantly enough, each convinced in his own favor.

War commences, however, when Sydney, who has been invited by Nellie to see the new chickens, manages to let down the wire fence surrounding them. The chickens get out, entering Craig's garden and work havoc among the seedlings. Each blames the other's child and the families cease to recognize one another. A spite fence is erected between the two gardens, entirely separating them, while the parents each forbid their respective children to hold intercourse with their neighbor's "brats."

Jessie and Tom return from school and college about the same time and are much surprised at seeing the fence. It does not bother them much, however, for they get ladders and kiss one another over the garden wall. Their parents catch them at it and warfare is actively renewed, torrents of abuse passing from one side of the fence to the other.

One day Smith, who is on a ladder looking over the wall and abusing Craig, misses his footing and falls into Craig's garden. Mrs. Smith follows her husband to assist him and a fight at once follows between the two women and the two men, in which their families nobly assist.

Tom sees his opportunity and upsets Craig's beehives, with the result that both the Smiths and Craigs are driven to seek refuge in the barn. Tom locks the door on them and refuses to let them out unless they will consent to his marriage with Jessie.

A slight incident in the barn serves to bring about a reconciliation between the two families and they joyfully agree to Tom's proposal. They emerge beaming and at once set about pulling down the spite fence that has caused so much trouble between them.

Cines Brings Spanish Actors to Rome

George Kleine, who has exclusive American rights for all Cines productions, announces the receipt of important advices from the Cines Company concerning the importation of seventy-five actors and actresses from Spain. These people were especially engaged by the Cines Company for a series of spectacular Spanish plays. Several thousand Spanish costumes are now being made up in the big wardrobe department of the Cines Company and painters are busy with a number of magnificent settings. The productions are all under the direct management of Director Guazzone, the producer of "Quo Vadis."

"The Power of Conscience"

Francis X. Bushman Featured

MANY gripping situations occur in Essanay's next two-reel special entitled "The Power of Conscience," in which Francis X. Bushman is being featured.

Mr. Bushman's art alone would make this picture one long to be remembered, but a well managed scene of an explosion in a coal mine serves still further to make this two-reel subject a real feature.

The story begins in the home of Mrs. William Waters, who has just received a letter from her son Byron, who is a foreman in a coal mine at Zeigler, Ill., informing her that he is going to return home for a short visit. In the letter Byron tells his mother not to be surprised if he brings home a new daughter to her. The Rev. Stanley Waters leans over his mother's drooping shoulders and smiles as he reads the contents of the letter from his brother. We next see Byron Waters checking time as the coal miners leave the levels, having finished their day's work.

Edward Hale, a miner, becomes infatuated with Dora Gordon, Byron's sweetheart, and tries to win her in spite of her engagement to the foreman. Byron later comes face to face with his sweetheart Dora, struggling to free herself from the now infuriated Hale. A battle of words follows, and Hale leaves the scene a whipped

think about getting married, and when the time comes she should marry the man of his choice, Edward Hale. From a distance Hale watches the dogged face of Byron and smiles sneeringly at the lover's defeat. That



Scene from "The Power of Conscience." Essanay.



Scene from "The Power of Conscience." Essanay.

man. Dora's father, thinking his daughter too young to think of matrimony, tries to discourage her by using drastic measures. Farmer Gordon orders Byron from his premises, and tells Dora there is plenty of time to

evening Farmer Gordon sets a trap for chicken thieves in his hen house by placing a large single barreled shotgun in the doorway and attaching one end of the cord to the trigger and the other to the doorknob.

Hale discovers cupid's secret mail box in which Dora and Byron place their letters of love, and finds a letter in the hollow of the old tree from Byron telling Dora that he is going home and would like to see her before his departure. Hale forges a note in Dora's handwriting, asking Byron to meet her at the chicken house that night at ten o'clock. Byron arrives at the fatal spot and is rewarded for his faithfulness by being killed. The report of the gun brings Gordon and his daughter to the scene, where they find the lifeless form of Byron. The note is found, and Dora, weeping, tells her father she knows nothing about the note; that she did not write it. Hale also rushes to the scene of the disaster and is given an accusing look by Dora.

The Rev. Stanley Waters is notified of his brother's death and departs post haste for the mining town, where he determines to live in an outer shell, to be the man, not the minister, and avenge his brother's death. At the hotel he is directed to Dora's home. She tells him the circumstances of Byron's death. Hale passes and is invited by Farmer Gordon to meet Byron's brother. He refuses, offering an excuse. Rev. Waters returns to the hotel with a scheme in his mind to discover the murderer. Circulars are passed out by the minister of the gospel to the guests and loungers in the hotel lobby, and they all consent to attend a sermon that night to be preached by the Rev. Waters on "The Power of Conscience." Hale, who happens to be in the hotel at the time, tears his circular into shreds and throws them on the floor. He is finally persuaded to attend the meeting by the brother of the man he had caused to die.

That night the small hall is crowded to capacity, and as Hale enters with a sneer on his face Rev. Stanley Waters begins his sermon. With reason to believe that Hale was responsible for his brother's death, Rev. Waters directs his sermon straight to the nervous figure

crouched in a seat at the rear of the hall. And when the minister, in his oratorical manner, tells the congregation that "it is conscience that instills fear into our hearts and makes cowards of us all," Hale draws back in his seat and becomes ghastly pale. After the sermon Hale's conscience takes him back to the scene of Byron's death, and every place he goes he sees the vision of the deceased.

The following morning Rev. Stanley Waters and Dora visit the coal mine and are lowered in a bucket to the bottom level. Here they see the miners at work and recognize Hale among them. Dora and the minister leave after having seen the mine. Crazy by his conscience, Hale again sees the vision of Byron in the mine and lights a match to see if his eyes are telling him the truth. The next instant coal and debris are flying in all directions, as the deadly fumes ignite.

The explosion brings everybody in the small town to the scene and Rev. Stanley Waters volunteers to go into the mine and save whoever he can. Struggling through the smoke and burning timbers, he finally falls over the prostrate form of Hale. Removing the beams that have pinned Hale down, he carries him to the top and on to safety. A few days later, on his death-bed, Hale confesses to the minister that it was his fault that Byron had come to an untimely end.

The cast is as follows:

Rev. Stanley Waters.....	Francis X. Bushman
Byron Waters, his brother.....	Bryant Washburn
Mrs. Waters, their mother.....	Helen Dunbar
Dora Gordon, Byron's sweetheart.....	Dorothy Phillips
Farmer Gordon, Dora's father.....	Frank Dayton
Edward Hale, a miner.....	E. H. Calvert

"The Power of Conscience," which was produced by Director Wharton, will be released on Friday, August 22.

"Conscience?"

"Conscience?" the first release of the Conscience Film Company of New York, whose production is made with the permission of the Colorgraph Company of America, is now ready for the market and has already been highly endorsed by prominent divines of all denominations, besides having been sanctioned by the Board of Education of New York City.



Scene from Part I of "Conscience."

The picture is in four parts, exclusive of a prelude and an aftermath. The prelude begins with the subtitle "And when He came near He beheld the city. St. Luke: 19, 14." Out of a sunrise along the Palisades a

white robed figure, Christ, approaches and dissolves into The Presence.

In part one, which is entitled "The Evil of Idleness," we are shown a miserly old man, who exacts toll from



Scene from Part IV of "Conscience."

women of the underworld and maintains his son in luxury and idleness at college. Later, the son becomes enamored with a girl of Chinatown and unwittingly is involved in the robbery of his father, but is saved by The Presence.

Part two is called "The Evil of Cheating," and is staged in a New York public school. During examinations one of the students is tempted to cheat in answering her questions but her "Conscience?" prevails for the better. Part three, known as "The Evil of Gambling," begins with a poolroom scene in which the gambler loses all his money, while his family suffer at home. A newly awakened "Conscience?" causes him to see his errors. In part four "The Evil of Dissipation" is shown, and we are taken to a lobster palace and witness the dissipations into which the thoughtless are sometimes unwittingly plunged. It is a typical New York cabaret scene. Then comes the aftermath. After reawakening our "Conscience?" in all these scenes the figure of Christ is seen to dissolve into the sunset and disappear into the distance.

Miss Robert's "Sapho" Filmed

Florence Roberts, who for years presented "Sapho" in all sections of the country, has been persuaded to do it before the moving-picture camera, so that posterity might know what Miss Roberts considered high art. New Majestic did the persuading. With the star a number of other "legitimate" favorites have been signed for the film production, not the least among them being Shelly Hall, well known to Broadway. All the recently added stages at the Majestic Los Angeles studios have been pressed into service for the "Sapho" production, resulting in "sets" of greater dimension than any the Majestic directors have so far shown. Special scenic and property departments were organized for the feature. It is said that Miss Roberts is to collect a royalty on the sale of the film, expressing a preference for this mode of payment, as against a lump sum for her work and the use of her name. The number of reels that will be released hasn't been settled yet, but around five reels is the studio guess. The production cost will run well into the thousands, as reports go.

Sans Grease Paint and Wig

By Mabel Condon



"Little Mary" Pickford.

MARY PICKFORD'S dark eyebrows and hazel eyes were quite as I had imagined them, but the blonde curls that bobbed from under her straw hat were a distinct shock, as I had always believed Mary to be a brunette. Not that anybody had ever told me she was; I just imagined it from my acquaintance with her on the screen and the screen, you know, has the faculty of converting blondes into brunettes with neither excuse nor warning to the blonde so converted nor the

picture patrons so deceived. So Mary is a blonde.

"Have a chair," invited Mr. Schulberg, he of the publicity department and the scenario editorship of the Famous Players' Company; also the Mr. Schulberg of the honeymoon flat over in Jersey, and who is so new a groom that he still brings unexpected company home to dinner. "When Mary is through with this scene she'll take you to her dressing room," continued Mr. Schulberg, and with that promise I accepted the chair and sat back to watch Mary's debut at boarding school and to forgive picture screens in general their deception as to Mary's curls.

The scene being rehearsed was one from the story, "Caprice." Six times did Mary bob and smile her little "love-me" smile in introduction to the stylish young ladies who were to be her schoolmates and who had lots of fun at the expense of Mary's pathetic jacket, her rustic hat that tied under her chin and the beruffled skirts that dipped five or more inches at the back; six times did Mary lovingly brush her father's carpet bag with the front gore of her skirt and six times did she throw her arms about his neck and caress the sleeve of his coat in a brave farewell.

Then, but not until then, did the brow of Director J. Searle Dawley rid itself of four or more superfluous lines and he bellowed the signal, "Go!" Three clangs of a bell brought carpenters and everybody else in the studio, but not in the scene, to a full stop. Mr. Dawley poised himself on the outside edge of the stage setting in readiness to hurl forth instructions and the camera man loomed up as "the man of the hour."

It was all over in one and one-third minutes and eighty feet of film, and Mary walked from under the blue-green lights to where a plump, dark-haired lady was sitting. As we approached I heard Mary say, "Hello, Mother dear." The dark-haired lady answered, "Hello, Mary darling," and then I experienced the full wonder of a Mary smile as Mr. Schulberg introduced us.

"If you don't mind, we can talk while I dress for the next scene," suggested Mary. I didn't mind, and

in a few minutes Mary was seated in front of her dressing table brushing her thick curls over her left forefinger and telling me that she had been working hard—just as I had seen her—since 9 o'clock that morning, but that she didn't get tired—not very tired, anyway—because she likes picture work so well.

"While I was playing in his 'Good Little Devil,' Mr. Belasco used to read interviews in which I'd say I liked pictures better than the stage," laughed Mary. "But I do like them better—though I'm going back with Mr. Belasco's company in the fall; meanwhile, I'm doing the work I like best."

"And what do you do when you're not working?" I asked from the depths of the most comfortable chair I've ever seen in a dressing room.

"Live in a bathing suit," replied Mary, putting down her white-backed brush and beginning to pin up her curls. "We have a house at Beechhurst, Long Island, and I stay in my bathing suit all day; that is, the one day of the week that I'm there," she amended, as she applied a second amber pin by way of a reprimand to the little curl over her left ear. The little curl promptly slid back into its original position, and Mary continued:

"It's glorious out there in the evening, too—only for the mosquitoes! I don't believe they eat a bite until I arrive and then they all pick on me—"

"Why, Mary, what's that?" came the alarmed voice of Mary's mother, as she appeared in the doorway.

"Mosquitoes," answered Mary demurely, and Mary's mother breathed a relieved "Oh" as she took possession of the rocker under the electric fan.

"And it's so dreadfully quiet there nights that it's spookey. Last night—" Mary paused to insert a final pin where she thought it would do the most good, then turned around and continued—"I was sure somebody had broken into the house—"

"For what?" Mary's mother wanted to know in a calm voice.

"Oh, for—I don't know what for," Mary went on, "but, anyway, I was sure somebody had broken in; I could even hear him walking around downstairs and I wanted a drink so badly, but I was afraid to get up and get it, so I just waited until it was daylight and then I got two."

"And the man who 'broke in?'" I suggested expectantly.

"Well, he wasn't there this morning," Mary's muffled voice informed from the wardrobe bag into which her head was poked in the effort to choose a costume for the next scene.

"No, nor last night either," said Mary's mother, and that settled it.

Mary emerged from the bag with a pearl-gray suit and a sheer white waist with a quantity of ruffles on the collar and down the front.

"Hope this won't make me look fat," she remarked, as she studied the effect of the ruffles in the glass and arranged the waist line of the gray skirt with its white silk drop. "I wouldn't be 'little Mary' any more if I got fat," she smiled. "I try not to look any littler than I can help—though I like that title the people gave me, 'little Mary,' because I feel they call me it through liking, and I love to please the people. There—" don-

ning her coat and turning around for her mother's inspection, "am I all right, mother?"

"Yes, you look very nice," her mother answered. "What hat are you going to wear?"

"Mercy! I didn't bring a hat with me," wailed Mary.

"Try mine," Mary's mother advised, removing her small white hat. Mary sat it jauntily upon her curls. It looked as though it belonged there, and Mary said: "Now, I'm ready. Will you come out and watch this scene and come back with me again?"

"Delighted," I answered, and Mary hurried away to the blue-green lights of the stage setting and Mary's mother and I found chairs where we could see everything, and I asked Mary's mother how and when Mary started her stage work.

"In the Valentine Stock Company when she was five years old," said Mary's mother, who really looks very much like Mary, or Mary looks like her, rather. Mary's mouth is distinctively her own, however; it's the only one of its kind in the world, I'm sure.

"The man who owned the company saw Mary and asked to have her for a part he had in mind. He said, 'I think you could do it, Mary,' and Mary said, 'I'm sure I could.' So she did and has played every stock child part since then."

"Do you want to tell me how old Mary is?" I asked, and she replied: "Yes; Mary doesn't mind. She is nineteen and was born in Toronto, Canada."

A roomful of girls burst into the set and rehearsals were on. It was the closing of the school year and everybody was saying good-bye to everybody else, and parents and guardians were calling for their girls. And Mary offered a big contrast to the Mary of the preceding scene. Only two rehearsals were necessary this time and when the camera man had taken two "stills" and some of the girls were wondering if that would be all for that day, Mr. Dawley announced, in a voice that could be heard on Broadway (almost): "Get ready for the dormitory scene. Get your nightgowns on—and remember, girls, no street clothes underneath!"

There was a dismayed "Oh-h-h-h-h!" from a group of "extras," but Mr. Dawley paid no attention to it, and Mary, her mother and I returned to Mary's dressing room, where Mary had to take her hair down and make ready to carry a girl through the hall and down the stairs of the dormitory, which was to be set on fire.

"I hope you don't get your hair burned, Mary," worried her mother. "If I were you, I'd pin it up."

"No, that wouldn't look like really and truly night time," said Mary, and then: "Gracious! I've lost my stockings—my white ones! I simply must have stockings—" as she hurriedly went through a suit case and traveling bag and her mother investigated the hooks on the north wall. "And I have only a few minutes—"

There was a violent rap at the door and a man's voice called: "Mary, I want to borrow your nightgown."

"All right," answered Mary, and handed it out through a crack in the door. "That's the property man. I have to have another exactly like it for the next scene and he bought that one yesterday, so he knows where to get the other. But if I don't find my stockings—"

"Here they are," and Mary's mother advanced triumphantly from the vicinity of the north wall hooks.

"Oh, thank you, mother. Yes, I remember now that I hung them just there."

During the wait for the property man to return her gown Mary asked if I thought she resembled Mary Fuller. She had been told repeatedly that she did.

There is a resemblance, but it is more striking in the pictures of the two Marys, as then their hair looks to be the same color.

"I admire Mary Fuller very much. I've never met her, though I tried to on Edison night at the Exposition, but she had gone home. Sometimes—"

The knuckles of the property man sounded on the door and when the gown had been admitted and donned, Mary resumed her position on the sofa, and continued: "Sometimes I stop and think of all the motion picture people who are working at that very minute, and I wonder just what Alice Joyce is doing and what parts are being played by the people of the Western companies. I think it's wonderful, the bigness of it all." I admitted it was wonderful and was sorry Mary happened to glance at the clock just then, as it reminded her that it was about time for the next scene.

"Maybe I'll see you in Chicago this winter," she said, slipping a long coat over her dishabille. "I'm going to play there for a month, you know."

"Everybody ready?" called Mr. Dawley. I wasn't going to stay for the dormitory scene, so said good-bye to Mary outside her dressing room door. With a handshake and a smile, Mary joined the groups of white-robed figures that came from the various dressing rooms and I returned to my hotel feeling much the richer by virtue of having met "little Mary," received two of her very latest photographs and known the fascination of Mary's "love-me" smile which makes everybody do just that.

Wisconsin Association Organized

About fifty exhibitors of the State of Wisconsin met in the colonial room of the Plankinton House in the city of Milwaukee on August 31 for the purpose of receiving a report of its delegates to the New York convention. After hearing the report of Charles H. Phillips, national president of the International Motion Picture Association, corroborated by W. J. Sweeney, national director of the International Motion Picture Association, and other delegates to the New York convention, the manly action of the Wisconsin delegates was unanimously ratified, and the International Motion Picture Association of Wisconsin was immediately organized by the election of the following officers: Roy Cummings, of Madison, president; B. K. Fischer, of Milwaukee, national director; Henry Trinz, of Milwaukee, first vice-president; A. F. Baum, of Manitowoc, second vice-president; George Frellson, of Waukesha, secretary; Frank Cooke, of Milwaukee, treasurer.

The meeting was enthusiastic and a great deal was accomplished owing to the interest taken by the members present, due principally to the fact that the delegates to the national convention took the manly stand against the gag and one man rule display in the old organization.

Resolutions were passed favoring a censor by the National Board of Censorship of all pictures displayed in the motion picture theaters in the state of Wisconsin; also favoring three reels for five cents. Many other important resolutions were adopted, affecting the rights and interests of the motion picture exhibitors in the state of Wisconsin. A committee on constitution and by-laws was appointed for the purpose of drafting the constitution and by-laws for the Wisconsin Association.

You will observe, my honest friend,

Wherever you may go,

The world is nothing more or less

Than a moving-picture show.

On the Outside Looking In

By the Goat Man

ACCORDING to the *Billboard*, the bolting delegates of the late m. p. convention were "a brainless brigade of disorganizing disturbers," which is quite important, if true. It has been my observation that exhibitors in general were approaching a standard quite on a par with men in other lines of trade, but maybe I need an oculist. I had not known that the exhibitors of Illinois, Indiana, New York and Wisconsin were brainless. My fancy had led me to believe that the scene of the New York exposition and convention was the culmination of intelligent effort. Harking back to a year ago, there still remains a recollection of similar sane handling of a great convention—a task which must be credited to the Illinois members who have since been deprived of their reasoning faculties. Exhibitors of those cities of New York, Brooklyn, Albany, Schenectady, Utica, Rochester, Pittsburgh, Buffalo, Indianapolis, Chicago, Milwaukee, Minneapolis, St. Paul and Duluth, including hundreds of other less important places are brainless, according to "Old Billyboy." It is a fine commentary. I wonder what kind of stufh it uses in its hypodermick.

* * *

Old Billyboy is doing a lot of things in these hot, sunshiny days to discredit the motion picture business. It says: "There is no Motion Picture Exhibitors' Association." Sam Trigger would not agree with such a statement. The Motion Picture Exhibitors' Association has a New York charter. What the *Billboard* meant to say may be conjectured. It has intimated that there is an official organ of the International M. P. Association. That is news to the oldest member. But, of course, "The *Billboard* knows."

* * *

Alex. Wall of Birmingham tells Mr. Neff that "It is a godsend that I was not able to be with you in New York, as I might have got licked." I was right there and I'm sure the Alabama man wouldn't have been in danger. Only one man laid himself liable to a licking and he escaped.

* * *

Why all the hullabaloo about the convention bolt? Men have a right to their opinions and when they agree to disagree and go about it in orderly manner, that shouldn't be anybody's business but their own. The league got what it wanted and the association got what it wanted. Two competing organizations will probably succeed in getting all the exhibitors into one or the other of the camps. Every exhibitor should belong to the organization which he believes will help him. I believe in organization. I also believe that organized exhibitors should stand on their own bottoms—should defray all



the legitimate expenses of their conventions. If manufacturers want to entertain the delegates, that is all well enough; but the exhibitor organizes to help himself. To help himself in the most satisfactory manner, he should be under no obligation to the manufacturer or renter. In other words, the cost of the convention should fall upon the organization holding it. Delegate expenses to and from the convention are borne by the branches of the national body—the convention expense itself should come from the funds of the national body. The seeking of donations, the soliciting of advertising for programs, is indirectly placing obstacles in the way of greater and more important favors. If exhibitors want to profit by the experience of other organized trade associations they will come down to their own purse for all their own expenses.

* * *

Donald Anthony Meaney and Charles Lang Cobb have joined the procesh with weekly bulletins. Gee! but there's lots of ways to spend money.

* * *

I wish George Balsdon would hurry up and plant a few poster branches out West. There's a reason, and it isn't grapenuts, either.

* * *



Edison company now in Maine. From left to right they are: Photographer Kugler, Harry Beaumont, Bliss Milford, Frank McGlynn, Mary Fuller, Augustus Phillips, Elsie McLeod, Richard Neill, Walter Edwin (director) and John Sturgeon.

* * *

J. E. Willis, former special representative of General Film Company, with his garage in Cleveland, has



Romain Fielding (Lubin) and his New Mexico Company.

moved over to Chicago. He hasn't been up to see me yet. Somebody has told him I haven't got a fan.

* * *

I wonder when Toomey substituted nut for mutton in his name. Maybe Old Billyboy knows. It knows nearly everything about the m. p. game. But then, there are some things it will get hep to if it doesn't strangle that man Kellogg.

* * *

Big Dick Edmondson of Lunnon is back in New York again with a new line of samples. From what I gather by wireless, he's helped out the Exclusive program quite a bit with a bundle of new brands. Will Joe Miles please fix up the box score that we are trailing on the release pages?

* * *

And now they threaten to put 'em on ocean liners. I was week-ending at Wawasee Inn and part of the entertainment for guests was a picture show in the ballroom. I took to the lake. I am not a believer in sticking too close to my business.

* * *

I saw a snappy rural drama a few nights ago all done in a thousand feet. And then I drilled over to my cot and pondered over the multiple lengths. What is the object in stretching the single reel scenario all over the lot? The manufacturer says he does it to satisfy the demand. Well, it's a manufacturers' proposition, taken by and large, so I guess there is more money in selling footage. I am dead certain sure that the public isn't wishing these extra lengths upon itself.

* * *

Suppose we took a stretch at Quo Vadis. There are four hundred and ninety-eight scenes in the eight

thousand sixty-four footer. The imperceptible addition of six feet to a scene would add three more reels to that beautiful subject. If it was the foreigner's idea to sell on a footage basis, we might be kept all night looking at this one film. Oh, hum, it's terribly hot and dusty.

* * *

Over on page fourteen of the advertising section is an announcement that we are to have Jack London's stories in films. H. M. Horkheimer says so. And thereby hangs a tale—several of them, in fact. It was about the time that Horkheimer blew in with his copy that our old friend, Hobart Bosworth, appeared on the scene with Frank Garbutt and his yacht and H. T. Rudisill, and told us to wait. A pause would develop the right of Hobart to make the London stuff. And now, as we skurry to press, comes Jack London himself with the assurance that Bosworth is the guy who will make 'em. Well, that's a lot of noise as a start. The old press agents always find the new ones pretty keen for the glad dope. Meantime, we are going to have the London stories in films. They ought to have the punch.

* * *

I always feel better when I discover that \$50,000 more has gone into a permanent m. p. house than into a new film subject.

* * *

Kinemacolor is licensed by the M. P. Patents Company—a screech that should be noted in passing. This is more proof that it is worth while to be on the inside. Kinemacolor was created by film men, and now that it has proven itself worthy of recognition it has a right to rejoice. Personally, I have never believed in Kinemacolor as a whole show, but I have enjoyed it always

when it became a part of the show. The ham in the sandwich makes the sandwich. A Kinemacolor reel as the second one of three will make *the* show for most of the people most of the time. I am curious to know how it will work into the big program.

* * *

Will somebody who knows please tell me what is making Lloyd Robinson so fat? Fat is the word. Triflers are warned not to meddle. This is serious business.

* * *

Harry Rush Raver is a show-me president who doesn't believe in wearing his arm off to the elbow with dopesters' dope and trust to luck and the mails. He wants you to sit up on the corner of his desk with a pad on your knee and jot it down while he whispers in your shell-like ear. Raver was a circus man, and he remembers what he used to get for eight seats for the night show—usually a column and a half in the country weekly. A half page, size 13x22½ inches, \$6 to \$11, paid in iron dollars at the wagon. Them were the happy days. But after all, it isn't fair to think that our waste paper basket is the biggest.

* * *

Hector J. Streyckmans just couldn't resist the big feature films. He got the bug when he saw "The Battle of Gettysburg." He dug up his old history and read all about the fight. He learned that a bushel of wheat would plant an acre and that the soldiers destroyed the crop and the farmer lost his harvest. That was only one detail. When he could find somebody to go with him, he would go down to Doc. Willat's place and sit in the dark, and have the battle run off again. And he would talk war to beat the band. He liked the big film. Since then he has been scenting big stuff from afar. He now heads his own company, with no stock for sale; has his own offices and proposes to deal in long lengths on a state's right basis. I wish him luck.

* * *

We are not hearing much from the Universal folks. I guess they have put bars on the windows and padded the walls. Yop, that's my guess.

* * *

Mulling it over in my feeble mind, I figure there will be much doing from now right up to and through the winter. Linn and Oes have both stripped their upper lips for action; Powers continues to get bundles of long

green from the unsophisticated; all the big fellows are planning bigger things; all the little fellows are returning from vacations with lusty lungs; no one drops out; more are coming in; Whistling Saunders has quit writing; the *Billboard* has discovered that it doesn't know it all; Charlie Hite has a yacht; exchanges are increasing their orders—all indicate activities three weeks ahead of schedule. It will be a smashing business when it gets into its early fall gait.

* * *

It is a dull week when Pat Powers fails to score. I hope he hasn't taken the war out of Universal and put it in his newest venture. Wot?

* * *

Zowie! If you are hot, look at the gallery bunch this issue.

* * *

The "Alkali Ike" doll reached me contemporaneously with this Essanay night message: The Goat and his royal staff. The famous "Alkali Ike" doll is now yours. Sincerely yours, Don Meaney." And Ike, maintaining the film man's prerogative, proceeded immediately to get my goat. If you look around a bit you will discover I got both Ike and the goat before I was through with them.

* * *

According to the dope sheets, Quo Vadis is the only film in the big race. It has smashed all theater records for summer, matched the best records of winter and packed Keith's Hippodrome in Cleveland with nearly thirty thousand paid admissions in a week. I wasn't kidding when I told you it was the ultimate in film productions. Mr. Kleine says he has others up his sleeve. Mercy, Mabel, when are you going up again?

* * *

Stan Twist says his desk was burglarized while he was in New York. I didn't fall for it at all. It was John Pribyl hunting for the lead pencil he loaned to me. But I got it back to him eventually. Prove it by Margaret.

* * *

I see that G. K. has bought himself a new Pierce-Arrow and boards by the boardwalk in Atlantic City. It is great, fellows, to find an eight-thousand footer with the punch in every inch. Meantime, Chris uses his Yiddisher Packard and I find the walking good.



International Moving Picture Association of Wisconsin holding its first annual convention at Hotel Plankington, Milwaukee, Wisconsin, on July 31. The seven officers standing in the front row are: 1—A. F. Baum, Manitowoc, second vice-president; 2—E. K. Fischer, Milwaukee, national director; 3—Frank Cooke, Milwaukee, treasurer; 4—W. J. Sweeney, Chicago, Illinois national director; 5—C. H. Phillips, Milwaukee, national president; 6—Roy Cummings, Madison, state president; 7—H. Trinz, Milwaukee, first vice-president.

Some regular little meeting, that conference of Neff's with the brass-collars. Wonderful how 39,000 (?) circulation stirs the fellows into action.

* * *

Thank you, Gunning, and Mrs. Cobb, I thank you, too. Where's Papa Cobb?

* * *

I have been at it for nearly five years and I'm still on the outside, looking in. But the skies are brightening. Now and then a film manufacturer will think of me and my work. He is sorry for the moment that he forgot to mail his copy for that last splurge he made, but it was an oversight, after all, that his publicity man hadn't taken some liberties with the appropriation. That will correct itself by-and-by. Exhibitors from out of town—those who are not too timid to venture up to the fourteenth floor—drop in to find out first-hand how little I know about their business; exchange men—those who subscribe—come in here to see whether they will get their money's worth; representatives of the makers, some of them, know where I keep the smokes for class A customers. Now and then I get day letters from afar and sometimes a cable—so I feel my apprenticeship has reached the halfway point, maybe.

* * *

This much I know for sure. The high-grade boys of the game are with me. And, fellows, I'm with you, first, second and third grades—it takes all of us to put it over, so we'll all pull for the big show.

* * *

I am apt to pull down my sign over this department, say January 1, 1914. By that time Cutey will have a car of his own and won't care whether he has it all or not.

* * *

In the meantime, I'm not giving a half gallon of disinfectant with a year's subscription.

Polar Photography Under Difficulties

Chicagoans recently have had the privilege of witnessing the undying story of Captain Scott in motion pictures, and have seen on the screen at the Princess theater, Chicago, the films taken on the dash to the South Pole by the intrepid Herbert G. Ponting, F. R. G. S., London, England, official artist of the expedition. These pictures are certainly among the most remarkable ever shown on any screen, for they present in a life-like manner the record of one of the greatest and most tragic adventures of modern times.

Many of the scenes present unique and hitherto unknown traits of the animal inhabitants of the polar regions, and Mr. Ponting was able to approach unusually near the creatures he was filming, as the various animals, never having seen a human being before, and consequently knowing no fear, had no hesitancy in approaching within a foot or two of the camera.

Such pictures as "the killer whales after seals," "Weddell seals sawing ice with their teeth," "Mt. Erebus, the Polar volcano, in eruption," "Gulls stealing penguin eggs," "Penguin chicks hatching," "the midnight sun," and "The polar advance," are the greatest features obtainable, and being little slices out of real life and not mere counterfeit presentments, staged in some studio, are far more interesting and thrilling than any feature photoplay.

The difficulties which Mr. Ponting encountered were innumerable. Speaking of some of them, he said: "Compared with polar photography, everything is easy. It is

not only the difficulty of the light. That is soon mastered. The temperature is where the real trouble comes from. If you take off your gloves and put your naked hand near the lens it is instantly covered with a film of ice that no mere rubbing will remove. If by accident you touch any



Herbert Ponting, F. R. G. S.

part of the brass apparatus of the camera it will burn you like a hot iron. On one occasion I was focusing when I happened to moisten my lips. The point of my tongue came in contact with the metal and froze there; the shock was so great that I went over backwards, and when I recovered I found that I had lost the tip of my tongue, which was still frozen to the brasswork of the camera.

"Once, when I was securing a film of a pair of skua gulls in their nest at very close range, I was attacked by the parents so furiously that I was nearly overpowered. One of the pair swooped down upon me and struck me such a blow in the eye with its wing that for an hour I suffered the most acute pain and feared at first that I would lose the sight in that eye.

"On another occasion, when endeavoring to induce a seal, weighing perhaps half a ton, to pose for its picture it suddenly plunged toward me throwing me to the ground and its teeth went through all of my clothes, drawing blood. This, I believe, is the only instance on record of a Weddell seal ever having bitten a man. I certainly invited the trouble though and probably got only what I deserved."

Lawyer Was Mysterious "Lead"

There's a mysterious leading man in Thanhouser's "Missing Witness," a two-reeler released Tuesday, August 12. William Russell is the regular leading man of the piece, as the district attorney, but playing opposite him is an impressive "attorney for the defense" who has never been known in a lead in a Thanhouser film before. The mysterious leading man was Jacob Ruskin, a genuine New Rochelle attorney, who was selected for the part for this fact. Director Heffron, whose long suit is types, had Ruskin oversee the "dressing" of the court room scenes in the picture and then gave him the part opposite Russell. And the lawyer, thoroughly at home in the court "set," makes a natural-working leading man if an unknown one.

Motography's Gallery of Picture Players

JEANNETTE TRIMBLE has won top-most fame in the Kleine-Cines Company. She has constantly played leads in the biggest and best of Cines multiple-reel subjects for the past two years. When her health



Jeannette Trimble.

broke down she was compelled temporarily to leave the company and her many admirers will welcome the news that she will again be seen in Cines pictures in the near future. She has been identified with the stage for a number of years, playing with several musical comedy companies in Paris. She sang in Grand opera in Berlin and toured the United States on two occasions; she speaks several languages fluently, is a deep reader and the inspiration of many of Cines' best stories. Miss Trimble has a pretty little home in the Alps, where she passed three months last summer in an effort to regain her health. In "Josephine" and "The Inventor's Secret" she is seen at her best.

MAURICE ANVERSO is one of Kleine-Cines leading men and is known to picture fans the world over. He is an actor of splendid promise and has already distinguished himself in many of the feature



Maurice Anverso.

Kleine-Cines productions. Maurice makes a splendid lover; he is by all odds the handsomest man in the Kleine-Cines Company, and bears the record of playing "heavies" quite as well as "leads," a dangerous experiment that most leading men are unwilling to try. He has appeared in the Kleine-Cines films for more than two years, is known to be a horseman of rare ability, and a man of great personal courage. Anverso is twenty-six years old and possesses a beautiful tenor voice. Prior to

ANTHONY NOVELLI looks to "Quo Vadis?" as his master triumph as an actor. He maintains bachelor apartments in the Appian Way, a short distance from the Cines studio. Fond of music and painting, he



Anthony Novelli.

won some fame as an amateur painter prior to his appearance on the stage. An initial engagement with a stock company in Naples paved the way for his appearance in pictures. His only noteworthy experience has been with the Kleine-Cines Company, and he has played "leads" for them for the past three years. His face and mannerisms are familiar to picture-goers the world over, not only because of his wonderful interpretation of Vinitius in "Quo Vadis?" but for many other splendid bits of character work. However, Novelli is not a "character man." He is emphatically Kleine-Cines' leading man, but the difficult roles given him entitle him to the distinction of "character man" as well as "lead."

LEAH GIUNCHI has played leads for the Kleine-Cines Company for more than three years. Naturally, she designates "Quo Vadis?" as the very best thing she has done in pictures. She is twenty-six years



Leah Giunchi.

old, rides like a Centaur, is a splendid swimmer, and a master with the foils. From the beautiful, serious-minded, religious Lygia to the rough and ready girl of the West is a long step, yet that suggests Miss Giunchi's most remarkable ability. She can play the vampire woman, the budding society belle, the widowed mother, the middle-aged woman of fashion with equal ease, and when it comes to jumping from a four-story building, hanging by her arms from the top of a high bridge, carrying on a knife duel in the middle of a stream of water, riding a bareback horse at breakneck speed, and doing similar hazardous stunts to amuse a fickle public, Leah is always the one selected for the work.

Stage Head-on Collision

On the Raritan river railroad, two miles out from South River, New Jersey, a head-on collision was pulled off by the Vitagraph Company recently with all the attending scenes which naturally follow a terrific wreck of this character. Two weeks previous to the performance of the wreck scenes, preparations had been going on in view of making it the most realistic picture ever enacted. There was no disappointment in the results. Five cameras were trained upon the point of contact to circumvent any possibility of failure. Attached to one of the engines were three day coaches filled with people. The other engine was running wild beyond the control of the engineer and his assistant. The collision was so nicely timed that every detail in the exciting and unprecedented crash is shown, giving a perfect idea of what it means to those who have gone through and lived to tell their experiences in such an accident. The crash



Results of the head-on collision.

of the encounter was so great that the boilers of the engines were forced into each other like two tomato cans, telescoping inextricably. As flames burst forth, like the belching of a great furnace, the coal tender of the first engine was driven half way through the coach behind it, grinding it into kindling. Large bolts and other parts of the engine were thrown hundreds of feet away by the force of the contact. One section of the engine, weighing forty or fifty pounds, was thrown within three feet of one of the cameramen, who occupied a position some fifteen feet away from the point where the engines came together. Immediately following the catastrophe the work of rescue began. People were pulled from the doors and from the upper sides of the burning cars, carried in strong arms or on stretchers to a safe distance from the wreck to receive the attentions of kind administering hands. When the nearby residents of the neighborhood heard that the wreck had taken place they flocked in droves to see it. When told that it was only a moving picture, they looked with open eyes and mouths, more puzzled and startled than ever. It was the first time they had ever seen anything of the kind and after their first fears had subsided they all indulged in a sort of hysterical laugh which gave relaxation to their first horrified and mistaken feelings at what they saw.

The whole picture was under the management of Director Ralph Ince. Arrangements and preparations were made by A. V. Smith and Walter Ackerman and their fellow workers of the Vitagraph Company.

Just A Moment Please

For the love of Mike, Holcomb, what are you trying to do, crib Billyboy's phoney spelling? Those Kinemaecolor envelopes with the "Good Stuph" sign in the upper left hand corner look too much like plagerism, though the enclosed buletin is snapy enuf.

A newspaper item of the past week tells of a St. Louis steeplejack who fell 110 feet and then calmly got up and walked away. Guess this Rodman Law will have to look to his laurels or the St. Looie party will be signing up to work in pictures.

Guess this chap Cloud, of the *Photoplay Magazine*, kinda put one over our friend Streyekmans, of the *Mutual Observer*, didn't he? It takes a feller with a lot of nerve to advertise in the Mutual house organ that by selling the *Photoplay* in his house the Mutual exhibitor can give his patrons "half a score of stories about the very best Universal releases." Somebody was asleep at the switch when that ad copy went to press. *Nicht wahr?* H. J. S. please write.

Who says these summer days are dull ones? What with Pat Powers hitehing up with Warners Features, Kinemaecolor being licensed by the Motion Picture Patents Company, Jack London entering into a contract to film his stories, Famous Players announcing regular releases at short intervals, Kleine importing more stupendous features and preparing to send footlight favorites abroad to play in films, and Majestic getting busy with five reel productions, it seems to us there's something doing—even in the summer time.

SCENARIOS THAT ANYONE CAN WRITE.

Submitted by A. Nutt, Kankakee Asylum.

"It Happened In Java," "The Substitute Stenographer," "A Faithful Servant," "Alkali Ike's Gal," "Getting Married," "A Trip to the Grottoes of Baume," "Shipwrecked," "On the Lakes of Bayrisch," "The Escape," "The New Gown," "Home, Sweet Home," "His Wife's Friends," "The Dance at Eagle Pass," "The Flirt," "The Incriminating Letter," "The Jovs of a Jealous Wife," "The Mansion of Misery," "The House Divided," "The Price Demanded," "Easy Money," "The Widow's Wiles," "A Gentleman of Fashion," "A Proposal From the Duke," "Monte Carlo," "Intemperance," "The Senorita's Repentance," "The Edge of Things," "A Bolt From the Sky," "The Monument," "Such Is Life," "Quo Vadis?"

The *Kansas City Journal* says they have filmed everything on the old farm now but the hired man, and they'd have got him, too, but they couldn't catch him in motion.

SUMMER FICTION.

Thirty Degrees Cooler Inside.—Sign on theater front.

NOTICE

Remember that phrase "The motion picture is still in its infancy," which we ran on our Side Track a couple of weeks ago? Well, some careless person left the switch open and it got out on the main line again—or so we judge, for here comes George Kleine with it in an interview in Cleveland last week with Archie Bell, of the *Plain Dealer*. Finder please return and no questions will be asked.

KIDNAPPED IN THE LOOP?

Famous Personage Disappears between Essanay Studio and Downtown Office Building.

On Friday, Aug. 9, Don Meaney, Essanay publicity man, sent Alkali Ike, aboard his spirited charger "High Ball," down to call on Ye Ed., but when a riderless steed galloped into our sanctum several hours later some anxiety was expressed as to what had become of Mr. Ike. Upon communicating with the Essanay studio we learn that Mr. Ike was in the best of spirits when he departed and had, apparently, no thoughts of suicide. Though a vigorous search has been made, no trace of the famous personage has yet been discovered and the police are today dragging the river. As we go to press several promising clues are being run down, but if these prove useless it is likely this will go down in history as another of the great unsolved mysteries of a big city.

"Tut, tut!" is said to be President Wilson's favorite expression when slightly exasperated. If Prexy Neff is hep to the expression we'll bet those in his immediate vicinity have been tut-tuted more than once during the past few weeks.

Ain't so?

N. G. C.



Scene from "The Human Bridge," Kleine-Cines release of Aug. 26.

Perform Daredevil Feat Before Camera

Players Form Human Chain Across Chasm

ONE of the most startling and sensational acrobatic feats ever attempted in moving pictures forms the thrill and gives the title to the Kleine-Cines release of August 26, called "The Human Bridge."

In the second reel of this sensational picture four of the players, on the very brink of a steep precipice, make a human bridge of their bodies, across which two of the ladies in the company cross the chasm. The reviewer failed to detect any trickery or fakery about the startling feat accomplished by the Cines players, and any audience is sure to be thrilled and awed by the daring of these actors.

According to the story Kate Sampson and Peter Woodrow are members of two families among whom a feud has existed for years. The two finally become engaged, when hard luck falls upon the Sampson family and Sam, the brother, goes West in search of gold. Learning of the straightened circumstances of the family, Peter breaks the match between himself and Kate.

Meanwhile Sam returns from the West, having discovered a gold field. Despite the secrecy in which the discovery was veiled, the news spreads among the avaricious settlers of the village, who determine to forestall Sam and locate gold claims themselves. They attack the Sampson hut and after a desperate battle the Sampsons escape over the burning roof of their home. They se-

cure a team and set out on their long journey. Some miles further on they are attacked by the same band, led by Peter Woodrow, and are overpowered. The torturers fail to extricate the desired information from Kate and her father, so Laura Woodrow determines to worm the secret out of Sam. They prepare a trap for him. A revolver duel follows and in endeavoring to escape, Laura falls and injures herself. Sam picks her up and carries her to a prospector's hut, where she remains until fully recovered and able to join her relatives. Laura is so impressed with Sam's generous conduct that she promises him she will liberate his father and sister at the first opportunity. This she does by telling her own people that only Sam knows the location of the gold, and sets them off on a false track. Kate and her father are set free and soon join Sam for the journey westward.

Again, however, the settlers are after them and another stirring fight ensues, during which the caravan is driven over a precipice and dashed to pieces, the Sampsons finding temporary security in the forest. Reinforced by friendly gold seekers, the Sampsons continue their flight until faced by a gap in the hills. A daring scheme suggests itself. All of them are hardy athletes and at a great risk of their lives form a human bridge over which the rest pass. The others swing themselves across to safety over the deep yawning chasm. Once

more the opposing parties meet and after another desperate battle the Woodrow gang are made prisoners. Peter taunts Sam and challenges him to liberate his hands and fight him and thus end their feud. This is agreed to, but Sam generously fires over the head of his adversary and Peter is so much overcome by the generosity that he refuses to fire. Thus a reconciliation of the two families is effected and a double marriage cements the peaceful bonds between them.

Edison to Release Detective Story

As the first of the Friday two-reel Edison releases, a detective story entitled "The Mystery of West Sedgewick," adapted from Carolyn Wells' story of "The Gold Bag," will be offered. Miss Wells has the reputation of being one of the foremost writers of mystery and detective tales in America, and undoubtedly much of the suspense and thrill of the novel will be maintained in the film version of her story.

The synopsis of the story in brief is as follows:

When Herbert Burroughs, a young detective, met Fleming Stone in the boot blacking stand of the Metrople, and when the great detective showed the younger man how he could deduct the salient characteristics of the owner of a pair of muddy shoes which were waiting to be cleaned, neither of the men dreamed that this trivial incident would play a decisive part in clearing an innocent man accused of a terrible crime.

That very morning Burroughs was called to investigate the murder of one of New York's greatest financiers, Joseph Crawford, who had been shot through the head as he sat at his desk in the private office of his country estate.

A gold bag which was found lying on the desk beside the dead man pointed a terrible finger of accusation against Florence Lloyd, Crawford's niece who was known to have quarreled with her uncle immediately before his death. Burroughs, fascinated by the magnetism of the beautiful girl, was utterly unable to believe in her guilt.

A careful search of the premises resulted in the discovery of several puzzling clues by the young de-



Scene from "The Mystery of West Sedgewick."

tective. There were two faded rose leaves, for instance, a transfer slip, an evening newspaper, and last, but by no means least, a card tucked away in the lining of the gold bag.

A mysterious network seemed to envelope all of the Crawford household in the ghastly mystery, from the beautiful Miss Lloyd and Philip Crawford, the dead man's brother, down to Gregory Hall, Crawford's secretary, Elsa, the upstairs maid, and Louis, the butler.



Scene from "The Mystery of West Sedgewick."

By careful plodding work Burroughs succeeded in unwinding the tangled skein, until at last he found himself confronted by an apparently insoluble knot. His investigations were brought to a standstill by the mysterious silence of Gregory Hall, the secretary. Despite the heavy load of circumstantial evidence which pointed to him as the actual criminal, Hall merely shrugged his shoulders and refused to say the few words which would clear him.

How Burroughs confessed himself beaten and called in Fleming Stone, how the great detective forced the unwilling Hall to prove an alibi for himself and finally how the murderer was discovered, lack of space forbids us to tell.

The cast includes the following:

- Fleming Stone, a famous detective.....Bigelow Cooper
- Herbert Burroughs, a young detective.....Augustus Phillips
- Joseph Crawford, a millionaire.....Robert Brower
- Philip, his brother.....Charles Sutton
- Florence Lloyd, Crawford's niece.....Gertrude McCoy
- Miss Pierce, Florence's aunt.....May Abbey
- Gregory Hall, Crawford's private secretary.....Richard Tucker
- Lemuel Porter, Crawford's lawyer and friend.....Charles Ogle
- Elsa, Florence's maid.....Elsie MacLeod
- Louis, Mr. Crawford's valet.....Julian Reed
- The coroner.....Harry Linson
- The district attorney.....Harry Eyttinge

Railroad Employees See "Steam"

More than three hundred of the employees of the executive offices of the Southern Pacific Railroad visited the Columbia Theater, San Francisco, last week especially to witness the presentation of the Kinemacolor animated pictures of "The Discovery and Application of Steam."

The occasion was the one hundredth anniversary of the first practical use of a locomotive in England when George Stephenson built the "Rocket" for the Liverpool and Manchester Railroad. At the celebration exercises, held in the Albert Hall, London, England, in honor of the invention of Stephenson, the Kinemacolor films were shown.

The Southern Pacific employees were the guests of Charles W. Foy of the passenger department of the railroad.



Exhibitors at the Eclair studio in Fort Lee, during convention week.

Motion Picture Making and Exhibiting

By John B. Rathbun

CHAPTER VI. THE PROJECTOR.

WHILE the elementary details of the projector and its development were given in Chapter I, it is the purpose of this chapter to enlarge on the description previously given so that the reader may become familiar with the actual operation and maintenance of the machine, and the theory of its optical system. The constantly increasing list of projectors being placed on the market prohibits an extended discussion of the constructional details and adjustment of every machine, within the limits of this book, but as they are all built on the same basic principles we will confine ourselves to those parts that all machines have in common, leaving the solution of the minor variations to the ingenuity of the reader.

THE OPTICAL SYSTEM.

As shown in Chapter I, the optical system consists of two principal groups of lenses known as the objective and the condenser. It is the function of the condenser lens to gather as much light as possible from the lamp and to concentrate it upon the small area occupied by a film picture, thus increasing the intensity of illumination on the film. As the condenser lens receives light from the lamp over its entire surface, and has many times the area of the film image, it is evident that the original surface illumination will be increased on the film in direct proportion to the reduction of area, since the same number of rays are crowded into a smaller space.

After passing through the film, where it is broken up by the dark and light portions of the film image, the light passes through the objective lens in the form of a double cone, whose apex is near the center line of the objective. From the objective the shadow of the film is projected direct to the screen. As the rays of light cross near the center of the objective, the image received by the objective is inverted on the screen, so that the film image must be turned upside down if the image on the screen is to appear in its correct position. Since the cone of light from the objective to the screen is much longer than the cone from the film to the objective the image is much enlarged on the screen, the angle of both cones being equal. The film lies between the condenser and objective at a distance that is fixed by the curvature of the lens surfaces.

THE CONDENSER LENS.

The condenser is built up of two separate lenses, of the "plano convex" type, the convex surfaces of which are brought face to face with one another in the inside of the container, leaving the straight faces directed toward the lamp and objective respectively. The lens next to the lamp is called the "back" condenser and the lens next to the film the "front condenser." The back condenser receives the light rays from the lamp and straightens them into a band of horizontal and parallel rays. Entering the front condenser as parallel rays, they are bent into a cone of light whose apex lies on the center

line of the lens (optical center), and at the focal center of the objective. The exact distance of the apex of the rays on the optical center depends on the curvature given to the lens.

For a sharp picture, the film must occupy a fixed position in regard to the condenser and objective lens, as before stated, the distance between the film and the apex, or point of convergence of the light rays, being known as the "focal length" of the lens. This distance is selected in the motion picture projector so that the film is much closer to the objective than to the condenser. The focal length of the back condenser lens determines the distance of the lamp from the lens, the focal length ranging from $4\frac{1}{2}$ inches to 8 inches in the majority of cases. Back condensers of short focal length necessarily bring the lamp very close to the glass and increase the danger of breaking the glass through the heat of the arc, but give the advantage of increasing the brilliancy of the image on the screen. Since a short focus condenser lens is thicker than one of long focus, the chances of breakage are still further increased.

With a long focus back condenser, the distance from the lamp is greater, and the glass thinner, but has the disadvantage of reducing the illumination on the screen, since less light falls on the surface of the lens. In practice a compromise is made between the intensity of the illumination and the danger of heat breakage, which brings the focal length from $4\frac{1}{2}$ to 8 inches (average 6 inches). When a very short focal length is used, it is much more difficult to keep the lamp in focus, as a very small variation in the lamp distance makes a great

difference on the screen, much greater than with a lens of longer focal length.

As the objective lens and film is at a greater distance from the condenser than the lamp, the front condenser is of a longer focal length than the back condenser, and is, therefore, much thinner in section. Its focal length should be such that the apex of the rays comes exactly at the focal center of the objective lens. The difference between the focal length of the two condenser lenses should not be made too great, as this makes the lamp adjustment difficult. The usual focal length of the front condenser is 14 inches or less, this distance being equal to the focal length of the objective lens plus the distance from the film to the center of the condenser case.

Another factor regulating the size of the condenser lenses is the diameter of the light cone at the point where it passes through the aperture of the film gate, it being evident that the diameter of the light cone at the aperture should be at least equal to the length of a diagonal drawn from one corner of the aperture to the other. As this opening is nearly equal to the size of the film picture ($\frac{3}{4} \times 1$ inch), the diagonal is approximately equal to $1\frac{1}{4}$ inches, which should also be the minimum diameter of the light cone at this point, if the light is to entirely cover the picture. With the focal length of the condensers determined on, the cone diameter regulates the diameter of the lens, as the lens must be at least equal to the diameter of the cone at the condenser.

The diameter of the condenser lens can be found by a simple arithmetical proportion between the aper-



Scene from Essanay's two-part drama "Broken Threads United."

ture diagonal, the focal length of the objective lens, and the distance between the focal center of the objective to the face of the front condenser.

By letting A represent the focal length of the objective B=1¼ inches (length of aperture diagonal, and



Scene from Eclair's two-reel release entitled "Steel."

C= the distance from the focal of the objective to the front face of the front condenser, we have $\frac{BC}{A} = \frac{1.25C}{A}$ = diameter of condenser.

In a machine having an objective with a focal length of 4 inches, and C = 12 inches, we apply the formula as follows:

$$\frac{1.25 \times 12}{4} = 3.75 \text{ inches, the minimum diameter of the}$$

condenser lens. The next larger commercial size should be chosen, when the result does not come out in even figures. While the aperture was given equal to the size of the film picture to simplify the calculations, it is usually 1-16 inch smaller in each of the dimensions, making the actual opening 11-16 x 15-16 inch. This is an error on the safe side in making the calculations.

When the condenser lens is too small in diameter and does not completely cover the picture, there will be dark corners on the screen. This may be remedied by moving the motion head, containing the objective and film, closer to the condenser, when it is impossible to secure suitable condensers. This has the fault of throwing the apex of the light cone ahead of the focal center of the objective.

THE OBJECTIVE LENS.

The objective lens generally consists of four individual lenses assembled in a brass tube, two of the glasses being in front of the tube and two at the back, the two containing spaces at the ends of the tube being known as the "cells." The two front glasses are cemented together with some transparent cement such as Canada balsam, while the rear assembly is held apart by means of a brass spacing ring. The lens is not reversible and should be arranged so that the spaced glasses are always next to the film. The accuracy of this lens is of the greatest importance, even more important than the accuracy of the condensers, as there can be no further corrections to the light after passing the front cell, and as there is no intervening film to modify imperfections in the grinding or glass, as in the case of the condensers

A correctly designed lens is free from the distortions that are always in evidence in the cheaper grades of optical apparatus, such as chromatic dispersion, astigmatism, and the curvature or distortion of the straight lines in the picture. The first lens error mentioned above, chromatic dispersion, results in the light beams being broken up into their elementary components of red, yellow, green and blue rays, these colors appearing at the edges of the objects on the screen as a fringe, in sharp edges or between strongly contrasting parts of the image this distortion appears like a rainbow, such as may be seen by looking through a glass prism. A lens that is constructed so that the field is free from color is known as an *achromatic* lens, a type that is absolutely necessary for clean projection.

Usually this correction is accomplished by building the lens up in two or more parts, each alternate lens being of a different grade of glass, having a different refracting power. The two glasses most commonly used for this purpose are known as "Crown" and "Flint" glass, the first material mentioned corrects the chromatic dispersion of the other as the light passes through the lens. This accounts for the two glasses in each end of the tube, each of the two groups being independently achromatic.

An *anastigmat* lens is built to overcome the error known as "astigmatism," a condition in which all of the rays are not brought into focus at a common point. When astigmatism exists, all of the rays do not cross the optical center of the lens at a common point (at the apex of the light cone), and, as a result, a ray passing from the lens does not fall on its proper place on the screen. A ray from an anastigmat lens (corrected) is truly circular at all points in its length, while an astigmat lens (not corrected) gives a cross section varying from a vertical ellipse to a horizontal ellipse, passing through an intermediate form similar to a cross. The correction for astigmatism is made in the curvature of the lens face or by introducing supplementary lenses having different face curves.

A *rectilinear* lens avoids what is known as "barrel" or "pin-cushion" distortion, that is, it projects a straight line on the film as a straight line on the screen. If the lens is not truly rectilinear, the edges of the film aperture will be curved, either out or in, as will be all of the



Scene from Reliance's "Of Such Is the Kingdom."

straight lines in the picture, the curvature increasing as the edge of the picture is approached. This distortion is at a maximum with a single lens having a diaphragm or reduced opening, such as the gate aperture. If a single

lens were used with the aperture between the source of light and the lens, "barrel distortion" would result, that is, the edges of the picture would curve outwardly giving it the appearance of a barrel. Placing the restricted opening behind the single lens would make all of the straight lines bow in, an outline similar to that of a stuffed pin-cushion.

By providing a double lens, in which one lens rectifies the distortion of the other, we can obtain a straight line on the screen, this combination of two lenses at opposite ends of the lens tube being known as a "rectilinear lens." The two lens groups shown at the opposite ends of the tube or for the purpose of rectifying this distortion, it being impossible to obtain this result with a single group of lenses, as shown at either the front or back of the tube.

For a perfect projection the lens must overcome all of the difficulties mentioned that are inseparable with a single group of lenses, as shown at either the front or matic, rectilinear, and anastigmatic, with the light and film in their proper position. With the arc out of its proper position the most perfectly ground lens is incapable of avoiding these distortions.

When the film picture is not brought central with the optical center of the lens, the corners of the image are usually dark on the screen, as the picture or a portion of it is out of the included angle of the light cone. When the lens is shifted to correct this condition, the sides of the image become inclined with one another giving what is known as a "keystone" picture, even with a rectilinear lens. To avoid the keystone picture, the angle of the lens must be sufficiently great to bring in the edges.

LENS CALCULATIONS.

Because of the great difference in the size of theaters it is impossible for the makers of the projector to furnish a single objective lens that will fill all requirements, so that it is necessary that the lens be calculated in each case to obtain the specified results. The distance from the lens to the screen, re-called the "throw," the size of the required picture, and the focal length of the objective are the factors involved in fitting the lens to any given theater.

The length of throw is governed by the location of the projector in regard to the screen, and is measured in feet along the line of the optical center of the lens. If the projector is raised for any considerable distance above the center line of the screen it will not be sufficient to measure the distance along the floor horizontally as the slanting center line of the lens will be greater than the horizontal distance. This error will not be excessive, however, if the vertical distance from the center of the screen to the center of the lens does not increase at a rate greater than one foot for every ten feet of throw.

With a given focal length of lens, the size of the picture on the screen increases with every additional foot of throw, since the distance across the angle of the light cone is greater at an increased distance from the lens. With a given throw, the size of the picture decreases—with an increase in the focal length of the lens, and vice versa. The size of the picture is generally determined by either the width of the theater or by the height of the ceiling, or in some cases by the amount of light that can be generated in the lamp. For every increase in the area of the screen image there must be an accompanying increase in the amount of light generated, if the illumination of the screen is to be equal in both cases. Doubling the area of the screen requires double the light with equal screen brilliancy.

(To be continued.)

Prominent Exhibitors

THOMAS SAXE, one of the most prominent of Wisconsin exhibitors, if not in the entire country, is one of four brothers whose wealth is now rated well into the millions, all of it made in the theatrical, motion picture and restaurant business within the past ten years. Thomas, or "Tom," as he is better known, is 38 years of age and previous to entering the amusement business was a boiler-maker and ironworker. He is a most enjoyable person to meet and has a reputation all through the Middle West as one of the most democratic employers in the country. Despite their name the Saxe brothers are all Irish, and Tom was born on "the auld sod" at Newbridge, County Kildare, near Dublin, Ireland, and came to the United States in 1880. His first venture in the picture field was in 1903, when he opened a "Hale's Tour of the World" car and gave Milwaukee its first picture show. Then came the Lyric theater, then the Orpheum, the Globe, the Princess and the Modjeska. He next startled filmdom by securing the Alhambra, Milwaukee's largest theater, at an enormous rental. He went to St. Joseph, Mo., and there opened an Orpheum. In Minneapolis the Lyric was secured and turned into a second Alhambra. The Saxe brothers also control a string of legitimate theaters, the Crystal of Milwaukee, the Bijou in Minneapolis, and are building a million dollar hippodrome to seat 3,500 in Milwaukee. Mr. Saxe is intensely interested in bringing rare wild animals to the Washington Park Zoo in Milwaukee, and was recently appointed a member of the state board of agriculture, which body has direct charge of the Wisconsin State Fair.



NATIONAL vice-president of the Alabama state branch of the Motion Picture Exhibitors' League of America is the title given Hoxey C. Farley, the subject of this little sketch. The "C" in the middle of Mr. Farley's name stands for Carter, and was given him way back in August, 1869, when he was born at Montgomery, Alabama. The date happened to be the thirteenth, but that didn't make any difference to Hoxey C., for he isn't a bit superstitious, and has been prospering ever since. After an education which began in the local schools and wound up with a graduation diploma from the University of the South, at Suwanee, Tenn., Mr. Farley returned to his home city, and there, with his brother, L. B. Farley, assisted in the formation of the Farley National Bank, of which L. B. is still president. In 1897, on account of ill health, the victim of this biography retired from active connection with the bank and traveled for several years. Two or more years were spent in Chicago, and while there he noted the growth of the motion picture business. Returning south, Mr.



Farley bought the Empire Theater of Montgomery in 1909, and established one of the first theaters in the city. After operating that house for a year, he built the Empress Theater at a cost of \$12,000, and it was at that time the finest picture theater in the entire South. He was also one of the first to see the advantages of an Exhibitors' League when M. A. Neff first conceived the idea, and was present at Cleveland when the League was really born. Besides being made a member of the committee on by-laws and the committee which drew up the charter, he was elected national vice-president from Alabama.

A Diamond-S Potpourri

Interesting Items from Selig's

ON Monday, August 18, the Selig Polyscope Company releases a two-reel feature entitled "The Child of the Sea," which is a romance of the lighthouse service with some big and gripping scenes. The story opens with the wreck of a merchant vessel,



Scene from Selig's "The Child of the Sea."

and we see the cowardly crew rush for the lifeboats and desert the captain and his helpless family aboard the derelict. The captain lashes his wife and child to a spar, trusting they will safely reach shore, while he prepares to die with his ship. The spar is finally discovered in the sea by the keeper of a lighthouse, and though the mother has died from cold and exposure the little girl is taken ashore and eventually adopted by the old lighthouse-keeper. A locket about her neck is the only means of identifying the child. The old sea captain, meanwhile, is rescued before the trading vessel goes down, and five years later is appointed a government inspector of light-houses.

Some fifteen years after the baby girl came ashore she has blossomed into radiant womanhood and is adored by the stalwart assistant keeper of the light. This latter fact is galling to Jim Arnold, the coast-patrol, who admires the lovely Nell himself. His jealousy leads him to write an anonymous letter to the lighthouse inspector telling him that the keeper of the light is superannuated, and Bill Jackson, the assistant, a hopeless drunkard.

Jackson starts out one night to trim the light, the old keeper being incapacitated by rheumatism, and on his way encounters Arnold, who attacks him. The fight between the two men is seen by Nell through a telescope.

Seeing her lover overcome by the vicious Arnold, Nell starts herself, in a small rowboat, to fix the light. Looking up, after he has conquered and, as he imagines, killed the assistant-keeper, Arnold perceives Nell rowing out to the lighthouse, and as he wishes the light to remain unlit on this fateful evening, Arnold leaps into another boat and starts out to prevent Nell from accomplishing her purpose.

Nell wins the race for the light and soon the great beacon is flashing out its warning along the desolate coast. Arnold, who has closely followed Nell, at this moment thrusts himself up through the trap-door in the floor of the light-room and Nell slams down the door upon him, imprisoning him.

The government inspector has meanwhile arrived and when the old lightkeeper tells him of the events of the last few hours the inspector turns his boat toward the distant lighthouse and arrives in time to arrest the struggling Arnold. Jackson has, meanwhile, recovered from the attack upon him and testifies against the vindictive coast-patrolman. The inspector is still more astonished a few moments later when he discovers the locket about Nell's neck and recognizes it as the trinket of his baby girl, set adrift on the spar many years before.



Scene from Selig's "The Child of the Sea."

Explanations, of course, lead to the discovery that Nell is the inspector's daughter.

Kathlyn Williams, Harold Lockwood, Herbert Rawlinson, Al Filson and Baby Lillian Wade enact the leading roles in this two-reel production.

"The Spoilers" Uses Many "Supes"

In the Nome street scenes, made last week by the Selig Polyscope Company, at the Los Angeles studios, in the production of Rex Beach's "The Spoilers," the director used 225 people in addition to the company of principals and a company of the national guard. The extra people were used for three successive days. The cost of these street scenes alone, with the setting, is said to be in excess of \$5,000. These scenes form but a small part of the completed production. A tremendous expenditure was incurred the week previous to this in the production of the scenes showing the dynamiting of the "Midas" mine.

William Farnum, the stage star who is being featured in this big production of "The Spoilers," is laid up in bed with two swollen eyes as the result of strenuous scenes enacted in the setting representing the streets of Nome. Mr. Farnum, who is working in moving pictures for the first time, enjoys the realism of outdoor acting and throws himself into fight scenes with a strenuousness which fairly wears him out. The big production was brought to a halt for a couple of days while the star took the rest cure.

A Big Set Required

Edward Langley, one of the artists of the Selig Polyscope Company, at Los Angeles, recently prepared a scene in the Edendale glass studio, to be used in the photoplay of Rex Beech's famous romance, "The Spoilers," which is said to be the largest interior scenic setting ever used in photoplay (barring the palace scene in "The Coming of Columbus," which eclipsed all others in the matter of depth and detail). This scene represents the interior of "The Northern," a resort famous in the wild infancy of Nome, Alaska,—when fortunes were won and lost in a night at the whirling roulette wheel and life was esteemed indifferently. This hall was a combination for dancing, gambling and more legitimate forms of amusement, and was the center of life in the northern metropolis during the gold rush days. The setting of this scene was twenty-eight feet wide, sixteen feet high and eighty-five feet deep, and it included a practical stage, the boxes and the thirst booths, distinguished in its famous prototype.

New Actors At Selig's

Among the new additions to the Selig Stock Company at Edendale, California, are Joseph King, W. K. Rhyno, Norval MacGregor and Miss Mabel Van Buren. The last named lady was formerly associated with Kinemacolor. Edw. J. (Jack) Le Saint, formerly leading actor well known to theater patrons and late director for Kinemacolor, has joined the Selig forces and is the father and producer of a new and unusual drama, entitled "Between the Rifle Sights."

Minnesota Delegates Report

At a meeting of the executive committee of the Minnesota branch of the International Picture Association, held in St. Paul on August 1st, Thomas Furniss, of Duluth, presented his report of the recent convention in New York City, which was heartily approved by those present and the stand of the Minnesota delegates to the convention was unanimously approved.

A general meeting of the state will be called for the first Thursday in September at St. Paul and from the enthusiasm manifest already throughout the state one

of the most rousing meetings that has ever been held in the Gopher state is anticipated.

Mr. Furniss writes, "I have never seen a more enthusiastic bunch than ours for the new Association, and we know the other members of the Association will be proud of Minnesota."

Cameraman a Human Barnacle

One hears all sorts of wild and fantastic tales about the perils experienced by the players in motion pictures, but rarely is anything said about the chances taken by the cameraman in taking some of the spectacular scenes one sees on the screen. The accompanying photograph shows Forsyth, the Edison camera man, filming a scene



Edison's camera man takes a chance.

from "Starved Out," and it is clear to perceive that the gentleman who turns the crank had all he could do to stick on the rock, let alone worrying over the sort of negative he was getting. The houseboat shown in the picture is the property of Ashley Miller, one of the Edison directors.

Palace Theater Featuring Its Orchestra

Manager Diebold of the Palace Theater, Cedar Rapids, Iowa, is highly complimented on the editorial page of *The Saturday Record*, published in the Iowa city, for the music he is giving his patrons. *The Record* declares that the Palace orchestra, instead of merely trying to see how much noise it can make, plays real music in a pleasing manner, and is made up of some of the most talented musicians in the state of Iowa. The patronage has almost doubled since the music has been featured, though it is understood Manager Diebold furnishes a grade of pictures on an equally high standard with the music he offers his patrons.

Kleine Optical Company Issues Catalogue

The Kleine Optical Company has just issued a catalogue covering the many items of theater equipment which it offers for sale. Incidentally this little volume is more than a catalogue, inasmuch as it contains many interesting articles of interest to theater owners. Practically every article that might be used in a picture theater has found its place between the covers. It is offered free for the asking, is printed on a handsome white enameled stock and contains 166 pages.

Current Educational Releases

IN WEIRD CRIMEA.—Patheplay. An interesting view of this ancient country showing among other things a view of the abandoned city which was inhabited by the Skiffs about 2,000 years ago. Monasteries cut from solid rock are perched on seemingly inaccessible points on



Yes, the above little fire station is a picture theater. Four nights a week, on Tuesday, Thursday, Friday and Saturday evenings the fire laddies of Sheldon, Illinois, show films there. They book through the General Film Company branch in Chicago.

the cliff, and the scenery of the country as shown in the picture is wild, rugged and interesting.

IN AND AROUND SCUTARI AFTER ITS CAPTURE.—Patheplay. A remarkable picture in and about the fortified city of Scutari, captured after a long siege by the Montenegrins in the late Balkan war. The hills of Tarabosch and Bardagnoll are shown, dotted here and there with abandoned cannon in positions eloquent of the haste with which the Turks evacuated their posts. The dead lying in ghastly groups on the ground tell us of the terrible struggle. Within the city it is evident that the shells have done terrible damage and the starving children in the streets bespeak of the horrors of the long siege. No words can make such an eloquent plea for universal peace as this picture.

BEAUTIFUL CATALOGNE.—Patheplay. A little jaunt into Spain, passing through the beautiful province of Catalogne with its charming scenes, so quaint, quiet and peaceful.

SAN FRANCISCO, THE DAUNTLESS CITY.—American. A remarkable, interesting and comprehensive series of views depicting the marvelous growth of the city of San Francisco since the disastrous earthquake and fire of six years ago. American energy and enterprise has made it possible to rebuild a city more gigantic and beautiful than the old and have made capital out of the scholar, student and public at large.

SAIGON.—Eclair. This, one of the most important cities of Cochin-China, is now modernized by scores of beautiful houses, especially in the European quarters. Catinat Street, one of the prettiest promenades, is shown:

also these places of special interest: "The Palace of the Governor General," "Law Courts," "The Cathedral" and "The Town Hall." Luxurious gardens of brilliant coloring form an ideal setting for these imposing buildings.

City of feasts and pleasure, commerce and work, Saigon has aptly become known as the Little Paris of the Orient.

ASCENDING MOUNT BLANC.—Gaumont. Views of a party making the actual ascent of this famous mountain have a much greater interest than the usual scenic film. Commencing with the departure of the party from Pierre Pointue at the altitude of 5,750 feet, chasms and glaciers interrupt a slow progress until a blizzard enforces a halt. At the Vallot Observatory, 14,000 feet above the sea-level, the formation of the clouds is wonderful to behold. Beautiful photographic effects are obtained, and the final snow-clad peak stands out in grandeur.

UP LOOKOUT MOUNTAIN ON THE ELECTRIC INCLINE.—Essanay. A beautiful scenic picture showing the hills and valleys surrounding Lookout Mountain, Tenn. One sees the deep grade of from 40 to 72 per cent at which the car travels downward, immense cables holding the car from slipping.

GOLDEN GATE PARK AND ENVIRONS.—American. This series of picturesque gems was produced under the personal supervision of S. S. Hutchinson, president of the American Film Manufacturing Company. Specimens



Mr. and Mrs. W. J. Brockin, Georgia delegates to the M. P. E. L. convention in New York, representing theatrically the largest city on earth (of its size), Bainbridge, Ga.

of animal and vegetable life predominate. California's great charms are recognized throughout the traveled world, and it is truthfully maintained that he who once comes within their influence usually returns. It can be safely termed one of the most spectacular cities of the

states. The Golden Gate is so historical a phenomenon with its gateway a mile in width that the beauty of the spectacle is at once impressive. The excellent photographic quality and the artistic merit of the production



Scene from Edison's "Joey, the Clown." Eddie Boulden, the player featured in this release, is the one seated on the wagon, explains the Edison press agent.

will commend themselves to the tourist, the lecturer, the scholar, as well as the public at large.

AUTO-POLO.—Patheplay. The newest dare-devil game which has taken the public by storm is the novel subject of this film. There are four autos engaged in the game, and these cars sweep about the field after the ball at a speed that is alarming, the malletmen seeming regardless of their danger in their efforts to win, leaning perilously out of the car for a stroke while it turns on two wheels, stops, races backwards across the field at a speed that will make your hair stand on end even to watch.

ON THE LAKES OF BAYRISCH (BAVARIA).—Patheplay. This film takes us into Bavaria, a land little known by those who have not traveled extensively. The Bayrisch lakes are gems of beauty set in the surrounding hills like emeralds.

"WITH THE NATIVES OF NEW ZEALAND."—Patheplay. A study of the modes and customs of the black men in this country, which is interesting and highly instructive.

THE LAKES OF SALZBURG (AUSTRIA).—Gaumont. Salzburg, a crown-land of Austria, lies on the northern face of the eastern Alps. The southern portion of the country and its lakes form the subject of this film. Starting from the picturesque village of Ebensee, at the lower extremity of Lake Gmunden, one of the most beautiful lakes in Europe, we make our way by boat to the Chateau of Ort, which is built on an island. Quite a different type of natural beauty is presented by the Lake of Hallstadt, which, lost in the mountains, presents a wild and melancholy aspect. The little town of Hallstadt, is as curious to the tourist as it is pleasing, and the film as a whole is admirable.

"GENOA, PRINCIPAL PORT OF ITALY."—Patheplay. The remarkably interesting series of views of the city to which America is so greatly indebted. Here Columbus was born and spent his boyhood days. The ancient village is renowned for its port from which for centuries Italian ships of commerce have left. Ancient build-

ings, historic ruins, many edifices of great architectural beauty, and the busy marts of trade are all faithfully shown in this film, which ends with a magnificent moonlight picture of the harbor.

PICTURESQUE JURA (FRANCE).—Patheplay. This little frequented spot in France abounds in verdant valleys and luxuriant vegetation. Winding roads zig-zagging up the mountain side afford many opportunities for beautiful vistas across miles and miles of picturesque grandeur. After a lovely view of the River Bionne at Malinges, we conclude with "Evening on the Lake of Chalin."

"THE CELESTIAL REPUBLIC."—Vitagraph. A beautiful travel picture illustrating curious scenes in and around Canton and other Chinese cities. Junks, sampans, the strange market places and open air restaurants are all shown exactly as the traveler sees them.

MICROSCOPIC ANIMALCULAE FOUND IN STAGNANT WATER.—Eclair. This reel acquaints the eye with an invisible form of life which people impure, sedimentary waters. These semi-opaque, vapory animalculae are classed as "infusoria," and vary in size from one-thousandth of a millimetre to three millimetres. They are distinguished by trailing appendices, whereby they cling to position and capture their prey. Also by cavernous, proportionately-suctional mouths, from which weaker forms of life have little opportunity to escape. These projections were obtained by linear enlargements of 1,000 times.

"MOUNT ST. MICHEL."—Patheplay. Mount St. Michel is rocky promontory in the Bay of St. Michel on the coast of France. It is joined to the mainland by a dike, built within comparatively recent years. On the summit of the mount is a Benedictine Abbey, one of the most remarkable monuments of French military and monastic architecture in existence.

"GRAND CANYON OF NEW YORK—AUSABLE CANYON."—Patheplay. This scenic film carries the spectator



Scene from "Runa Plays Cupid." Reliance release.

through the most picturesque spot in the Empire State. Ausable Chasm is a great cleft in the mountains through which tumbles a torrent of foaming water, leaping from rock to rock on its restless journey to the sea. We see "Elephant's Head," "Table Rock," "Post Office," "The Flume," and many other points of beauty.

Kerrigan Enacts a Soldier Role

Plays Army Officer in "For The Flag"

LIFE at West Point, in a western military post, and in the Philippine Islands, form the backgrounds for the latest American two-reel feature, entitled "For the Flag," which will be released on Monday, August 25.

Such favorites as Warren Kerrigan, Vivian Rich,



Scene from "For the Flag." American.

Jack Richardson, George Periolat, Louise Lester and Charlotte Burton enact leading roles and there is plenty of action and thrill to this war drama. The attack on the Governor's palace by Philippino bolo men and the defense of the place by the American troops is well handled and exciting in the extreme, although the use of larger numbers of supernumeraries would have given even more realism to the scene.

As the picture begins we see a farewell dinner in progress at Benny Havens' quarters at West Point, when Captain Williams enters and addresses himself to Lieu-



Scene from "For the Flag." American.

tenant Jack Bronson. That the best of feeling does not exist between the captain and the lieutenant is evident from the manner in which the captain is received and dismissed. As the dinner is a private affair, given as a

farewell by Lieutenant Bronson to his classmates, the captain has no alternative but to depart.

The troop of cavalry, of which both are members, has been ordered west and there the angry passions of Williams have every opportunity to spend themselves to the detriment of Jack Bronson.

At the home of Colonel Graham the Colonel's beautiful young wife succumbs to the charms of handsome Lieutenant Bronson, a condition that is entirely unsolicited and unwelcome to the lieutenant. The captain exposes the affair to the colonel, but not in a manner calculated to credit the lieutenant. The colonel investigates and finds the lieutenant in a compromising attitude, for which the colonel's wife was wholly responsible. Surprised by her husband, she denounces Bronson, whose



Scene from "For the Flag." American.

sense of chivalry precludes the possibility of his contradicting the woman. The affair leads to a courtmartial of Jack Bronson on a charge of assaulting his superior officers, for which he is dishonorably discharged from the service.

He leaves America and goes to the Philippines, where he enlists as a private. Later Captain Williams and his company are assigned to the Philippines for service. The captain recognizes Jack, but the latter denies his identity.

At a ball given at the Governor's palace, Jack is on duty as the captain's orderly, when a Spanish girl is

assaulted by Williams, for which Jack knocks him down (an unpardonable offense in time of war). Realizing the hopelessness of an attempt to defend his conduct, Jack fights his way through the guard and escapes, to-



Scene from "For the Flag." American.

gether with a fellow soldier. They purchase a boat and put out to sea, and after a few days of buffeting by an angry sea, they are washed ashore in an exhausted condition. Here they are found by a friendly officer, who carries word to the fair Juanita.

Bronson's heroism is again in evidence when, previous to an attack by bolo men, his identity being discovered, he pleads with the governor, "Let me fight for the flag now, then do with me what you will."

During the battle, marked by many fierce hand to hand conflicts, he rescues the captain, leads his forces to victory, and for his heroism is pardoned for his past offenses and restored to his former rank as a lieutenant in the United States army.

President Neff's Convention Report

To the members of the Motion Picture Exhibitors' League of America: The following is a brief statement of some of the things accomplished at the convention, held at the Grand Central Palace, the week of July 8, 1913.

The convention recommended a shorter program when practicable and not to exceed four reels at any price.

A resolution was passed placing the censorship question in the hands of the national executive board for its consideration, and it was instructed to use its best efforts in co-operating with the manufacturers, film exchanges and others interested in adjusting the matter.

All national conventions will be under the direct supervision of the national league hereafter, and no contract or arrangement will be made except by the officers of the league.

An itemized statement of receipts and disbursements will be made to the convention before it adjourns.

The convention designated 10:30 a. m., the second day of the convention, as the time that the officers of the league shall be nominated and elected. This was done to eliminate all politics and future misunderstandings.

The next convention will be held in Dayton, Ohio, beginning the first Tuesday after the Fourth of July. The officers of the league were increased to five by the addition of a first National Vice-President and a second National Vice-President. This increased the executive board to seven.

In addition to many inducements offered by Dayton, the president of the National Cash Register Co. has donated \$2,500 to the league to assist in making the convention a success, and in a letter to the league president, says: "We will help you to make the convention a great success."

PRESIDENT NEFF'S NOTES.

Some of the delegates left the convention when the vote reached Texas, and they discovered that Mr. Neff was re-elected. The delegates who left the convention were suspended from the league and are no longer members of the league, and have no right to participate or have a voice or vote in any state or local league of the Motion Picture Exhibitors' League of America.

The New York State Branch No. 11 of the M. P. E. L. of A. in convention assembled, voted to give to the National League 25 per cent of the amount it receives. When the New York delegates (not all of them) bolted, they then declared they would not give the National League anything. President Neff brought legal proceedings Monday morning, July 14, and all of the money so far has been legally tied up, and the National League will continue to fight so long as there is a chance of getting the money promised.

No real business was transacted until the disturbing element had left the convention hall, then the convention got down to business, and from that moment harmony and good feeling prevailed. The convention transacted business in a business way, and the members of the league will soon realize the great good accomplished by the convention after the bolting delegates left.

Any member who so desires has the privilege of withdrawing and joining any other organization, but has no right to display membership lobby certificates of the M. P. E. L. of A. in front of his place of business. It must be surrendered to the national secretary and the charter and books must remain with the loyal members of the league and be in the hands of the ranking officer of the state.

Now is the time for every exhibitor to stand by the M. P. E. L. of A. and pay no attention whatsoever to the siren voice of the agents of those who would profit by the disrupting of the league which is not only destined but is now the cornerstone upon which the motion picture business rests.

Our organization is built upon the rock of truth and justice, and all of the misrepresentation, abuse, ridicule and extravagant financial expenditures have not and cannot stop its progress, and the only effect a few disgruntled members who withdrew will have is to cement the league in a closer fraternal bond of harmony, strength and effectiveness.

All bills are to be submitted to the secretary, who will issue a voucher on the treasurer; the treasurer issues a check which is countersigned by the president, thereby the president, secretary and treasurer are familiar with every bill that is paid. The books of the league are open for inspection to every member of the league at all times. An itemized bill of every cent paid out will be found in the records of the secretary's office.

Cleveland, Ohio, Local No. 1, M. P. E. L. of A., held a meeting for the purpose of electing new officers on Wednesday, August 6. Arrangements for a big meeting are being made by the Cleveland members to be held about the 13th or 14th.

By reason of the vacancies caused by the suspension of those who left the national convention, state conventions will be arranged for and called at an early date. It is believed that the exhibitors of these states will stand loyal to the parent organization.

Of Interest to the Trade

P. A. Powers Heads Warner's Features

Warner's Feature Film Company has closed the arrangements necessary to fulfill its plans for the distribution of a complete feature program. Through its twenty-four established exchanges, comprising its American and European representation, and to increase its exchange operations to adequately handle the program which it will provide in September, Messrs. Warner have succeeded in interesting P. A. Powers to head their company as president.

In the new organization A. Warner will be vice-president and general manager, H. M. Warner treasurer, H. M. Goetz assistant treasurer, and J. A. McKinney secretary.

The new Warner's Features, Incorporated, is the solution of the problem up to now confronting producers. Many manufacturers have undertaken and others in numbers have been willing to undertake the making of pictures of the greatest proportions and value, but owing to the present combinations could not reach the exhibitors with their output.

The feature productions already controlled by the Warner Company will be augmented by the output of several manufacturers of superior film. The combination of Mr. Powers' influence in increasing the capitalization of the company for its greater operations and in making satisfactory purchasing agreements, gives the Warner's Feature Film Company the distinction of becoming one of the most important and successful distributing factors in the moving picture business.

A number of manufacturers, it is said, have been anxiously awaiting the opportunity of securing this outlet, and with their co-operation the program handled by the Warner's exchanges in September will undoubtedly prove extremely attractive to exhibitors, and give to manufacturers the opportunity they have sought of successful disposition of the best productions they can make. The company will perfect its reorganization and direct its operations from its headquarters in the Candler Building.

American Pictures by Gaumont

The house of Gaumont has decided to invade the American field in a more earnest manner than has hitherto been the case, and instead of relying entirely upon European productions we now find them announcing American releases. The first of these will be released on August 31, entitled "The Faithful Servitor," acted and photographed entirely in Californian scenes of rare beauty.

Kinemacolor's New Submarine Subject

Kinemacolor's latest addition to the library of submarine photography is entitled "Life in a Rock Pool"—and might be described as a "Crab's-Eye View." The scene is the bottom of a rock pool on the British coast, and at the opening the sea-urchins are disporting themselves peacefully amidst the sea anemones, while the hermit crab is having the time of his young life. Suddenly the "villain" appears in the person of a real "urchin" on a crabbing exploration of the pool and grabs the hermit crab. A rather unusual aspect of the young collector is depicted. We see a boy's bare legs as he paddles in search of specimens, followed by some close views of the captured hermit crab. These curious creatures habitu-

ally reside in the discarded shell of a whelk, or similar mollusc, into which they are able to completely withdraw themselves. In the picture a large hermit crab is seen disporting itself when, becoming aware of the approach of the boy, it suddenly and unexpectedly decamps with every symptom of alarm.

The picture is a remarkable addition to the Natural Science series, showing life under water—with the "human interest" of a photoplay upside down.

"Money's Merciless Might"

"Money's Merciless Might" is a true tale of the American girl of today sacrificing self for the sake of her widowed mother left penniless by the sudden death of the rashly speculative broker. It takes us from the land of the dollar to beautiful southern France, and much of the action passes amid the lovely semi-tropical scenery of the Riviera. One of the thrilling scenes shows the fall of an aeroplane and the death of the aviator.

The acting throughout this narrative is of the



Scene from Gaumont's "Money's Merciless Might."

highest order, the artistes portraying the principal roles, giving finished renditions, and the realistic scenes of the aviation grounds, the aeroplanes, the delightful scenery of the Riviera, etc., all go to make up a truly splendidly illustrated story of real life of the present day.

Beware of "Jack Wright"

Believing that exhibitors in the middle west are being victimized by a rough who is representing himself as an employee of the Jerome H. Remick Company, that concern has issued the following warning:

A young man, representing himself as Jack Wright of the Jerome H. Remick Music House, has been working among the moving-picture theaters in Michigan and adjoining states. His game is to take orders at \$2.00 each, for which he agrees to send professional copies of new publications, three each week for one year.

We wish to advise the theater proprietors and musicians in general that this party has no connection whatever with our house, and nobody in our employ is authorized or instructed to make any such arrangements, as Jack Wright is simply a swindler. We understood that another music publishing house is being used in the same way under another name, but so far we have heard from about twenty people who have been victimized by this man. All of them, with the exception of two, are connected with theaters in Michigan.

The last report that came to us regarding the whereabouts



Scene from "The Clown's Revenge," Kleine-Eclipse release of Aug. 19.

of Jack Wright was from Eau Claire, Wis. He has also been in St. Paul, and has worked Saginaw, Mich., to a finish.

We wish you would run an article regarding this matter in your next issue so that your readers will be on the lookout for this party and can notify us if they should come in contact with him. We are anxious to have this man arrested and will prosecute him if it is possible.

This Prophet Has Honor

The prophet without honor in his own land is a pretty general sort of prophet nowadays, when none know your collection of weaknesses so well as the nearest neighbors. Familiarity breeds contempt! The film company whose product is called for in every picture show in India finds just one or likely no theater at all showing the product in the home town. And the brand of film not half as good that hails from Oshkosh is featured at every nicollette. There is a reason for all this reflection. C. J. Hite points with pride to the fact that only one of the five picture houses in New Rochelle isn't showing the Thanhouser reels.

A College of Projection

Kinemacolor has established a College of Projection at the general offices of the company, 1600 Broadway, New York City, for the free training of operators who wish to become experts in color picture projection. Arrangements have been made to give experienced black-and-white operators a post-graduate course in color projection which will entitle them to the degree of "Kinemacolor Expert." Certificates will be furnished to all who complete the course and qualify for positions. Mr.

Frank Scott, who has been with the Kinemacolor company ever since he projected the first Durbar pictures at the New York Theater, is chief instructor; with Walter Smith, another Kinemacolor expert, as first assistant.

Kinemacolor Licensed by Patents Co.

Announcement of the fact that Kinemacolor films have been licensed by the Motion Picture Patents Company and may hereafter be shown in all houses using licensed films was one of the real events of the week in filmdom. To those who have been watching the progress of Kinemacolor closely and noted the rapid strides it has made the past few months, the announcement comes not altogether as a surprise.

Since the beginning of production of American-made dramas and comedies over a year ago, the installation of Kinemacolor service has rapidly increased. A great many of the exhibitors, however, particularly those in the high class vaudeville houses, who have been anxious to install Kinemacolor have hesitated to do so on account of the colored films not being licensed. As a result of the receipt of the Patents Company bulletin showing that Kinemacolor was listed among licensed films a deal is said to have been started through the United Booking Offices to supply Kinemacolor films to a number of the big time houses.

Enlarged Vitagraph Plant

The Paris branch of the Vitagraph Company is following the example of the main branch in America by erecting one of the largest plants in Europe. It will

be up-to-date in every respect with every modern improvement and every department in full relationship to the other. Mr. R. A. Reader, business manager of the Vitagraph's interests in Europe, declares the building of this factory will cost at least half a million, possibly more, before it is completed. His report of European conditions generally, and the extreme popularity of the Vitagraph life portrayals, has prompted the erection of larger facilities to meet the increasing demands for their productions.

Gaumont Co. to Have City Offices

The Gaumont Company has rented a large suite in the World's Tower Building (14 West Fortieth street), New York City, consisting of offices, projecting room, shipping department, and reception rooms. From September 1 onward a great deal of the office work will be transferred from Flushing to New York, and it will undoubtedly be a very great convenience for customers to see the principals in the city itself.

Can George Terwilliger Swim?

George Terwilliger of the Lubin scenario department is receiving a free course of stenography and a new typewriter as the result of a wager with Emmett Campbell Hall, another Lubin dopestier, to swim across the Schuylkill river at the point where it runs through the Lubin farm at Betzwood. On the strength of his victory the scenario doctor is scheduled to race Howard M. Mitchell for championship honors of Lubinville. Terwilliger,

who is termed "The Shakespeare of the Silent Drama," had been under the Lubin banner only a comparatively short time and already has several winners to his credit. Some of them are: The District Attorney's Conscience, Dregs, The Burning Rivet, The Benefactor, The Angel of the Slums, Love of Beauty, When the Heart Changes, and The Man in Him. Before joining the Lubin forces Mr. Terwilliger was script editor of the Reliance Company.

Said to Be Last Word in Features

"Jephtha's Daughter," scheduled for early release by Venus Features, is said to be the wonder picture of the year. In a wire to the Venus sales manager, Charles Simone, Mr. Evans says: "Saw 'Jephtha's Daughter' run off last night. It is the finest picture I have ever seen on any screen. Various film authorities proclaimed it the last word in features. One of the experts enthusiastically added that 'Jephtha's Daughter' makes 'Dante's Inferno' look like an amateur's work." Miss Constance Crawley and Mr. Arthur Maude play the "leads" in the aforesaid productions; they have the support of a very select company of players.

American Actor Held Up

It was no make-believe hold-up that was experienced one night last week by L. J. Marcet, an actor with the American Film Company at Santa Barbara, Cal. Marcet, who had been seeing a lady friend home, was returning about 11:30 o'clock, when he was accosted by



Scene from "The Black Lily Gang," Kleine-Cines release of Sept. 2.

two boys, one of whom held a revolver while the other went through his pockets. Marcet, it seems, had left his purse at home and had just one stray dime in his clothes. This the juvenile bandits found and then permitted their victim to go on, with the usual instruction about looking back.

Railroad Policeman William Beck, seeing the boys as they ran along the track, took them in custody when he found they were armed. At that time it was not known at the station that the boys had just conducted a hold-up, but later on, when confronted by Marcet, they admitted their connection with the robbery. Their only excuse was, "We needed the money."

New Poster Soon Ready

One of the most beautiful posters that has been used by motion picture manufacturers is soon to be an ordinary thing with the Essanay Film Company. Don Meaney has been working overtime in the endeavor to get something original and beautiful, and, judging from the sample that he has in his office, the fronts of the theaters are going to be more dressy in future when showing Essanay pictures than in the past. One unique feature of the posters is that the trade-marked name "Essanay" appears at the top of all one, two, three and six-sheets, the Indian-head showing through the name in colors.

George Kleine Gives Free Entertainment

That clubs and similar organizations in Chicago find a ready response with George Kleine for equipment and film for any kind of a charitable work seems well evidenced by the constant string of "Windy City" organizations that are the recipients of his generosity. Last week the Columbia Yacht Club was given all equipment for the running of an eight-reel show for the benefit of charity. The Vitagraph Company also supplied some of the reels used.

"The Wonderful Toppeweins" Filmed

Recently at the South Shore Country Club, Chicago, the "Wonderful Toppeweins" presented their shooting act before a battery of moving picture cameras. Because Winchester arms and ammunition were used exclusively the cost of the negative was defrayed by the Winchester Company.

This film is to be exhibited under the auspices of gun clubs throughout the United States and Canada.

More Kid Pictures Coming

Director Harry C. Matthews of the Venus Features continues making the most delightful "kid" and fairy tale pictures conceivable. A few of his recent successes are: "The Love of Princess Yoland," "Gretchen," and "The Little Shepherd," all two-reel features. Miss Elsie Albert and Baby Early divide the honors and shine amidst a galaxy of excellent players.

T. H. Blair Returns to Picture Field

Announcement is made this week of the fact that Thomas Henry Blair, who nearly a score of years ago made celluloid films and cameras, is soon to re-enter the picture field. Mr. Blair has been absent from the trade field so long a time that to many he is probably unknown, though his presence is sure to make itself felt again within the near future. It is understood that a new

motion picture projector will be brought out by Mr. Blair, and our readers will probably hear more of this as soon as the inventor is ready to make his formal announcements.

Neff Conference Accomplishes Little

The conference on the censorship question, arranged for by President M. A. Neff, of the Motion Picture Exhibitors' League, with representatives of the Universal, the General Film Company and the Mutual Film Corporation, was held on Thursday, August 7, at the Hotel Imperial, New York City, but no action was taken and the meeting was important only in that it brought out definitely the ideas of Mr. Neff on censorship.

Attorney Small represented Mr. Dyer, of the General Film Company, and J. C. Graham acted for the Universal, while Mr. Toomey, of the Mutual, was unable to be present. Messrs Small and Graham listened to Mr. Neff and then decided to "watch and wait" to see how the Ohio State Censor Board will work out. On the whole the manufacturers seemed to be little interested in the censorship question, Mr. Small expressing the opinion that any sort of censorship was needless, as the public were, after all, the best censors of pictures.

Bill was a Bit Nervous

In the Eclair film, "The Thirst for Gold," Will E. Sheerer was Convict 220, who is pronounced dead by the military surgeon, otherwise Kindly Fred Truesdell. But Fred is strong for realism in films. After he pronounces Convict 220 dead, he is carried into another room for dissection, but comes out of a coma and makes his escape with the greedy surgeon's connivance, on promise of sharing the stolen gold he has hidden. Well, things went all right during rehearsals, but Bill did not like the looks of Doc Fred Truesdell's shiny dissecting knives. When the crank began to turn, Fred sprang forward to carve him up so earnestly, that as the cold steel tickled Bill's ribs, he jumped up with a suddenness that threw the surprised Fred entirely out of the picture. After explanations, and a mutual understanding between the supposed corpse and carver, the picture went on. Bill only wanted to make sure that Fred was not nursing a slight grudge against him.

The Magic of a Name

The publicity department of the Essanay Film Manufacturing Company is authority for the statement that recently when little six-year-old Dorothy Williams was to undergo an operation on her tonsils and the physicians were unable to give her ether owing to her instinctive terror, the magic name of "Broncho Billy" helped her to summon up her courage to the point where the ether could be administered and the operation performed. The child had promised to undergo the operation but when actually in the operating room her nerves failed and she began to cry. When her mother reminded her of Broncho Billy, saying, "You know Broncho Billy is brave and never breaks his word," the little girl gravely overcame her fears and submitted herself to the doctor's hands. Such is the story of the power of a name, especially to the heart of a child ready to absorb ideals.

The American Film Manufacturing Company announce the release of "Red Sweeney's Defeat," Saturday, September 13, 1913, a one-reel western feature. Other subjects on the same order will follow, as there has been a big demand for this class of subjects.

Brevities of the Business

PERSONAL NOTES.

UNTIL he broke into the show business on or about March 1, 1908, L. M. Cobb was a photographer. Lockwood, Dade county, Missouri, was his birthplace on September 9, 1888. Being a photographer by profession, the advent of moving pictures naturally interested him mightily, and in 1908 he became an operator at one of the theaters at Quanah, Texas. By constant study and strict attention to business Mr. Cobb soon rose to the position of manager of the theater in which he had been employed. In the early part of 1910 a company was formed to open the Empire theater at Quanah, and a soda fountain and confectionery stand was placed in the lobby of the new theater. Mr. Cobb was made manager of this and handled it so well that he attracted the attention of the manager of the United States Amusement Company, a film exchange of Amarillo, Texas. He was offered a position as shipping clerk with the exchange and, believing it offered a chance of sending him another step upward, he accepted. Within the year he was made manager of the concern. When the Mutual Film Corporation opened an office in Amarillo this year, Mr. Cobb was offered the managership and is more than making good, if one can judge from the business being handled. Still a young man, with a thorough knowledge of the film game from all angles, it looks as though the future held much for him.



Miss Mary Charleson, of the Vitagraph Players, has recently come East from the Western studios and is now at the Vitagraph studios in Brooklyn. She is staying with her aunt, Miss Kate Price, at her home at Brighton Beach. "The Intruder" is the first play in which she is seen since leaving the West.

Dan Mason, the well-known character comedian who will be remembered in "The Man from Mexico," "Why Smith Left Home," "The Prince of Pilsen," "It Happened in Nordland," and numerous other big successes, is enthusiastic over his affiliation with the Edison Company.

Tefft Johnson, of the Vitagraph Players, is looking for a suitable location for a chicken farm on Long Island. He wants to find a place not too far from the water's edge as he is an enthusiastic fisherman as well as being a keen chicken fancier. In connection with his hobby of raising chickens, Mr. Johnson tells an amusing story of his boyhood in the country. He was given five dollars with which to buy some chickens for himself, and returned bringing ten splendid fowls with him; nine of them were roosters.

Laura Sawyer's clever dramatic work has again been brought out in the detective stories in which she is playing the leading part. Her performances are invariably forceful, and she shows remarkable powers of repression in scenes which less capable players would spoil by over acting.

Charles Chapman, the scenic expert of the Vitagraph studios, has just completed his new bungalow at Rockaway Point, Long Island. Last year he was elected "mayor" of the Point, and it seems likely that he will receive the same honor this season.

Frank McGlynn, late of the Chicago production of "Officer 666," made his return to Edison films felt at once by the power of his acting.

George Cooper, who will be remembered in "The Mills of the Gods," "The Drop of Blood," and some of the Lambert Chase series, produced at the Eastern Vitagraph studios, recently went to Santa Monica to join the Western Vitagraph Company. On his way he stopped at a hotel in Los Angeles for a day or two. While there, somebody helped himself to George's gold watch. George reached his destination on time and is now working hard in Western productions with the determination to secure another watch, this one to have a burglar-proof attachment.

Herbert Prior spends all his time, when not engaged in one of his clever characterizations, in piloting Mabel Trunnelle around in his benzine buggy. "Herb" is an accomplished chauffeur but it is doubtful if he will ever be as good at the wheel as he is on the screen.

Wilfrid North, the well-known Vitagraph director, is a golf enthusiast of the most pronounced type. He was recently playing at Lenox, Mass., where he gave a splendid demonstration of difficult points in the game. He is a frequent visitor to Dunwoodie, New York, and is the holder of three golf cups given by the Dunwoodie Gold Club.

Don A. Meaney, the enterprising dopester for the Essanay Film Manufacturing Company, appears as a lyrical artist on the cover of what is destined to be a very popular song, entitled, "There is No Little Girl Like You."

Jack Johnstown returned from his flying trip to "Old Ireland" and got back into harness at the Eclair studio by smashing \$300 worth of fixtures in a realistic saloon brawl.

Francis Powers formerly of Pathe Freres and late director for the Universal Company, is now directing at the Reliance studio. He is a man of broad experience in stage craft, having been well known as an actor and an author before he entered the moving picture field. For several years he was associated with David Belasco, making a number of valuable contributions to the dramatic stage as a playwright.

Margarita Fischer had quite a painful accident the other day while performing in "Paying the Price" under the direction of Otis Turner. Bob Leonard, who took the lead opposite Miss Fischer, slammed a desk down on her fingers and she had a hard time to finish the scene. Bob is very vigorous but he is also tender hearted and suffered almost as much as Miss Fischer when he learned what had happened.

Helen Marten and Milly Bright, of the Eclair studio, are practicing swimming stunts for a thriller that will be filmed shortly in which the girls will have to put over business that would be worthy of Annette Kellerman and Odiva combined. Helen and Milly approve of the Ostend one-piece style bathing suits, but refuse to state whether they will wear that kind in the picture.

Harry C. Matthews, of the Venus Films, is now producing a wonderful Persian story adapted from the Arabian Nights.

Mary Fuller, Augustus Phillips, Walter Edwin and the other Edison Players in Maine are combining hard work with a great deal of fun. One film under preparation required that Miss Fuller learn to sail a boat, and when it became known, every male in Belfast from the age of 16 to 50 placed his boat and his vast experience at her disposal. As a result, Miss Fuller has added sailing to her long list of accomplishments.

Director J. Farrell Macdonald, of the Venus Feature Films, is engaged upon a picture of particular interest. It is written by Harrison Delruth who was shot and killed in Los Angeles some months back and who wrote the beautiful Pelleas and Melisande from Maeterlinck's play which was produced by Mr. Macdonald with Constance Crawley and Arthur Maude. This photoplay is called "Circumstantial Evidence," and was the last script Delruth wrote.

Baby Early went with her aunt, Elsie Albert, to have some photographs taken. Miss Albert, who had previously had some beautiful photos taken with low neck and with a gauzy veil thrown across her shoulders was taken aback when Early said to the man, "NOW—I want some naked pictures like Aunt Elsie's."

Little Clara Horton, the Eclair kid, was given a birthday party at the studio, with nine bright, pink candles on a bright, pink cake. Nine plates laid for nine happy kiddies, who played nine bully games that the "Happy Family" had arranged before hand. Then Clara took her nine little presents, and heaps of big presents home, and at nine o'clock that night, she had—well, ice cream and water melon don't always agree, and Clara had an unexpected vacation for several days.

A. W. Thomas, photoplaywright, critic, editor, story writer, and lately editor-in-chief of the Photoplay Clearing House of Brooklyn, New York, and associate on the Motion Picture Story Magazine, has accepted the position of Editor-in-Chief of the Photoplay Magazine, Chicago, his editorship to begin with the October number.

Allan Dwan is putting on his own version of Whitcomb Riley's poem, "He Called Her In." James MacQuarry, Pauline Bush and Jessalyn Van Trump take the leads. Wally Reid, of Mr. Dwan's company, is still quite ill.

Miss Margaret Prussing, a daughter of Mr. and Mrs. Eugene Prussing, prominent in Chicago society, is now a member of the Selig Chicago stock company.

Edwin August, of the Universal, has taken his company to the Azusa Hills for a time and will produce several photoplays,

one and two reels in many interesting parts of California which have not yet been covered. His company includes Iva Shepherd, Mrs. W. McConnell, Alice Rhodes, Chance Ward and A. W. Coldevey.

Ben Wilson caused about as large a local disturbance as the big storm which struck New York recently. Like every one else in the studio, he was caught without an umbrella. He had been working for George Lessey that afternoon in a scene in which an umbrella played an important part.

Richard Tucker, a bank clerk, was accused of stealing ten thousand dollars, which had fallen into an open umbrella at the side of a desk. Ben Wilson, as his brother-in-law, had stuck by him until he was proven innocent. Wilson thought of the umbrella when he started home but forgot the ten thousand dollars. It had stopped raining when he left the studio but began again when he reached Webster avenue. As he raised the umbrella, the ten thousand dollars in stage money was scattered on the pavement and every sheltering doorway was vacated by loungers and refugees from the storm, who eagerly helped to pick up the money, in hope of a reward. There were several harsh words spoken when Wilson smilingly walked on and they found themselves in possession of pieces of wet paper not worth a postage stamp.

Frank Montgomery and company are in Bear Valley and are having a good time. Monty says it is the best country in the world for pictures of his type. Two of his Indians were nearly drowned the other day and were saved by Jack Blystone and an actor named Cole.

Henry McRae is putting on one of the most wonderful animal pictures ever attempted at the Universal. William Clifford, Sherman Bainbridge, Phyllis Gordon, Margaret Oswald, Jane Darrell, Frank Howe and Clarence Burton do some splendid acting, and there are two particularly thrilling scenes; in one a 375-pound python, which is thirty-one feet long, attacks and kills an Indian who is about to murder a man in the jungle; in another, Clifford is bound and left to the mercy of the denizens of the jungle, and a tiger is just about to spring upon him when the animal is attracted to a snare which has been placed for its capture by some hunters. The animal trainer is H. F. Sander.

Gertrude McCoy has returned to the Edison studio after a delightful vacation of two weeks spent in the picturesque Blue Ridge Mountains.

Isidore Bernstein, the general manager of the Universal, has had a large apartment converted into a green room for the use of the actors and actresses who are waiting to "go on." It is provided with newspapers and magazines, etc., as well as writing materials and comfortable chairs. It is a splendid innovation and keeps the stages and sidewalks free.

Miriam Nesbitt and Marc MacDermott have comparatively seldom been called upon to do especially perilous scenes before the camera, but their work in "Flood Tide" certainly falls under that classification. The Cornish coast, in the neighborhood of Ball Point Light, is famous for its perpendicular cliffs, it being impossible to "double." Miss Nesbitt's and Mr. MacDermott's work was full of danger. It will be tremendously effective on the screen, but it will never be as thrilling to any audience as it was to the players who fought their way to the top of the cliffs.

ROLL OF STATES.

ALABAMA.

A picture show has been opened at Brighton, on Main street, by Eikin & Mosley, of Birmingham.

CALIFORNIA.

Occidental Motion Picture Company, Los Angeles, capital stock, \$25,000; subscribed, \$5. Directors: F. E. Wolfe, C. F. Walsh, Fred Siegert, J. B. Sturtevant, N. P. Moerdyke.

Architect A. W. Cornelius, of San Francisco, took out a permit for \$75,000 to construct the proposed Turner & Dahnken motion picture theater on K street, Sacramento, between Eleventh and Twelfth streets.

DISTRICT OF COLUMBIA.

J. M. Swanson, of the Lyric Amusement Company of Washington, D. C., is planning a new theater for Washington. It will seat 1,000 people and will be the largest and most up-to-date picture house in the city. At the rear of the theater will be an airdome for summer use, which will accommodate 1,500. The building will be completed by January 1st, when the formal opening of the theater will be held.

COLORADO.

The Curran Opera House at Boulder, owned principally by James Curran of Denver, has been leased to Kohn & Fairchild, of Fort Collins, who have turned the same into a large moving picture house.

ILLINOIS.

A cozy new picture theater known as "The Home" has been erected at 1718 West Fourth street, Rock Island. It cost \$4,500 and is an attractive and comfortable house. It is being conducted by Joe Brown, the veteran bill poster.

Foster Photo Play Film Company, Chicago, \$2,500; manufacture and deal in photo plays. Incorporators, William Foster, Joseph Shoecraft and Robert Hanson.

Vermilion Amusement Company, Danville, \$5,000; moving picture business. Incorporators, William M. Cannaday, Frank H. Ramsey and Lawrence G. Griffith.

Mr. Schultz will, in the near future, take charge of the Opera House and run a moving picture show at Dallas City.

Geo. W. Ross has completed arrangements to build a motion picture theater on Seventh street between the Manufacturer's State Bank and Anselme's grocery, at East Moline. The building will be completed by October 1st. George Mills, of Moline, is the lessee.

Sheridan Road Theater Company, Chicago; capital stock, \$16,000; theater and amusement business; George A. Trude, Benjamin B. Kahane and Orville W. Lee.

The Parkway Theater, located on Chicago's north side, opened again on August 13th, after having been closed several weeks for renovation and a general overhauling. C. O. Neilson is manager.

Danville's new picture theater, the Central, is located in the Meis block, East Maine street, and is one of the finest arranged houses in this section of Illinois. The firm of Davis & Ogle is the Springfield firm back of the new theater which measures 125 feet deep by 46 feet in width and the seating space extends for a distance of 96 feet, giving plenty of room. The seats are of the latest models and are built for comfort.

INDIANA.

The prevalent demand for a moving picture entertainment has reached Winona, and Science hall, one of the large buildings near Robert Raikes pavilion, has been put in order for the installation of a complete equipment for exhibiting moving pictures of a high class.

The Hyde Park Amusement Company, a moving picture concern, filed incorporation papers. They expect to open about September 1st at Illinois and Thirtieth streets, Indianapolis, a photo playhouse. E. Linwood Hardy, president.

Three building permits for moving picture theaters were issued at Indianapolis. All are for one story buildings to be constructed of brick. One is to be erected at 515 Indiana avenue by N. A. Smathers, and is to cost \$3,500. The second is to be built by E. G. Sourbier at 154 North Illinois street and is to cost \$5,000, and the third is to be built by the Liberty Amusement Company at Noble street and Massachusetts avenue and is to cost \$5,500.

Mutual Film Corporation, Indianapolis, \$5,000; to manufacture and sell picture frames, etc.; E. H. Brient, E. R. Conder, W. C. Toomey.

A three-story building is being erected in Rochester, by J. F. Dysert and leased by Roy Shanks for a picture theater. The seating capacity will be 500. The cost will approximate \$25,000, and when completed will be one of the prettiest and safest theaters in northern Indiana.

IOWA.

Milton is to have a new opera house and picture show combined. A company of home men has been formed, with R. G. Conner at the head, and will erect a large building where the old grain elevator stands.

L. C. Webb sold his interest in the Idle Hour picture show at Lamoni, and Ray Chasey has been put in as manager by the new owner. Mr. Webb has not decided what he will do.

A new moving picture theater in Nemaha is nearing completion.

O. C. McClinton, formerly in the restaurant business in the shop district of Waterloo, will open a moving picture theater at Rochester, Minn., on September 1st or thereabouts. A handsome building is being erected for his use on the only vacant lot of the principal business thoroughfare, and he will install a ten-cent show.

KENTUCKY.

The National Moving Picture Company, a Louisville organization, will erect a theater to cost \$125,000.

J. O. West will put in a moving picture show in his building at Hickman.

MICHIGAN.

Robert Jackson, Jr., ex-chief of police of Negaunee, has purchased the Bijou moving picture theater at Sault Ste. Marie, Ont., and has already taken it over.

The Stocker Amusement Company, a new moving picture



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Front of Garfield Theater designed by Decorators' Supply Co., Chicago, Ill.

show firm at Detroit, filed articles of association showing a capitalization of \$6,000.

Thoma J. Kato, of Kyoto, Japan, has purchased the American moving picture theater at Rivard and Gratiot streets, Detroit, for \$30,000. It will be run as a Japanese moving picture house.

MINNESOTA.

Charles Perrizo, operating a moving picture show at Winnebago City, will build a new play house 29x90 feet on Main street at Blue Earth.

The J. M. Hayes building, a landmark in Brainerd for half a century, is being torn down to make way for a modern brick structure, for a moving picture show.

Thomas Furniss, of Duluth, issued elaborate invitations for the opening of his new Duluth picture house, the Rex, for August 14th. The announcement includes the information that only the best pictures will be shown at the Rex, that an orchestra with Kenneth E. Runkel as director, will entertain, matinees and evenings, that no expense has been spared to make the Rex the most magnificent house in the West devoted to photo-plays, and that it is the Furniss picture house de luxe.

MONTANA.

Missoula is to have another moving picture theater. The man behind the venture is Joseph Apple, of Philipsburg, who has been conducting a theater in that place. He has come to Missoula to enter into negotiations for the remodeling of the building recently vacated as a garage near the high school on South Higgins avenue.

NEW YORK.

The Moral Feature Film Company, Inc., of Manhattan;

theatrical; \$25,000. Samuel H. London, Myrtel Coblentz and Herman Baer; 746 St. Nicholas avenue, New York.

Pan-American Film Manufacturing Company, Inc., of Manhattan, motion pictures; \$10,000. Edward D. Feldman, Lionel E. Lawrence and J. Clinton Gavigan, all of 1402 Broadway, New York.

Knapp & Wasson Company leased for the Robert E. Westcott estate the fireproof moving picture theater now in course of construction in the west side of Wadsworth avenue about forty feet south of One Hundred and Eighty-first street, New York. The lease is for ten years at an aggregate rental of about \$90,000. The theater will be completed about October 1st.

OHIO.

Architect J. W. Matz is preparing details of the motion picture theater to be erected adjacent to the Coad Block, Toledo, and will cost \$15,000.

The Ideal photo-play house, Wooster avenue and Kolb street, Akron, has been opened up for business.

A Lima church has decided to install moving pictures. Rev. C. P. Goodsen, pastor, Olivet Presbyterian Church, corner Kibby and Elizabeth streets, Lima.

Plans are in the hands of Architect J. S. Goldsmith for a large one-story picture show to be built in Main street between Seventeenth and Eighteenth streets, Columbus, for J. H. Miller. It is to be 50x160 feet in dimension.

J. A. Maddox has resigned as manager of the Colonial Theater at Columbus. Formerly he was owner of the Princess theater and president of the local motion picture exhibitor's league.

The Royal moving picture show, on South Main street,

Findlay, owned by Ira Wright, who also is the proprietor of the Victor, is being renovated. Following the completion of the repairs at the Royal, Manager Wright will begin the work of improving his other film house.

The Photo-Play Company, Akron; moving picture shows; capital \$25,000; H. E. Andress, W. E. Young, G. B. Motz, C. C. Wise, R. E. Moore.

Architect Charles F. Wright is taking bids for the erection of a one-story picture show building to be erected at Alden avenue and Summit street, Columbus, for E. L. Stanton. The building will cost about \$8,000 and is of a type of the most modern of picture shows.

Architect F. W. Elliott awarded the contract for a \$25,000 picture show building to be erected in Lancaster for Edward Mithoff to G. E. Kneller of that city. Work has been started on the Gus Sun Theater building at Springfield after plans by Mr. Elliott.

A three-story fireproof building is to be constructed this fall at the southeast corner of Elm street and Opera place, Cincinnati, for the General Film Company, one of the largest factors in the motion-picture industry in the United States. The structure is to be made the headquarters for its business in the Central West.

PENNSYLVANIA.

Wm. Echbold's Sons are having plans prepared for the erection of a picture theater to be erected at 707 E. Girard avenue, Philadelphia.

J. Richard Jackson is estimating on plans and specifications for a moving picture theater to be erected at 1334 Arch street, Philadelphia. William H. Hoffman, architect.

James G. Doak & Co. have been awarded the contract for the moving picture theater to be erected at Market and Juniper streets, Philadelphia, for the Finance Company, of Pennsylvania. W. H. Hoffman & Co., architects.

Joseph Farbstein is estimating on plans for a one-story brick and terra cotta moving picture theater to be erected on the south side of Wayne avenue west of Logan street, Philadelphia, for Charles Weinberg. R. Werner is the architect.

Cahn & Gross, owners, are taking bids for a one-story brick moving picture theater, 70 x 90 feet, to be erected at Fifth street and Moyamensing avenue, Philadelphia. W. H. Hoffman Company, architects.

Morrellville is to have a moving picture theater open within the next two weeks, according to Harry G. Gardner, who has secured a lease on the Scholz building, Fairfield avenue.

Margolin & Block will be granted a permit for a moving picture theater at No. 1903 Columbia avenue, Philadelphia. Cost about \$15,000.

The Ideal Amusement Company is soon to erect a \$65,000 moving picture theater at the corner of Moyamensing avenue and Jackson street, Philadelphia.

The Joseph Levin Company is taking estimates for a moving picture house at 1106 North Fortieth street, Philadelphia, for I. Beban.

SOUTH DAKOTA.

The Elgin opera house at Castlewood is being remodeled and a picture show will soon be installed.

TEXAS.

Albert Warren is having plans prepared by J. D. McBride & Robb, Aransas Pass, for a moving picture theater.

The contract was let for the erection at an early date of a moving picture theater for Palestine that will cost \$12,500. It will be erected on Crawford street and will be leased by Jno. R. Hearne, Jr.

About fifteen of Clifton's business men met and organized the Clifton Amusement Company; this company is installing an up-to-date picture show in the heart of the business section. The show will be known as "The Lyric," and will be located in the Mixon building.

The officers of the company are: J. K. Hutton, president; W. S. Mixon, vice-president; Jodie Grimland, treasurer, and Fred Nelson, secretary. The officers, together with Dr. G. W. Collins, will form a board of directors. Fred Nelson will be the manager of the show.

UTAH.

The advisory board for this State for the Education Film and Service Corporation has been named by J. E. Byrnes, the western representative of that concern. The company is also negotiating with Shirley Y. Clawson as local representative of the concern to establish a film exchange here as headquarters of distribution throughout the State. The board has been named as follows: A. C. Nelson, state superintendent of public instruction; the mayor of Salt Lake; Rudger Clawson, member of the Church board of education of the "Mormon" Church;

Levi Edgar Young, of the University of Utah; Dr. T. B. Beatty, secretary of the state board of health, and F. S. Harris, of the Utah Agricultural college.

VIRGINIA.

Extensive improvements are to be made at the Colonial theater, at Norfolk. Wilmer & Vincent will renovate same.

WASHINGTON.

The Alaska is a new theater to be erected at Seattle to cost \$150,000. Warren H. Miller, architect. This announcement is the direct result of a lease negotiated recently by Henry Broderick, Inc., for Capt. W. R. Ballard, represented by Walter Friedenber.

The Yakima Amusement Company of North Yakima will erect a theater building and have been incorporated for \$25,000.

WEST VIRGINIA.

John B. Marple and Alvin Bryant, two local young men, have leased the motion picture house on Marshall street, Wheeling. The house will be thoroughly cleaned and put in first class condition and will be ready for the opening about the first of September. Only first class photo-plays will be shown.

WISCONSIN.

Ground has been broken for the new moving picture theater to be erected near the corner of Elizabeth street and Howland avenue, Kenosha. It is expected that the building will be completed by latter September.

The senate committee on state affairs at Milwaukee reported for passage the White bill for censorship of moving picture films. A substitute amendment was recommended by the committee which provides that all films shall be inspected, approved and labeled by the industrial commission.

C. M. Rhea, manager of the Gladys theater, has opened up a new airdrome on Commerce street. This is the finest airdrome ever erected in Palacios.

Lewis Bros., who have been managing the Superior theater, are building an airdrome on the Mercer lot on Hanna avenue, Calvert.

Oshkosh is to have another very pretentious moving-picture house. A. H. Grey, the veteran moving-picture man, who manages the Rex and the Lyric theaters, has leased the store north of the former theater and he will remodel the two into one large picture house. Plans for the extension anticipate an expenditure of between \$12,000 and \$15,000. The store leased for enlarging the Rex theater formerly was Nichols' candy store. It has a frontage of twenty feet. The Rex has the same amount of frontage. The combined stores, when rebuilt into a theater, will have a depth of 101 feet. The new theater will be called the Rex and will be owned and managed by the A. H. Grey Company.

The new canvas covered moving-picture theater of Baraboo, near the Weillington, was thrown open to the public last week. Philbrick & Atkinson are the promoters and owners.

MISCELLANEOUS HAPPENINGS.

The open-air plunge is now completed at the Tom Evans studios and some of the actors have shown themselves to be capable swimmers.

Through the sale by court order of the effects of the Two Bills' Show at Denver, Thursday, July 31st, the Universal Film Manufacturing Company came into possession of a big addition to its West Coast Zoo. Two camels and seven elephants are among the beasts acquired. They will be sent to Universal City to be employed in the making of a new Biblical picture, which General Manager Isadore Bernstein has in contemplation.

The third monthly dividend of one per cent upon the capital stock of the New York Motion Picture Corporation has been declared payable on August 15, 1913, to stockholders of record August 11, 1913.

One of the employees at the Tom Evans (Venus) studios in Hollywood is a maker of papier mache articles, and some remarkable vases and other ornaments have been fashioned for the pictures.

"The House of Mystery" was the title of the Klein-Cines release of August 8. It was found necessary, however, to make a late change in the name to "By Unseen Hands." The General Film offices will supply all theaters with correct titles.

MOVING PICTURE MEN! Please your Audience! Throw "Handwritten Personal Chats" on your screen! "Personal" interest you know Wins Patronage! You can write or sketch "Anything on our Nlag-Rline Slides, using common pen. Slides are absolutely heatproof, practically waterproof, don't scratch or smear. 12 slides, 3 1/4 by 4, only 25c prepaid. Try them immediately. Unquestionable satisfaction or "positively" money back. Chas. Bausser, 1267 Broadway, Albany, N. Y.

Complete Record of Current Films

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

LICENSED

DRAMA.			
Date	Title	Maker	Length
8-2	The Intruder	Vitagraph	2,000
8-4	The Substitute Stenographer	Edison	1,000
8-4	King Robert of Sicily	Essanay	2,000
8-4	Intemperance	Kalem	1,000
8-4	The Governor	Lubin	1,000
8-4	The Devil and Tom Walker	Selig	500
8-5	Dolly Varden	Edison	1,000
8-5	Homespun	Essanay	1,000
8-5	The Mansion of Misery	Selig	1,000
8-5	A Faithful Servant	Vitagraph	1,000
8-6	Shipwrecked	Kalem	2,000
8-6	The Stolen Moccasins	Selig	1,000
8-7	Under the Shadow of the Law	Biograph	1,000
8-7	The Camera's Testimony	Lubin	1,000
8-7	When a Woman Wastes	Patheplay	1,000
8-8	His Greatest Victory	Edison	1,000
8-8	The House of Mystery	Cines	2,000
8-9	The Reformers	Biograph	2,000
8-9	By Fire and Water	Edison	1,000
8-9	Broncho Billy and the Navajo Maid	Essanay	1,000
8-9	The Alibi	Kalem	1,000
8-9	When Tony Pawned Louisa	Lubin	1,000
8-9	A Woman's Way	Patheplay	1,000
8-9	The Line-Up	Vitagraph	2,000
8-11	I Was Meant for You	Biograph	1,000
8-11	The Treasure of Captain Kidd	Edison	1,000
8-11	For Her Sister's Sake	Kalem	1,000
8-11	The Outlaw's Gratitude	Lubin	1,000
8-11	The Flight of the Crow	Selig	2,000
8-11	When the Press Speaks	Vitagraph	1,000
8-12	The Rightful Heir	Edison	1,000
8-12	The Edge of Things	Essanay	1,000
8-12	Into the Light	Lubin	1,000
8-12	The Mong-Fu Tong	Eclins	2,000
8-12	The Broken Vase	Selig	500
8-13	The Skeleton in the Closet	Kalem	2,000
8-13	The Erring Brother	Patheplay	1,000
8-13	The Coast of Chance	Selig	1,000
8-13	The Flirt	Vitagraph	1,000
8-14	The World Above	Essanay	1,000
8-14	Good for Evil	Lubin	2,000
8-14	The Robber of Angkor	Melies	1,000
8-14	The House Divided	Patheplay	1,000
8-14	An Apache's Gratitude	Selig	1,000
8-15	The Coast Guard's Sister	Edison	1,000
8-15	Alkali Ike's Gal	Essanay	2,000
8-15	Over the Crib	Lubin	1,000
8-15	The Lady and the Glove	Vitagraph	1,000
8-16	An Indian's Loyalty	Biograph	1,000
8-16	The Pied Piper of Hamelin	Edison	1,000
8-16	The Man in the Cabin	Essanay	1,000
8-16	The Escape	Kalem	1,000
8-16	Dregs	Lubin	400
8-16	The Turning Point	Patheplay	1,000
8-16	The Line-Up	Vitagraph	2,000
8-18	The Substitute Engineer	Kalem	1,000
8-18	Mary's Temptation	Lubin	1,000
8-18	The Child of the Sea	Selig	2,000
8-18	Slim Driscoll Samaritan	Vitagraph	1,000
8-19	Flood Tide	Edison	1,000
8-19	The Whip Hand	Essanay	1,000
8-19	Black Beauty	Lubin	1,000
8-19	The Clown's Revenge	Eclipse	2,000
8-20	Breaking Into the Big League	Kalem	2,000
8-20	Better Days	Vitagraph	500
8-21	The Sheriff of Cochise	Essanay	1,000
8-21	The Burning Rivet	Lubin	2,000
8-21	Fate Fashions a Letter	Selig	1,000
8-21	A Maid of Mandalay	Vitagraph	1,000
8-22	A Mystery of West Sedgewick	Edison	2,000
8-22	The Power of Conscience	Essanay	2,000
8-22	The Good Indian	Selig	1,000
8-22	Playing the Pipers	Vitagraph	1,000
8-23	Two Men of the Desert	Biograph	1,000
8-23	A Proposal from the Spanish Don	Edison	1,000
8-23	Broncho Billy's Mistake	Essanay	1,000
8-23	The Smuggler's Last Deal	Kalem	1,000
8-23	The Tenderfoot Hero	Lubin	1,000
8-23	The Mexican Gambler	Patheplay	1,000
8-23	The Feudists	Vitagraph	2,000

COMEDY.

8-4	The Fortune Hunters of Hicksville	Vitagraph	500
8-5	Getting Married	Lubin	400
8-5	Roses for Rosy	Lubin	600
8-5	The Love Letter	Patheplay	1,000
8-6	The Romance of Rowena	Edison	1,000
8-6	Their Promise	Essanay	1,000
8-6	The Late Mr. Jones	Vitagraph	1,000
8-7	The Incriminating Letter	Essanay	500
8-7	The Galloping Romeo	Selig	500

Date	Title	Maker	Length
8-7	The Grocer's Revenge	Selig	500
8-7	The Penalties of Reputation	Vitagraph	1,000
8-8	Rescuing Dave	Essanay	500
8-8	Mr. Rhye Reforms	Essanay	500
8-8	The Hobo and the Hobble Skirt	Kalem	500
8-8	Her Husband's Wife	Lubin	1,000
8-8	Miss Arabian Nights	Selig	1,000
8-8	A Gentleman of Fashion	Vitagraph	1,000
8-12	Every Double Causes Trouble	Patheplay	1,000
8-12	The Magician Fisherman	Selig	500
8-12	Bingles' Nightmare	Vitagraph	500
8-12	The Joys of a Jealous Wife	Vitagraph	500
8-13	The Right Number, but the Wrong House	Edison	700
8-13	Good Night, Nurse	Essanay	500
8-14	Come Seben Leben	Biograph	500
8-14	Papa's Baby	Biograph	500
8-14	Keeping Husband's Home	Vitagraph	1,000
8-15	The Millionaire and the Goose	Kalem	500
8-15	The Amateur Burglar	Kalem	500
8-15	Brown's New Monetary Standard	Selig	500
8-16	A Surprise for Four	Lubin	600
8-18	The Suffragette Minstrels	Biograph	500
8-18	Father's Chicken Dinner	Biograph	500
8-18	Starved Out	Edison	1,000
8-19	Napoleon Whiffles, Esq.	Patheplay	1,000
8-19	Tobias Turns the Tables	Selig	1,000
8-19	Those Troublesome Tresses	Vitagraph	1,000
8-20	Bobby's Long Trousers	Edison	575
8-20	The Accidental Bandit	Essanay	500
8-20	The Ten Thousand Dollar Toe	Selig	500
8-21	The Work Habit	Biograph	1,000
8-21	Stung	Patheplay	1,000
8-22	Fool Luck	Kalem	500
8-22	Deceiving Uncle Asa	Kalem	500
8-22	The Rag Bag	Lubin	400
8-22	Smashing Time	Lubin	600

EDUCATIONAL.

8-1	The Wonders of the Briny Deep	Kalem	1,000
8-1	A Study of Bird Life	Patheplay	
8-6	With the Natives of New Zealand	Patheplay	500
8-7	An Intimate Study of a Mole	Essanay	500
8-15	Cosmopolitan Life in Cairo, Egypt	Patheplay	333
8-15	Moro Pastimes	Selig	500
8-20	Making Hay with Special Machinery	Essanay	500
8-20	Strange Traits of Serpents	Patheplay	500
8-22	The Lizard	Patheplay	500

SCENIC.

8-2	Where Clouds and Mountains Meet	Patheplay	
8-2	Colombo, Capital of the Island of Ceylon	Patheplay	
8-4	The Granite Dells, Prescott, Arizona	Selig	500
8-4	The Celestial Republic	Vitagraph	500
8-6	The Grand Canyon of New York—Ausable Canyon	Patheplay	500
8-7	Snapshots of Java	Melies	1,000
8-8	Coney Island	Kalem	500
8-8	Genoa, Principal Port of Italy	Patheplay	500
8-8	Mount St. Mickel	Patheplay	500
8-13	Battlefields Around Chattanooga	Edison	300
8-13	Up Lookout Mountain on the Electric Incline	Essanay	500
8-15	On the Lakes of Bayrisch Bavaria	Patheplay	333
8-15	Picturesque Jura, France	Patheplay	333
8-20	Scenes in Moroland	Selig	500
8-20	In and About Calcutta	Vitagraph	500
8-22	A Visit to the Ruins of Pompeii	Patheplay	500

TOPICAL.

8-4	Pathe's Weekly No. 38	Patheplay	1,000
8-7	Pathe's Weekly No. 39	Patheplay	1,000
8-11	Pathe's Weekly No. 40	Patheplay	1,000
8-14	Pathe's Weekly No. 41	Patheplay	1,000
8-18	Pathe's Weekly No. 42	Patheplay	1,000
8-20	First Aid to the Injured by the Police of Berkeley, Cal.	Edison	425
8-20	Auto-Polo the New Thriller	Patheplay	500
8-21	Pathe's Weekly No. 43	Patheplay	1,000

DAILY LICENSED RELEASES

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

INDEPENDENT

DRAMA.				
Date	Title	Maker	Length	
8-4	United at Gettysburg	Imp	1,000	
8-8	The Triumph of Love	Lux	535	
8-10	The Spirit of Envy	Thanhouser	1,000	
8-10	Man's Duty	Rex	1,000	
8-10	The Greater Love	Majestic	1,000	
8-11	The Adventures of Jacques	American	2,000	
8-11	Kentucky Foes	Reliance	1,000	
8-11	Mating	Imp	2,000	
8-11	Darkfeather's Sacrifice	Nestor	1,000	
8-12	The Missing Witness	Thanhouser	2,000	
8-12	Campaigning with Custer	Bison	2,000	
8-12	How Women Love	Crystal	1,000	
8-13	The Quakeress	Broncho	2,000	
8-13	Runa Plays Cupid	Reliance	1,000	
8-13	Love and Gold	Ramo	1,000	
8-13	Juanita	Nestor	1,000	
8-13	The Thirst for Gold	Eclair	2,000	
8-14	The Mystery of Tusa	American	1,000	
8-14	Getting the Evidence	Pilot	1,000	
8-14	'Lisbeth	Imp	1,000	
8-15	The Flame in the Ashes	Kay Bee	2,000	
8-15	The Lie That Failed	Thanhouser	1,000	
8-15	A Drop of Blood	Solax	1,000	
8-15	Fate's Vengeance	Powers	1,000	
8-15	The Heart of a Jewess	Victor	2,000	
8-16	Of Such is the Kingdom	Reliance	1,000	
8-16	An Even Exchange	American	1,000	
8-16	Soldiers Three	Bison	2,000	
8-16	The Retribution of Ysobel	Frontier	1,000	
8-16	The Smuggler's Sister	Reliance	1,000	
8-16	The Flower Girl and the Counterfeiter	Imp	1,000	
8-16	The Maid of the Mountains	Nestor	1,000	
8-17	The Animal	Rex	1,000	
8-18	A Tide in the Affairs of Men	American	1,000	
8-18	The Other Side of the Fence	Majestic	1,000	
8-19	An Explorer's Tragedy	Gaumont	1,000	
8-19	The Iron Trail	Bison	2,000	
8-19	A Greater Influence	Crystal	1,000	
8-20	The Heritage of Eve	Broncho	2,000	
8-20	The Counsel for the Defense	Reliance	1,000	
8-20	When the Blood Calls	Nestor	1,000	
8-20	The Little Skipper	Powers	1,000	
8-20	The Beaten Path	Eclair	3,000	
8-20	Dangerous Sympathy	Ramo	1,000	
8-21	The Golden Heart	American	1,000	
8-21	The Harvest of Flame	Rex	2,000	
8-22	An Orphan of War	Kay Bee	2,000	
8-22	The Medium's Nemesis	Thanhouser	1,000	
8-22	The Smuggler's Child	Solax	1,000	
8-22	The Registered Letter	Lux	500	
8-22	The Sea Urchin	Powers	500	
8-22	The Ghost	Victor	1,000	
8-23	Success	Reliance	2,000	
8-23	Flesh of His Flesh	American	1,000	
8-23	The Eyes of the God of Friendship	Frontier	1,000	
8-23	The Great Catastrophe	Great Northern	3,000	
8-24	Just in Time	Rex	1,000	

COMEDY.				
Date	Title	Maker	Length	
8-10	Oh, You Scotch Lassie	Crystal	500	
8-10	Starving for Love	Crystal	500	
8-10	Clara and Her Mysterious Toys	Eclair	500	
8-10	A Woman's Trick	Eclair	500	
8-11		Keystone		
8-11	A New Way to Win a Girl	Gem	1,000	
8-12	The Doctor's Ruse	Majestic	1,000	
8-12	Tiny Tim and the Adventures of His Elephant	Gaumont	500	
8-13	Four Fools and a Maid	Solax	1,000	
8-13	The Great Towel Robbery	Powers	1,000	
8-14		Keystone		
8-14	Sally Scragge, Housemaid	Rex	1,000	
8-14	His Stomach and His Heart	Gaumont	500	
8-14	The Suffragette Tames the Bandit	Frontier	1,000	
8-15	Hawkeye to the Rescue	Nestor	1,000	
8-16	A Fickle Tramp	Majestic	500	
8-16	A Horse on Fred	Majestic	500	
8-16	Poor Jake's Demise	Imp	500	
8-16	In Laughland with Hy Mayer	Imp	500	
8-17	Waiting for Hubby	Thanhouser	1,000	
8-17	Pearl and the Tramp	Crystal	500	
8-17	One Wife Too Much	Crystal	500	
8-17	Her Tutors	Eclair	1,000	
8-18	The Would-Be Detective	Gem	500	
8-21	The Firebugs	Keystone	2,000	
8-21	In Search of Quiet	Imp	1,000	
8-21	Sailing Under False Colors	Frontier	1,000	

DAILY "MUTUAL" RELEASES

(Independent.)

MONDAY: American, Keystone, Ramo.
 TUESDAY: Majestic, Thanhouser.
 WEDNESDAY: Broncho, Mutual Weekly, Reliance, Ramo.
 THURSDAY: American, Mutual, Keystone, Pilot.
 FRIDAY: Kay-Bee, Thanhouser.
 SATURDAY: American, Reliance, Ambrosio.
 SUNDAY: Majestic, Thanhouser.

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Nestor, Gem.
 TUESDAY: Bison, Crystal.
 WEDNESDAY: Animated Weekly, Eclair, Nestor, Powers.
 THURSDAY: Imp, Rex, Frontier.
 FRIDAY: Nestor, Powers, Victor.
 SATURDAY: Imp, Bison, Frontier.
 SUNDAY: Crystal, Eclair, Rex.

Date	Title	Maker	Length
8-21	A Tree-mendous Proposition	Gaumont	1,000
8-22	When Cupid Won	Nestor	500
8-22	Some Runner	Nestor	500
8-23	Bashful Bachelor Billie	Majestic	1,000
8-23	The Statue	Imp	500
8-23	Pen Laughs by Hy Mayer	Imp	500
8-22	Over the Garden Wall	Lux	500
8-24	An Unromantic Maiden	Thanhouser	1,000
8-24	The Lady Killer	Majestic	1,000
8-24	Caught in the Act	Crystal	500
8-24	Hypnotized	Crystal	500
8-24	"13" at Table	Eclair	500

EDUCATIONAL.

8-24	Sea Worms	Eclair	500
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SCENIC.

8-12	The Lakes of Salzburg	Gaumont	500
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TOPICAL.

8-13	Animated Weekly No. 75	Universal	1,000
8-13	Mutual Weekly No. 33	Mutual	1,000
8-13	Gaumont's Weekly No. 75	Gaumont	1,000
8-18	The Elks at Rochester	Gem	500
8-20	Animated Weekly No. 76	Universal	1,000
8-20	Mutual Weekly No. 34	Mutual	1,000
8-20	Gaumont Weekly No. 76	Gaumont	1,000

KINEMACOLOR

DRAMA.

Date	Title	Maker	Length
1,000	Mission Bells	Kinemacolor	
1,000	Love and War in Toyland	Kinemacolor	
1,000	Hiawatha	Kinemacolor	
2,230	When Love Grows Up	Kinemacolor	

COMEDY.

1,500	A Family Affair	Kinemacolor	
1,500	In Search of Bacchus	Kinemacolor	

TOPICAL.

	Shriner's Parade and Sports, Los Angeles, Cal., 1912	Kinemacolor	
	Life on Board An American Man-o-War	Kinemacolor	

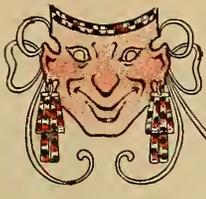
MISCELLANEOUS FEATURES.

3,000	Those Who Live in Glass Houses	Monopol	
3,000	Fantomas Under the Shadow of the Guillotine	Gaumont	
3,000	The Day of Judgment	Union	
3,000	The Love Romance of Sir Francis Drake		
3,000	(Hepworth) A. K. Corporation		
3,000	Theresa, The Adventuress	Great Northern	Special
3,000	Trapped in the Death Pit	Union	Features
3,000	The Missionary's Sister	Ambrosio	Features
3,000	Unmasked	Itala	Features
3,000	The Pit and the Pendulum	Solax	Features
2,000	At the Foot of the Scaffold	A. K. Corporation	
3,000	A Sister to Carmen	Helen Gardner	Features
3,000	The Green God	Union	Features
3,000	The Streets of New York	Pilot	Feature
3,000	A Woman Scorned	Great Northern	Special
4,000	The Doom of Darkness	True	Feature
2,000	The Greater Love	Itala	Feature
5,000	Victory	Victory Company	
3,000	Money's Merciless Might	Gaumont	
3,000	Brennon of the Moor	Solax	
2,000	The Wheel of Destruction	Eclectic	
6,000	The Betrothed	Pasquali	
3,000	The Black Sheep	Union	Features
3,000	A Dash for Liberty	Great Northern	Special
4,000	Doctor Nicholson and the Blue Diamond	Film Releases of America	

DAILY EXCLUSIVE RELEASES

(Independent.)

MONDAY: Dragon.
 TUESDAY: Gaumont.
 WEDNESDAY: Solax, Gaumont.
 THURSDAY: Gaumont.
 FRIDAY: Solax, Lux.
 SATURDAY: Great Northern.



MOTOGRAPHY



EXPLOITING

MOTION PICTURES

Vol. X

CHICAGO, SEPTEMBER 6, 1913

No. 5



WINNIFRED GREENWOOD
WITH
AMERICAN



A Magnificent, Highly Spectacular KLEINE—CINES

(IN TWO ACTS)

(For Release Tuesday, September 16th)

This is not an ordinary "multiple." To so designate a subject of such extraordinary power would be injustice. Negative made during the most troublous times in the recent history of Italy are blended into an absorbing story not possible to any other manufacturer here or abroad.

This wonderful story of the betrayal of a Nation into War by a wireless Government Operator contains film of:

1. Battle scenes from the Balkan War.
2. The disappearing thirteen-inch guns of the great Italian Batteries.
3. Scenes from the Opera "Aida" (as per above).
4. The Streets of a great City swarming with thousands of War-Mad people, with all the attendant excitement of stump orators, fanatics, etc.
5. The complete workings of a Government wireless station.
6. The issuance of the first "War Extra" showing the excitement in the editorial rooms, the feverish haste of compositors in setting the type, the great presses with their human-like arms grinding out the inflammatory news, the newsboys and old women gathering the paper at the circulation entrance and the mobs that fairly tore the papers from their grasp.

About this wealth of film material made by the famous Cines Company during the Italian-Turkish and Balkan wars, a delightful story has been woven—the story of a Government wireless operator, who bribed by bankers speculating for a decline in stock, deliberately changes a message telling of the success of peace negotiations to read the failure of those negotiations and the necessity for War. To follow the son of this wireless operator through the dastardly-made war, to see him die in the thick of battle by the explosion of a bomb, is to realize what the acme of perfection means as applied to multiple-reel subjects.

Special line of advertising matter to accompany this wonderful subject—including some especially handsome 1, 3 and 6 sheet lithographs.



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16th—and Book it!

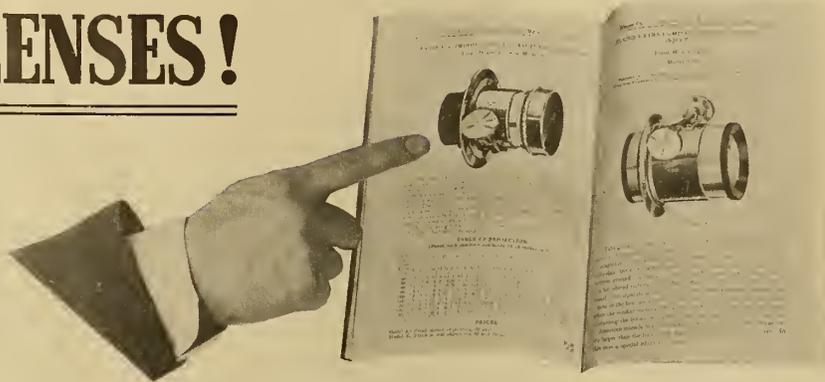
(Released through General Film Company)

George Kleine
166 N. State St., Chicago, Ill.

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you will need this handy little book every minute. Not a dull, dry price-list, but a compendium of live suggestions for making your house more beautiful, more comfortable, more up-to-date—increasing its dividend power two-fold.

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KLEINE OPTICAL CO.

166 N. State Street

GEO. KLEINE, President

Chicago, Illinois

LUBIN FILMS

TWO REEL PICTURES EVERY THURSDAY

- | | | |
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| | A municipal scheme beautifully spoiled, ends in happiness. | |
| Two Reel | "THE GANGSTER" | Thursday, August 28th |
| | A brute Gangster at last finds he has a heart. | |
| Two Reel | "THE ROAD TO THE DAWN" | Thursday, September 4th |
| | An odd but beautiful episode of reformation. | |
| Two Reel | "THE HILLS OF STRIFE" | Thursday, September 11th |
| | Very dramatic story of the Kentucky Mountains. | |
| Two Reel | "THE CLOD" | Thursday, September 18th |
| | A fearful and most dramatic episode of the Mexican Revolution. | |
| September 1st | "A MOUNTAIN MOTHER" | September 8th— "SEEDS OF WEALTH" |
| September 2nd | "TRIMMING A BOOB" | September 9th— "PLAYING WITH FIRE" |
| September 2nd | "THE ENGAGING KID" | September 12th— "PANAMA HAT INDUSTRY" |
| September 5th | "IN THE SOUTHLAND" | September 12th— "AN EXCLUSIVE PATTERN" |
| September 6th | "IN THE TOILS" | September 13th— "THE MEDAL OF HONOR" |

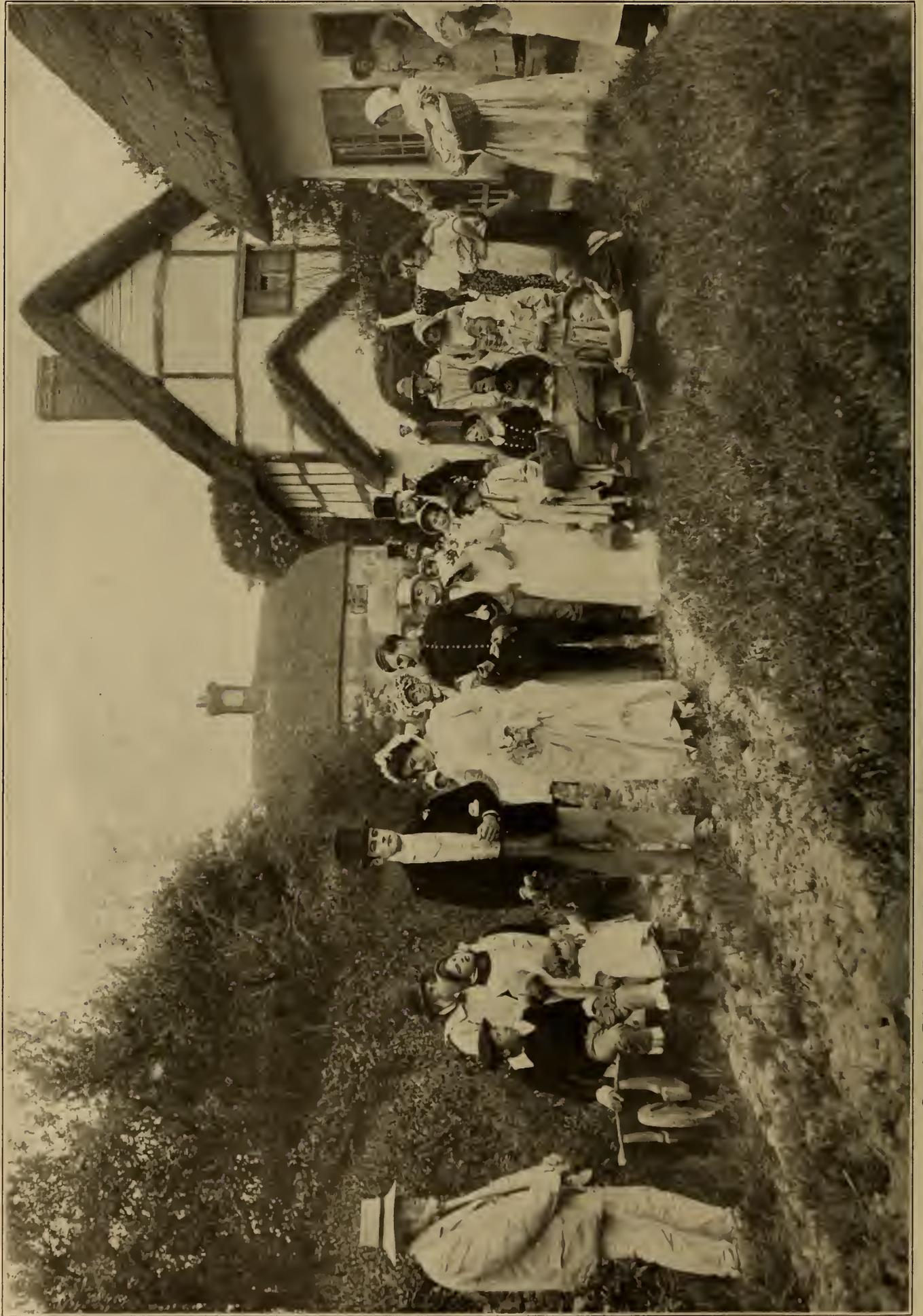
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Scene from Edison's "Keepers of the Flock," filmed in England, in approximately the same spot, near Wallingford, on which the artist, Luke Fildes, painted the picture in 1861 of which the above scene is a reproduction.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

CHICAGO, SEPTEMBER 6, 1913

PUBLISHED BI-WEEKLY BY

ELECTRICITY MAGAZINE CORPORATION
MONADNOCK BUILDING, CHICAGO

TELEPHONES: HARRISON 3014—AUTOMATIC 61028

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Entered as second-class matter at the postoffice at Chicago, Illinois, under act of March 3, 1879.

TERMS OF SUBSCRIPTION

United States, Cuba, and Mexico.....Per year, \$2.00
Canada.....Per year, 2.50
Foreign countries within the Postal Union.....Per year, 3.00
Single copy......10

NOTICE TO ADVERTISERS

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CHICAGO, SEPTEMBER 6, 1913

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BENEFITS OF ORGANIZATION.

MOTION picture exhibitors of the United States, whether members of the Motion Picture Exhibitors' League of America or the International Motion Picture Association, will be interested in the work being done by the Cinematograph Exhibitors' Association of Great Britain and Ireland in coming to the aid of one of its members, who was arraigned upon a charge of having projected in his theater an immoral film called "Sappho," as showing the need for and value of an exhibitors organization.

Instead of bickering among themselves over trivial matters, the Cinematograph Exhibitors' Association endeavors in all matters, both great and small, to assist and be of real value to its members, and, as a result, is rapidly increasing its membership and bids fair to become, within a very short time, not only a very powerful, but also a very wealthy association.

Not many hours after William Henry Lancaster, proprietor of the Alhambra Picture Palace, of Darlington, England, had been arrested for showing the "Sappho" film, the chief officials of the Cinematograph Exhibitors' Association became active in his behalf. Dr. Fowler Pettie, vice-chairman of the Association, first made it a point to see the film himself, and at once came to the conclusion that it was anything but immoral. Other officials were communicated with and were strongly of the opinion that the Association should defend the case, on the ground that it was the first time an exhibitor had ever been prosecuted for such an offense and that a conviction would create a most dangerous precedent.

Dr. Judd, chairman of the Association, agreed with the others that, for the reasons given, it was highly desirable for the Association to support its member, although all the officials realized they were taking a weighty step, since in the event of the magistrate deciding to convict, it might be said by the Association's critics that it had extended its sympathy to the showing of an immoral film.

However, as all were emphatic in their opinion as to the morality of the film, and the Association is noted for being most strongly opposed to the exhibition of a film to which even the slightest suspicion of impropriety could attach, the officials were inclined to believe that the Association should also be among the first to condemn an attempt to attach a stigma to a film which is free from objection.

Mr. G. G. Plant prosecuted on behalf of the police, and Mr. Wells, a celebrated barrister, of Barnard Castle, appeared for the defendant and represented the Exhibitors' Association. After the magistrates had been shown the film, the taking of evidence was begun and the defense was able to conclusively show that the film was based on a novel and play of the same name, to neither of which had objection been made by the police when the novel was displayed on book counters or the play acted on stages throughout Great Britain. It was further shown that there was nothing immoral about the film version of the play and that there was no reasonable

ground for the belief that the film would tend to promote indecency in communities in which it was exhibited.

At the conclusion of the testimony the seven magistrates retired for only five minutes and then returned with the decision that no objection could be taken to the film and that, therefore, they would dismiss the case. Owing to the extraordinary interest aroused not only in the cities adjacent to Darlington, but also throughout the entire country, the decision was received with much joy and manufacturers, exchangemen and the trade press united in congratulating both the proprietor of the Alhambra Picture Palace and the Cinematograph Exhibitors' Association on the happy outcome of the case.

Exhibitors throughout the entire kingdom were made to feel strongly the desirability of joining the Association which appears to take such a fatherly interest in the welfare of its members, and it is easy to foresee that the membership will shortly be greatly increased.

Here we find a most striking example of the benefits of a strong organization on the part of the exhibitors, and one which undoubtedly will add much to the enthusiasm of those interested in seeing the International Motion Picture Association or the Motion Picture Exhibitors' League of America grow and develop.

The Darlington case is convincing proof that the exhibitors of a country can wield an immense power, if only they will get together and work harmoniously for the common good. The tremendous force which such an organization possesses seems incalculable, for there are so many new problems coming up daily which the exhibitor must solve, that a careful enumeration of those questions which even now await decision would necessarily omit the new problems which tomorrow will bring, and which probably will be as important as those of those of today.

Censorship, limited length of program, feature films, ventilation, economical light and power, and constant vigilance to prevent adverse or inimical legislation are only a few of the matters now before the exhibitors, so it is to be hoped the promoters of both the International Association and the Exhibitors' League will build wisely and well, in order that these respective organizations may be able to capably handle the still more important problems of the future when the time comes to do so.

THE SILENCE IS BROKEN.

IN all organized lines of industry, it has become a settled fact that the men responsible for that industry, during the time of its formation, are all too busy to talk. The shrewd ones won't talk. But after a business has a foundation these pioneers find that the exchange of ideas is a mighty valuable asset and they are willing to let the public in on the big thoughts; big to the public, but merely evolutions to the master brain which has followed them from their inception.

George Kleine, one of the men most instrumental in the founding of the motion picture industry and making it a national amusement, one of the men whose genius has fought, barehanded, against the villification of the press, and its derogation of the moving picture as an amusement, recently allowed the public a glimpse of the secrets and plans of a master mind. On another page of *MOTOGRAHY* we quote from a statement made by Mr. Kleine to a representative of the press on the subject of the future of the motion picture and its gradual evolution toward a complete photodrama of ordinary theatrical production length. It will be clearly noted that the motion picture is now to be regarded both as an amusement and as an educational factor.

The breadth of Mr. Kleine's education, his association with the motion picture from its very inception, his labors in formulating a national amusement with his bare hands, his knowledge of the present day picture and his ability to look into the future enables him to speak as an authority that is unquestioned.

We have in preparation also articles by W. N. Selig and George K. Spoor. What these men have to say will be remembered for a long time, and *MOTOGRAHY* takes great pleasure in announcing that these statements will appear in forthcoming issues.

PICTURES POPULAR IN SPAIN.

Motion pictures have become exceeding popular throughout the Seville district in Spain, and those shown have often a more than passing merit. Until recently the films of Pathe Freres, Paris, were used almost exclusively. Now, however, some Scandinavian and American films are also shown. American films unfortunately too often depict "wild-west" scenes, which are not understood and appreciated as thoroughly as European films, which frequently give entire plays, lasting an hour or more, or picture stories of such works as *Les Miserables*. Especially in summer are motion pictures popular, when one may watch them all evening in open-air restaurants for the price of a cup of coffee or a glass of wine. In winter the prices of admission to the motion-picture halls or theaters range from 4 to 14 cents. The picture programs are changed every evening through an arrangement whereby a film, rented for three or four days, is passed around to the various motion-picture houses. The French firm, Pathe Freres, has a Spanish agency.

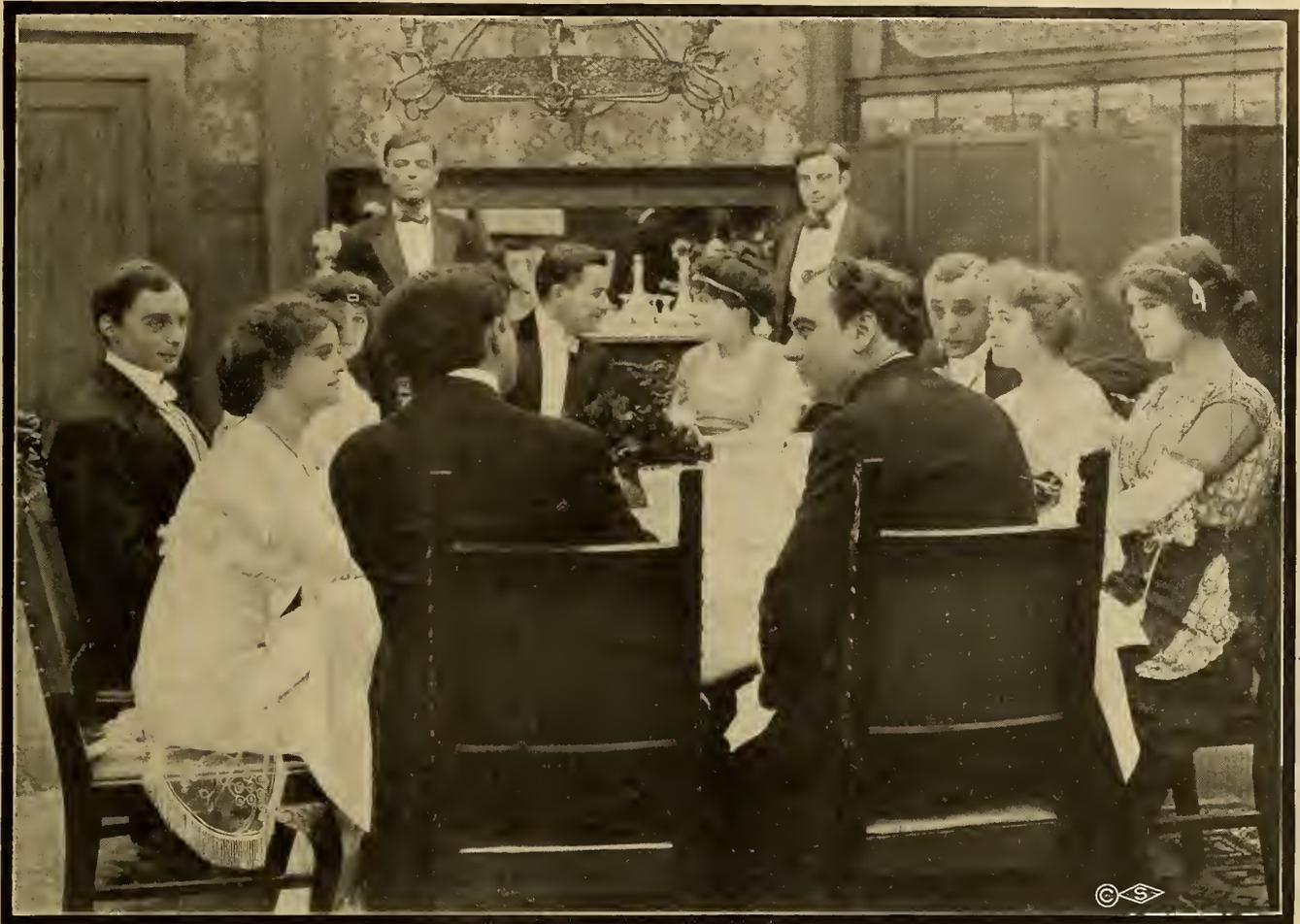
PICTURE SHOWS OF MEXICO

Consul Wilbert L. Bonney, of San Luis Potosi, Mexico, says that the motion picture business there, established eight years ago, has grown both in popularity and quality. Prior thereto the drama was for the wealthier classes only. The demand for pictures of artistic merit is recent. For example, Christmas week "*Les Miserables*" films were shown, while the "*Inferno*" and "*Aida*" were recently exhibited.

It is interesting to note the effect of these films upon the great number of people, who get their first introduction to fiction, drama, and art in this graphic manner. It is often difficult otherwise to know what the people think or what their preferences are. By simply throwing the picture of a prominent individual on the curtain, the public preference is immediately and unmistakably demonstrated. Audiences here are demonstrative. Until the motion pictures appeared it is probable that 80 per cent of the people had never witnessed a dramatic performance of any character.

The future of the business here depends upon the development of the film business itself. Any improvement will be quickly taken up. The people are not much interested in views of their own country; even the battle of Bachimba did not draw well here. They prefer French work and scenes. Bull-fight pictures do not take well. In fact, the motion-picture entertainments are encroaching upon the bull fights in public interest, but the recent failure of the latter may be due to other causes.

Texas stereopticon views and moving pictures will have a place in the instruction of New York school children, according to plans of R. C. Raby of the Department of Education of that state.



Scene from "Around Battle Tree," Selig release of Sept. 10.

Supernumeraries Well Handled

Shipboard Scenes Convincing

"THE WHEELS OF FATE," the two-reel release of the Selig Polyscope Company for September 8, is well photographed, capably acted and contains more than usual amount of thrills and excitement.

Both the interiors in the home of Phillip Wynn and the wireless room aboard ship are well staged and convincing, while the beautiful exteriors at the country home of Wynn and the scenes along the bank of the stream, on which Wynn goes fishing, are gems of photographic art. The crowd of supernumeraries, in the panic scenes aboard the transatlantic liner, are splendidly handled and one has the impression of witnessing a real struggle for seats in the lifeboats.

According to the story Phillip Wynn is a rising young author, whose achievements are a source of astonishment and gratification to his friends, but finds little encouragement in the person of a careless, flighty and inappreciative wife. He comes to her with enthusiasm over his new triumphs; she tosses his new book aside and goes on with her primping with a bored air. He retreats to the solitude of his study, and trying to make joy out of bitterness, begins a new work, "The Inspiration Girl." His wife comes in, makes a "touch" for bridge bets. He attempts to read a part of his new manuscript but she is too busy to hear it and rushes away to

keep her social engagements. Cards are not the only weakness of this frivolous woman, for she has a persistent lover, Lawler, who is trying to induce her to elope.

Repulsed and discouraged by her attitude and her cynicism, the poor husband retreats to a secluded cottage in the woods. In his tours thereabout for inspiration, he meets with a young girl whose ideals have a kinship with his own and he immediately nominates her as "The Inspiration Girl."

Lawler, who is going fishing with a friend, has become so thoroughly saturated with "snake medicine" that he is in a very surly and savage mood. The friend deserts him and goes on to Wynn's cottage, boldly entering the house and helping himself to a drink, as the master is elsewhere at the time.

Lawler follows him and keeps up the quarrel he has begun. In a fit of passion, he picks up a revolver he finds handy and kills his friend. The shock of this sobers him to a degree and sharpens his powers of natural deviltry. He concludes to fasten the crime upon the owner of the cottage. Wynn returns to the cottage and Lawler, who has found the game warden, takes that functionary back to the cottage, telling him that Wynn has committed a murder. They find him in a compromising situation

and Lawler declares that Wynn murdered his friend in cold blood.

Having placed Wynn behind the bars, Lawler calls upon Mrs. Wynn and tells her how her husband killed his friend. He had already persuaded her to begin a



Jack Nelson and Alma Russel in a scene from "The Jeweled Slippers," a Selig two-reel drama.

suit for divorce, so the charge of murder and her own bill filed, appear in the same issue of the papers, showing the double troubles of the family.

Nell Browne, "The Inspiration Girl," is deeply grieved over the terrible predicament of her friend, calls at the prison, and asserts her own belief in his innocence and her willingness to do everything in her power to secure justice for him. Largely on the evidence of Lawler, the author is condemned to death in the electric chair. Having accomplished this much toward the annihilation of the genius, Lawler perfects his work by setting sail with the now divorced wife, for Europe.

In mid-ocean, the ship on which the guilty pair are voyaging, springs a leak and founders. As she is about to disappear the conscience-stricken Lawler tells the captain as a last act of humanity that he must confess, so the wireless, while calling for aid, flings out his tale to the world. It reaches the ears of the prison authorities and the governor commutes his sentence just in time.

The cast follows:

Mr. Phillip Wynn.....Thomas Carrigan
 Mrs. Phillip Wynn.....Adrienne Kroell
 Charles Lawler.....Clifford Bruce
 Nell Browne.....Alma Russell
 Mr. Browne.....Wm. Walcott

Mrs. Browne.....Rose Evans
 Nell's Cousin Lize.....Margareth Prussing
 Bradley, Lawler's Friend.....Palmer Bowman
 Governor of the State.....Frank Weed

Night Photography

An extraordinary achievement in night photography was accomplished last week by Director Huntley and Operator Wycoff, of the Selig Polyscope Company, in California, which promises to make the silhouetted skyline of Los Angeles famous the world over. The camera man planted his instrument on top of Broadway Hill, over the tunnel, and after the lamps of nightfall had begun to twinkle, he worked for many hours and was finally rewarded by securing a perfect film of the "City of the Angels," after dark. The lighting system of Los Angeles is said to be in detail and in decoration, the most perfect of any city in this country, and the effect secured with pencils of light and the facades of buildings lining the streets cut clearly against the sky is beautiful beyond compare, giving an effect like fairyland.

Film Business Uses Many Automobiles

"Is this the place where the Los Angeles automobile show is held?" queried a tourist one morning recently as he peered through the great iron gates of the Selig studio on Alessandro street. The stranger could hardly be blamed for his mistake, for his range of vision was entirely filled by ten big new autos lined up abreast in the studio yard like a battery of field artillery, all waiting to speed out to various locations with Selig players. The press of production at the big California plant has reached the point where this number of machines is necessary to afford ever-ready rapid transportation to the various directors and their players. Thomas S. Nash, general manager of the Pacific Coast branch of the Selig Company, has just added a neat, speedy gray runabout of his own to this motor car parade, which serves as a sort of nimble charger on which the commander-in-chief rides forth at the head of his army when his personal presence is needed on the battlefield.

Gene Gauntier Goes Abroad

Gene Gauntier, accompanied by Jack J. Clark, Sidney Olcott and Allen Farnham, have gone to Europe. Their first stop will be at London; from there the party will journey to the Lakes of Killarney, and later their tour may take them to Scotland and other countries abroad. The pictures made by Miss Gauntier and her associates will be released exclusively through the feature program controlled by Warner's Features, Inc. Gene Gauntier, of course, continues as the star of the organization now gone abroad, with Jack J. Clark as her leading man and Sidney Olcott as managing director. Associated with them also is Allen Farnham, the clever scenic artist and stage manager, who was responsible for all the Irish and Egyptian, Scotch and English stage settings which were always a feature of the Kalem's international productions, and that Biblical masterpiece "From the Manger to the Cross." Miss Gauntier and her players have been working together for the past four years. During that time they have made three trips to Ireland and have traveled half way around the globe to secure the natural atmosphere for the picture they have produced with such success.

The first convention of Florida State branch of the M. P. E. L. of A. meets in Tampa, Aug. 31.

Sans Grease Paint and Wig

By Mabel Condon



William Russell

WILLIAM RUSSELL wanted a plug hat. To everybody who invaded the first floor corridor of the Thanouser studio he announced that he must have a plug hat; he put all his energy in inducing people to search for a plug hat for him. In fact, he would have a plug hat or die. Then Bert Adler appeared upon the plugless scene and suggested that now was the opportune time to lead William into a dressing-room and let him tell me the dark history of his life.

"What! Before he gets the plug hat?" I gasped. Being "company," I made the gasp a timid one, and Mr. Adler rose to the occasion, with three steps in Mr. Russell's direction, and cajoled, "Come now, Bill, forget it."

"But, Great Scott! Bert, I'm going to be married in half an hour and I can't be married without a plug hat, can I?"

Mr. Adler was forced to admit that such was an impossibility. Who ever heard of anybody's being married minus the decoration of a plug hat? Not Mr. Russell, certainly, and if Mr. Adler had ever heard of such an atrocious happening, he wisely kept the shameful information to himself, and suavely agreed with Mr. Russell, (who is bigger than anybody else at the studio), that without the desired hat, there could be no marriage ceremony, and came forth with the offer to up-root the studio, if necessary, in the procuring of a plug hat. Meanwhile, would Mr. Russell step into the first dressing-room on the left-hand side of the corridor and make of himself a press story? Though Mr. Russell would fain have superintended the hat search, he stepped, and was most gallant about the stepping.

It was a tiny dressing-room with a chair, a table and a wide shelf, Mr. Russell proffered the chair with a "You—please," and I returned with true Chicago spirit, "No indeed—you!" I had already decided I'd sit on the table.

"But I insist," protested Mr. Russell, with an inviting hand on the chair back.

"So do I," I answered, as with a little jump I seated myself on the table, which looked as though it would hold me, but by no amount of persuasion could it have been induced to bear up under the weight of Mr. Russell. Then Mr. Russell took possession of the chair and the room was full.

"I'm playing a Hoakum comedy, today—nice by the way of relaxation while preparing for a three reeler," said Mr. Russell, removing his wide-brimmed straw hat

and allowing the tails of his linen duster to trail the floor on either side of the chair. "Dreadfully hot—don't you think?" He tossed his gray wig into the straw hat on the window-sill, leaving the Russell locks standing up, black and thick.

"I have to get married in this rig—and a plug hat." With the unfortunate mention of this missing quantity, a frown brought the Russell brows together, and I hurried to the rescue with the remark that I had visited the campus of his alma mater—Fordham college—the preceding afternoon, and how long was it since Mr. Russell had graduated from there?

"It was in 1904," he informed. "I was always strong for athletics and entered into the sports at the college with more seriousness than I put into my studies."

"You made the college team in '04, didn't you?" I asked. He said "Yes," and stopped there.

"And won the 220-yard swimming meet?" Mr. Russell's deep-set brown eyes smiled as he nodded "Yes."

"And what did you like the best?"

"Boxing. After Fordham, I went to McFadden's Institute and graduated from there. Then I taught boxing for a while as a diversion at an athletic club, then went on the stage.

"I've had some opportunity for athletic work in pictures but not as much as I'd like. When Charlie Horan was here—do you know Charlie? He's with the Ryno people, now."

"No, but I'm going out to the Ryno studio tomorrow."

"Well, don't fail to meet Charlie; he's the finest fellow in the world. We went to college together, were chums there, and we've always kept up our friendship. Even now, while I'm keeping bachelor camp in the woods, here outside of New Rochelle, I go into New York a couple of evenings a week to meet Charlie; got a dinner date, there, with him to-night.

"He used to be here, and we had several boxing matches; we're built just about alike and used to have great fun together. One of the directors promised to let us do a boxing picture but Charlie left before we got to it. A dandy fellow, Charlie; everybody likes him."

When Mr. Russell had thought about his brotherly love for Charlie for a full minute in silence, he volunteered the information that he had begun picture work with the Biograph company, had remained with them for nine months, and then enlisted with the Thanouser people and would be with them two years in October.

"Why—" he began, but I never knew what he was going to say, as a medley of voices came from the hall just then, and we heard somebody say—"A hat? Sure, I'll give him one—Billy wears the same size I do." In a few minutes the voice returned along the corridor with the glad tidings, "Here you are!"

There was a chorus of laughs and we recognized Mr. Adler's voice setting someone aright as to the kind of hat wanted being "a plug not a derby," and the voice, bereft of its note of glad helpfulness, returned "Why didn't you say so?" as the owner bore off the scorned derby.

"We are somewhat inconvenienced for property stuff, at times, since our studio burned," Mr. Russell explained, and added hopefully, "They'll get a plug, some-

where, though." I hoped so, and Mr. Russell went on to tell of the successful winter the company he was picked for, had had in the south. There was great opportunity for horse-back riding and other out-of-door work and the company was a contented and happy one.

"And we *did* work," concluded Mr. Russell, as a costumed company on the out-of-doors stage just without the window, announced, by dispersing, that it was noon-time, and I remembered that Jean Darnell was going to take me to luncheon "up the hill."

"Don't forget to ask for Charlie Horan, tomorrow," reminded good-looking Mr. Russell. "I won't," I returned and joined Miss Darnell who was waiting in the corridor while Mr. Russell set off to find Mr. Adler and the plug hat.

The Grecian Vase

The Edison film, "The Grecian Vase," is one of the most thoroughly artistic photoplays that has been offered the public. The exquisite exteriors were taken upon the



Scene from Edison's "The Grecian Vase."

magnificent estate of a wealthy New Yorker and their purely Grecian atmosphere lends an irresistible enchantment to the fantasy. Several of Gertrude Hoffman's celebrated dancers were especially engaged to take part in these garden scenes, their beauty and grace still farther enhancing the effectiveness of the picture.

The story is that of a sculptor who falls in love with a beautiful woman on a Grecian vase. The vase is shattered but the woman's head is preserved and he dreams that the woman has come to life, transporting him to



Back in the Days When the Nymphs Danced to Pan's Piping.

the days when the nymphs danced in exquisite fields and gardens to the intoxicating pipes of Pan. Through these fields they wander together, the artist wooing the woman who seems as obdurate as she did upon the vase—but far more enchanting. At last she seems upon the point of yielding when the dream fades and the sculptor awakens. His disappointment, however, is made less keen by the receipt of a note stating that one of his statues has proven to be very valuable. Overjoyed at the news and still under the influence of his dream, he carves a marvelous life-size statue of the woman of his dreams, which brings him fame and wealth.

Wells Contracts for Kinemacolor

The Kinemacolor Company has closed a contract with Jake Wells, the Southern theatrical magnate, for the permanent installation of Kinemacolor in the twenty theaters of his circuit. Mr. Wells plans to handle the Kinemacolor productions for the entire South. Atlanta, Birmingham, Savannah, Norfolk, Richmond and other cities on the Wells circuit will begin the new form of entertainment, consisting of a Kinemacolor headliner, followed by an hour of black-and-white feature and miscellaneous subjects. Later on regular road shows will play subsidiary circuits of the smaller Southern cities. Mr. Wells has found the big feature picture shows the most profitable form of entertainment in his popular priced theaters, and with the Kinemacolor pictures he expects to attract the best class of patrons.

Selig's Army Operator

Major Thomas J. Dixon, chaplain of the Sixth Field Artillery, who studied the moving picture machine and became an accomplished operator in the Selig Polyscope plant in Chicago, recently applied his knowledge with great success in catching some exceptionally interesting operations in the hunting-field in which the cavalry at Ft. Riley were engaged. Chaplain Dixon has also made some fine films of artillery going into action. These subjects will be particularly valuable as they have the real atmosphere environing our "soldier boys" and are not in any sense posed or artificial.

"Sapho" and "Moths" for Mutual

It develops that "Sapho," which Florence Roberts has been working on at the Majestic Los Angeles studio, and "Moths," a Maude Fealy film made at the Thanhouser plant, at New Rochelle, are special enterprises of the Mutual Film Corporation. In the case of each feature the particular producing organization merely acted for the Mutual in making the film. "Sapho" is in five reels and "Moths" in four. Chief in Miss Roberts' support is Shelly Hull, well known to Broadway, and chief in Miss Fealy's is William Russell, of Thanhouser note.

J. A. C. Plant Busy

A picture directed by Frank E. Woods, entitled "The Strong and the Weak" has just been completed at the J. A. Crosby studios in Los Angeles. Natalie de Linton took the female lead, Richard Willis played the father, Carl Von Schiller the son, and Louis W. Chaudet enacted the lead. The J. A. C. company provided some beautiful settings and the photography is said to be excellent. Besides handling all its own brand of films the J. A. C. plant is taking care of considerable outside work in its laboratories.

On the Outside Looking In

By the Goat Man



It is announced officially that there will be a convention of the Illinois motion picture exhibitors at Peoria in a little while. All exhibitors are invited to attend. The purpose of the meeting will be to put Illinois back on the League map and in that particular it will be a success. There will be enough exhibitor representation to fill the offices. It proved so in New York at Syracuse, and Illinois can be depended upon to do as much at Peoria. But that is all it will amount to. This isn't said in prophesy. It is prognostication. Mr. Neff is determined to have his full

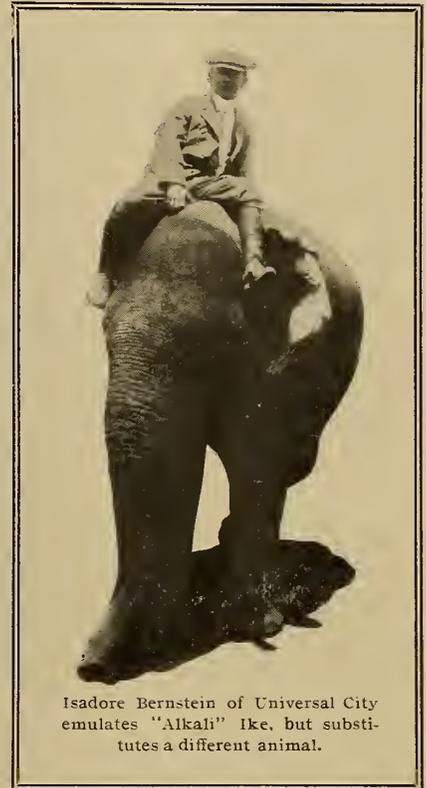
work he has done in their behalf, but the most of the membership had decided prior to July first, this year, that Mr. Neff's services as president were no longer required.

* * *

Now we have the farce of organizing those states already satisfied with their own organization. Mr. Neff, himself enthusiastic to the limit on all matters which he regards as achievement, hasn't made much of a demonstration over the Syracuse episode. The attempt at Peoria will be equally disappointing. Whatever follows will confirm that there is no room for a competing exhibitors' organization in Illinois. The reason is obvious. One exhibitor's interest doesn't differ from another exhibitor's interest. Illinois has its exhibitors' organization. In politics we can have all sorts of beliefs and a place to air our particular brand of thought, but the film business isn't politics.

* * *

I have received a very long communication from the League's president—an open letter which defines his position relating to C. R. Baird & Company's auxiliary concern, the American Motion Picture Supply League. In this letter Mr. Neff states with considerable zest that the League isn't in the supply business, but there is so much of the letter that is direct advertising for C. R. Baird & Company that we refrain from quoting some of the prices that concern so cheerfully offers to league members. There isn't much use in our pointing out that Baird parts do not meet with the approval of supply dealers throughout the country. I know of at least one projecting machine manufacturer who refuses to repair its own product if a "foreign" part is discovered, which suggests to my feeble mind that the machine maker isn't in hearty sympathy with the "foreign parts" supplier. If it was a commendable thing for the League to fall for



Isadore Bernstein of Universal City emulates "Alkali" Ike, but substitutes a different animal.

quota of vice-presidents and a complete paper organization. His letterheads have been giving him more or less trouble of late. The thing that concerns me most is the utter helplessness of Mr. Neff to do anything practicable with those states which do not agree with him. Until the passing of Mr. Neff as the dominant head of the League, Minnesota, Wisconsin, Illinois, Indiana, Pennsylvania and New York, to say nothing of other states, will refrain from active participation with that organization. This is sad but true. It is something that Mr. Neff realizes full well, but he is obsessed with the notion that the League is his special inheritance and he proposes to prove it. Had Mr. Neff withdrawn his own name from the late convention after he had been prevailed upon to hear Mr. Levy's speech to the end, the delegates might have chosen from their numbers an acceptable candidate and the m. p. league would have been freed from the present entanglement. I am sure there was no other course to pursue. For the same reason, I am equally sure that there will be little difficulty in bringing the factions together under the leadership of anybody who doesn't sign himself M. A. Neff. This isn't meant in disrespect to that gentleman. Exhibitors all over the country appreciate the



Francis X. Bushman and Beverly Bayne in Essanay's "Sunlight."

the Baird allurements of forty per cent off, I have never seen the wisdom of it. The supply dealer has as much right to a living profit as has the exchangeman. It is a legitimate part of the scheme of service distribution. If the League shall endorse a New York supply dealer it



Vivian Prescott and the Reliance players during the production of "Peg of the Polly P."

would be well to include a New York film renter and possibly a continental film manufacturer. I see little difference. The exhibitors' supplies are usually as convenient to him as are his films. And a machine part is usually something that is wanted right off, in a hurry. Through the dealer the service distribution scheme favors the exhibitor. Forty per cent off a two dollar part will hardly pay the telegraph toll and the express charge from here to anywhere. Then, too, it might mean the missing of your best night's receipts—a calamity that would more than offset the dealer's profit for six months or a year.

* * *

Mr. Neff in his "open letter" says that he stands for the bona fide motion picture exhibitors first, last and all



The Gene Gauntier Players who sailed for Ireland on Aug. 14. Miss Gauntier in center, with roses; Sidney Olcott, director, to right, and Jack J. Clark, leading man, to right in light suit.

the time. because he comes first and rightly so, as he is the first to secure the nickel to distribute out to the great army of those in the other branches of the business. In which Mr. Neff is not unlike all the other branches of the business. We are all for the exhibitor, all the time—

all of us who are not exhibitors. What the League shall first accomplish to be highly successful will be to have the bona fide exhibitors stand for bona fide exhibitors. If there is one evil greater than another it is the undesirable exhibitor—the guy around the corner who violates all the decent rules of the game. He's bona fide, all right, if you count him as a nickel-getter.

* * *

We are a cheerfully crazy people. We itch for mystery. We crave excitement. There is no mystery in exhibitors' organizations—no excitement promised for Peoria.

* * *

In the days to come, when the ill-feeling, justified or unjustified, will have been forgotten, we shall be grateful for Mr. Neff's efforts in behalf of exhibitors' organization.

* * *

The League was meant to be a great institution. We look for the day when it will be a truly great organization and when its president announces for weeks in advance that he will confer with the powers that be there will be much pomp and promptness on the part of the aforesaid powers to keep the conference date.

* * *



Wray Physioc, manager of productions of the Herald Film Co., and Dave Gobbett, camera man, taking a scene for "Bottled Love," the first comedy release of the new concern.

* * *

We have Fred Gunning with us this time—right up there at the start—upper left hand column, right hand page, next to pure, uncensored stuff—good photography—clear as a bell; fine setting; clear-eyed, clean shaven, well-groomed Fred—the Me-man of Eclair—dashes and all. It is good to have Gunning around—gives us assurance, confidence, because bad men are gunning for me in a terribly dirty city by a dirtier river. I'm almost scared! But why didn't I get some dope to go along with this picture? Just like a dopester to forget to send the dope! I only know that Fred C. Gunning can put the punch in the end of his pencil and smear it around to beat the band, week after week and month after month. He never uses anything stronger for punctuation than a little round period. He's the dash writer for Joe Brandt's brand and the dash writer for the Eclair bulletin—as readable as any film maker will ever achieve with his house organ. Gunning is a speed boy and I'm thinking we'll have him with us for a good long time. Look him over. There's nothing affected in his pose or his prose.

* * *

Lots of men that we know of have got more sense and can do better work when they are half-pickled than



The Eclair "Happy Family" in the woods near the Ft. Lee studio. From left to right the players are Clara Horton, Helen Marten, Millie Bright, Julia Stuart, Barbara Tennant, Robert Frazer, Alee B. Francis, Fred C. Truesdell, and Will Sheerer. The face in the upper corner is that of J. W. Johnston.

quite a large percentage of the strictly sober and teetotaler crowd.—*The Billboard.*

* * *

To whom it may concern, especially Sam Spedon, J. A. McKinney, Harry Rush Raver, Agnes Eagan and C. Lang Cobb, Bert Adler, Fred Gunning, Bill Kalem Wright, Ben Schulberg, Harold Zachary Levine, Hector Streyckmans, Kurt Waldemar Linn, John B. Clymer, Eddie Kaufman, E. J. Hudson, Lloyd Robinson, the McChesneys—all of them, Ed Barry, Joe Brandt and Guy Universal Stevenson, S. B. Johnson, Bert Ennis, Hopp Hadley, Ben Goetz, George Balsdon, A. J. Lang, H. C. Hoagland, J. E. Robin, H. D. Ashton, Harold Rosenthal and Willard Holcomb: After September fifteenth, year of nineteen thirteen, you will be able to reach *MOTOGRAPHY'S* New York office and pour your troubles through a transmitter. Keep your eyes peeled for small bills and further announcement details.

* * *

For the especial benefit of Charles E. Bowles I print this unidentified syncopated sonata, the while I shed tears of real joy: "The profession of the writer and the publisher are the noblest and cleanest of them all. The writer gets no pay for his mistakes, as do the lawyer, the doctor, and the minister. He must win every case; make good at every step. So must a publisher. Theirs is the acid test. Theirs is the very cleanest of all money that is made, their reward is the very essence of success. In that profession one can be sincere and can do the things in which one believes. In that profession—on either side of the inky trade—perhaps some day—if the long road has turned—one even may be useful."

Did you ever wander in the garden of the gods, by the silver streams that skirt the sun-kissed mountains of gold? I know it is late, Terese, but this isn't a dream—besides the alarm clock is set for six gee-ex. And when it rings I'll be half dressed, with my grips packed and my rifle and fish kit all ready for an outing in the woods. Yowl, you poor unfortunates that have had yours!

* * *

It will be a one-reel show but it will cost more than a nickel. I'll live by the rules laid down by the League and the Association, all right, and include the penalties.

* * *

Down in Cincinnati, Judge Gorman relieved himself of a few pertinent remarks on the constitutionality of an ordinance which provides for the licensing of m. p. operators. This particular ordinance contemplates the collection of one simoleon, to be paid by the operator, "after which he shall be examined and show to the satisfaction of the Board of Examiners that he is fully qualified and competent to operate such machine." Upon this the Court says:

"It will be noticed that under this ordinance providing for a Board of Examiners of four that these examiners are made the absolute autocrats, with unlimited discretion as to whom they shall issue a certificate, and who they shall say is competent. True, the ordinance provides that the applicant shall be examined and show to the satisfaction of said board that he is fully qualified and competent to operate a moving picture machine; but there is no standard of qualification fixed; there is no provision for an examination upon any subject or subject matter.

"Under this ordinance the examination might extend only to the color of the applicant's hair, the appearance of his eyes, or any other physical qualities which he might possess. The examiners might, if they desired, under this ordinance, examine him on conic sections or integral or differential calculus. They

might test his knowledge of the binomial theorem or inquire into his knowledge and learning of the Greek language and the plays of Sophocles.

"There is no rule prescribed to determine the qualifications of the applicant to operate a moving picture machine, except that he be examined and show to the satisfaction of said board that he is fully qualified and competent to operate such machine.



Scene from Selig's "The Fifth String," two reel feature written by John Phillip Sousa.

"The council might have prescribed some subjects upon which the Board of Examiners should examine an applicant for a license to operate a moving picture machine, but they failed to do so; and it would appear to the Court that the omission of some standard of qualification in the ordinance makes it fatally defective."

* * *

After all, I prefer to be the Goatman.

Warner's Notes

Exhibitors and moving picture fans will be glad to know that one of the early releases on the Warner program will be "Back to Life," a drama of society, the equal in every way of "Her Supreme Sacrifice," whose emotionalism and superior photography demonstrated the fact that the Pyramid Film Co. is peculiarly fitted to produce three-reel features with a "punch." Another early release will be "A Florentine Tragedy," after the play by Oscar Wilde. The settings for this emotional drama were secured in California, and the acting of the principals, Constance Crawley and Arthur Maude, is of the very highest type.

Still another early release will be "In the Power of a Hypnotist," introducing the international favorites, Gene Gauntier and Jack J. Clark. This photoplay, written by Miss Gauntier, is absolutely unique in the history of moving pictures. Sidney Olcott plays the part of

Gondorza, the traveling hypnotist, and his interpretation of the role is most convincing. A huge snake plays an important part in this unusual feature. His snakeship coils about the neck and arms of Miss Gauntier in a way that is truly hair-raising.

Film Studio for Seattle

For the purpose of taking moving picture films to be placed on the American and European markets, Beverly B. Dobbs, the man who obtained the first moving pictures of wild life in Alaska, "Atop of the World in Motion," which registered a long run at Webers Theater, New York, last season, has established a studio and laboratory on the shores of Lake Washington, Seattle. He has obtained the backing of Eastern capital and Joseph Conoly, president of the United States Film Company, will be general manager of the company. The plant will be built by Leo Zoeller, who designed the laboratory used by the Imp and Crystal Moving Picture Companies. With a group of scenario writers, actors, stage managers, and photographic experts already engaged, he expects to have the plant in working order within two months.

Kinemacolor for Feiber & Shea

Messrs. Feiber & Shea, whose independent vaudeville circuit forms an important connecting link between the East and the West, have arranged to present the Kinemacolor pictures as a permanent feature in all their houses. The first installations were made on August 25 at the Bayonne Opera House and the Bijou Theater, Orange, N. J. By the middle of September Kinemacolor will be showing at the Opera House, New Brunswick; the Park Theater, Youngstown, O.; the Colonial Theater, Akron, O.; the Majestic Theater, Erie, Pa., the Mozart, Elmira, N. Y., and the Jefferson Theater, Auburn, N. Y.

American to Produce Fairy Story

Miss Vivian Rich, the versatile little leading woman of the "Flying A," will soon appear in a fairy story especially written to please the little folks. There will be fairies and witches, Kings and Princes and the enchantment that is interesting to the little readers of "Grim's." "I have always wanted to do something of this kind" said Miss Rich in discussing the story. "I think we ought to do something to please the little folks." It is possible that a series of them will be made.

Bill Knew He Was "Dead"

"Sheerer! Sheerer! Your kilt!"

"Well, I know it," yelled Bill.

"No, no! I mean your kilt," yelled the director. And finally, after some exchange of words, the big Eclair character man understood that the director was not referring to the fact that he was supposed to be dead, but to the way he had his "kilts" arranged after he had fallen "dead."

Stork Visits Hite Home

A daughter was born at New Rochelle, Monday, August 17, to C. J. Hite, president of Thanhouser Film Corporation, and vice-president of Mutual Film Corporation. Mother and baby are doing well. The little girl has been named Muriel Josephine Hite.

Reincarnation Theme of Essanay Film

"While the Starlight Travels"

IN "While the Starlight Travels," the release of September 5, the Essanay Film Manufacturing Company has a film subject of a unique sort. The theme of reincarnation forms the basis for the story, which begins way back in the Stone Age, several thousands of years



Richard Travers and Doris Mitchell as "Tulon" and "Walla" in Essanay's "While the Starlight Travels."

B. C., and the second reel brings the same characters into the story during the period of the Civil War.

The story was filmed in the beautiful country near Ottawa, Illinois and some superb backgrounds make ideal settings for the pictured action. One scene in particular, in which Tulon, the cave man, pursues the guardian, whom he had placed over Walla, his fair captive, after he discovers him making love to her, is won-



"Walla" is strangely attracted.

derfully beautiful. The camera was set on the very brink of a huge canyon and we watch the chase taking place hundreds of feet below. This one view alone is almost able to redeem some poorly photographed scenes

which follow, and will certainly be immensely enjoyed by all lovers of nature.

Richard C. Travers, one of the new Essanay leads, appears to advantage in the dual role of Tulon and Lieutenant Eric in this two reel subject and it seems safe to predict that Mr. Travers will become a favorite with the public if he keeps up the high quality of work of which he shows himself capable in this film.

Walla, the daughter of a chieftain, sees her father killed and his men routed in a hand to hand battle with a rival tribe. She runs to where the old man lies and while mourning over him, is seen by Tulon, the leader of the victorious band. He is captivated by the wonderful beauty of the maiden and takes her forcibly away. "The time will come when you will beg mercy of me, may our God then protect you, for I shall then be pitiless," she tells him, but neither her words nor her struggles to free herself have any effect on the stalwart young war-



Mr. Travers and Miss Mitchell as Lieut. Eric and Ida, after their reincarnation. In Essanay's "While the Starlight Travels."

rior. After he has her in his own domain, he tries to win her by gentleness and gifts of rare shells. Tulon places a guard over her cave. At the sight of Walla, the guard becomes infatuated with her, and the next morning finding her alone in the fields, attempts to embrace her. Tulon comes to her rescue but the guard escapes. The young chieftain pursues him, and after an exciting chase through a canyon, they both roll down a slope into the Yusko river, where Tulon vanquishes his opponent after a terrible fight. The victor returns to Walla and is rewarded by her love. He takes her to the high priest, who asks a blessing on their union, as each swears to love the other "Forever."

Toward the end of the Civil War Lieut. Eric, of the Federal army, is sent as a spy into the enemy's camp. He is discovered and shot by a Confederate soldier, who, with several companions, gives pursuit. Eric takes ref-

uge in a house nearby and is confronted by a beautiful Southern girl and her mother. At first glance, Eric and girl, Ida, are startled as the face of each seems familiar to the other, and the feeling that they have known and loved each other comes to both of them. Then they both seem to remember, and as in a vision, they see themselves as they had lived and loved in the far away Stone Age. The coming of the soldiers interrupts their retrospection. In spite of her reawakening love, Ida gives up Eric to his enemies, but after their departure she realizes that she has betrayed her reincarnated lover of centuries ago. She immediately plans, and cleverly carries out his escape. After the war Eric comes back to Ida, and once again they promise their love and loyalty to each other "Forever."

On Tuesday, September 9, the Essanay Company will release a beautiful love drama produced at Ithaca, New York, entitled "Sunlight," in which Francis X. Bushman will play the lead.

On September 10 "Mr. Treater's Treat," a comedy featuring a few of the new players now working for Essanay, will be released and "Bonnie of the Hills," a strong Western drama, will follow on the 11th.

"The Right of Way," a multiple reel dramatic attraction with Francis X. Bushman in the leading role, will be released on September 12. This is said to be one of the best dramatic offerings ever produced by Essanay. The situations are thrilling in the extreme. "Broncho Billy Reforms," booked for release Saturday, September 13, is an offering of merit in which G. M. Anderson is featured.

Essanay Actress Loves to Fly

Not content with the performance of wildly western feats in front of the camera, Eleanor Blevins, one of the latest recruits at the Essanay studio at Niles, loves adventure for itself alone. It is nothing for her to mount the seat of a monoplane and fly forth in the California sunshine o'er the waters of San Francisco Bay. So far she has met with no serious mishap. Somehow or other one has to use that phrase, "so far," in talking of aviation. Miss Blevins is absolutely fearless, however, and in her the Essanay pictures have gained a comely and graceful actress. She was until recently playing ingenue in stock.

Film Company at Starved Rock

The Essanay Film Company, recognized as one of the principal motion picture theatrical troupes in the country, is now encamped in the Illinois State Park at Starved Rock, located near Ottawa, Illinois. The troupe is comprised of about twenty-five people and expects to stay at the park for the next three or four weeks. Primarily it was intended only to spend a few days at the park, but the grounds and views proved so satisfactory that the management decided to extend the time to a month.

Reorganize New York State League

At a meeting held in the Yates Hotel of Syracuse, New York, on Monday, August 11, a reorganization of the New York State Branch of the Motion Picture Exhibitors' League of America, which was disrupted by the bolting of many delegates during the recent national convention, was effected. President M. A. Neff called the meeting to order and read telegrams received from several locals who were not personally represented at the meeting.

After some discussion the following resolutions were adopted:

Resolved, That the New York State Branch No. 11, of the Motion Picture Exhibitors' League of America, does hereby endorse the actions and work of the National Motion Picture Exhibitors' League of America and its officers.

Resolved, That the New York State Branch No. 11 hereby recognizes the New York Local No. 1 of New York City as the legally affiliated local of New York City, designated as the Motion Picture Exhibitors Board of Trade of New York City, Incorporated. Sidney Ascher, president; Frank E. Samuels, secretary.

Following the passage of the above resolutions the gathering proceeded to elect the following officers: W. E. Wilkenson, Syracuse, national vice-president; A. N. Wolff, Rochester, president; Charles P. Smith, Syracuse, first vice-president; F. C. Pierce, Geneva, second vice-president; F. E. Samuels, New York City, secretary; W. C. Hubbard, Rochester, treasurer; John Mullaney, New York City, sergeant-at-arms. The following legislative committee was also chosen: Mr. Day of Auburn, Mr. Lux of Utica, and Mr. Fox of Binghamton.

G. A. Langa, Syracuse, was appointed chairman of the committee on membership; Tobias Keppler, New York City, chairman of committee on laws; E. W. Logan, chairman of committee on publicity; F. W. Esterheld, Rochester, chairman committee on grievances; and John Mullaney, New York City, chairman of committee on constitution and by-laws. Each chairman was authorized to select the members of his particular committee.

It was decided, after some discussion, that the officers elected should serve as temporary officers only and that another convention should be called at Rochester, New York, on October 15 and 16.

New York Association Formed

At a meeting of the state executive board of the motion picture exhibitors of the state of New York, which was held at the Yates Hotel, Syracuse, N. Y., on Monday, August 11, with all the state executive officers in attendance, it was decided to entirely sever all relations with the Motion Picture Exhibitors' League of America. This decision was embodied in a resolution to the effect that "this organization be known as the Motion Picture Exhibitors Association of New York State." The following state officers will continue in office: President, Samuel H. Trigger, New York; first vice-president, B. E. Cornell, of Syracuse; second vice-president, H. L. Fox, of Binghamton; secretary, William A. Douque, of Utica; treasurer, John C. Davis, of Saugerties; chairman of the executive committee, J. B. Friedman, of Buffalo.

There was an attendance of thirty-nine exhibitors, composing the officers of the various locals in the state of New York, consisting of Albany, Schenectady, Utica, Buffalo, Rochester, Syracuse, Oswego, Binghamton and New York City. After pledging fidelity to Mr. Trigger and the new International Motion Picture Association, and making plans for organizing new locals throughout the state, the delegates went to the City Hall where motion pictures were made of the group descending the steps of the building.

Among the sweeping reforms urged at the annual meeting of the Juvenile Protective Association in the Jefferson Hotel, Richmond, Va., was the appointment of police matrons for moving picture shows. It was pointed out that many stories told by girls to officers of the association have their origin in Broad street moving picture houses and entertainment places.

Motography's Gallery of Picture Players

MRS. CLARA REYNOLDS SMITH plays character parts in film stories told by the Essanay eastern companies and is greatly liked for her versatile work. It was as a dramatic reader that Mrs. Smith began her



Clara Smith

work before the public; the Lyceum platform knew her well twenty years ago, and for a time she held the chair of oratory in Deland College, now Deland University, Deland, Fla. As "Mrs. Goodly" in "What Happened to Jones?" she courted popularity with theatergoers and since then has played a wide range of parts in eastern and western stock and supported, among other stars, Amelia Bingham, Victor Moore and Wm. Collier. As the German mother in Augustus Thomas'

MINOR S. WATSON is the new and good-looking juvenile lead in eastern Essanay pictures. He got his experience touring the country with such companies as those of Blanche Bates, Chauncey Olcott and Douglas



Minor Watson

Fairbanks, and had the knack of fitting into whatever role was presented him. He also entered that invaluable school which typifies hard work and an unlimited experience—Stock. This was in Morristown, N. J., with the Palace Theater Stock company, and his accomplishment in this venture held Mr. Watson here for a whole season. Then "bigger time" again claimed him and he resumed former acquaintanceships along Broadway and played in several of New York's New Theater productions. When the Essanay Film Company decided to recruit its growing forces, it sent to New York to do so and among the number of able artists chosen was the versatile Watson. This was his first film experience.

R. C. TRAVERS, a new lead in eastern Essanay films, inspires spectators to ask "Where have we seen that face before?" And they're quite right about having seen it before, as Mr. Travers has loaned his high forehead,



Richard Travers

his coal-black hair, his soulful eyes and engaging personality to the stage for a number of years and to Lubin pictures for two years. As a Lubinite, he gained a following that is still faithful to the memory of those days. But Wagenhall and Kemper's "Paid in Full" beckoned with a tempting offer and Mr. Travers accepted. After that there were Liebler's "Alias Jimmy Valentine," Shubert's "Girls," William A. Brady's "Making Good" and "A Gentleman of Leisure," and Chas.

GERTRUDE FORBES is grouch-proof. She never has one; they're annoying, they're also fatal to beauty and digestion so why entertain them? "Don't," advises Miss Forbes, who is one of the world's few



Gertrude Forbes

people who follows her own advice. However, if you insist upon having a grouch Miss Forbes requests that you take it not to a picture show and saddle the performance with it, for that would do the players an injustice. But the Essanay Film Company is of the opinion that Miss Forbes can dispel any and all grouches, and those who have seen the pretty dark-haired actress riot through fun films are sure of it. Her mirth is contagious and she has as much joy playing "funnies" as the people who pay their respective five and ten-cent pieces to see her do it. Before "taking to pictures" Miss Forbes played in Harris and Brady productions, and was a laugh-maker in "Mr. Dimple's Dimple."

Fixes Date of First Picture Machine

A Philadelphia newspaper received the following letter from a reader naming March 16, 1870, as the date of the first operation of a motion-picture machine:

"Sir: In 'The Sunday Press' of the 24th instant there appeared an article by George Nietzsche on Prof. Muybridge's contribution to the Moving-Picture Art. Without questioning the merits or value of Prof. Muybridge's work in this field, it would appear that the author perhaps overlooked or was not aware that as early as February 5, 1870, a public exhibition of moving pictures arranged according to the principles on which they are shown to-day, was given in the Academy of Music in this city. I enclose a photographic copy of the program, in which the instrument is described as 'The Phasmatrope.' Reference to pages 6 and 7 of 'Animated Pictures,' by C. Francis Jenkins, published in 1898 in Washington, D. C., shows that this instrument was set up and operated again before the Franklin Institute on March 16th, 1870. No doubt reference to the old files of your paper may result in locating accounts of these performances. Prof. Muybridge's work was, I believe, subsequent to this.

"I believe you will find that to Henry R. Heyl, who designed and operated the Phasmatrope, belongs the credit of inventing the first instrument for reproducing motion pictures upon a screen so that the life movements were distinctly visible to an audience. Mr. Heyl is living in West Philadelphia at the present time.

"L. W. STEEBLE."

Took a Month to Make

The artist who makes the "Newlywed" and other trick pictures over at the Ft. Lee studio of Eclair has just finished a comedy subject of five hundred feet, which has taken a solid month of hard work to put together. It is entitled, "A Vegetarian's Dream," and shows some very amusing antics of vegetables, lemons, etc. This five hundred feet of film is made from some eighty thousand drawings and by some exceptionally clever trick work. When it comes to the showing of the lemons becoming pigs and playing leap frog, this part is not made from drawings and it will keep the public guessing for many weeks to understand how it has been done.

Chinese Photo Drama Coming

"The Celestial Maiden," a stirring melodrama, which is the product of the fertile brain of Don Meaney, Essanay's publicity promoter, and which will be seen on the legitimate stages of the country in the not far distant future, is now being done into a three-reel motion picture by Theodore W. Wharton, Essanay producer, and will soon to be released. It is to be played by an all Chinese cast and will undoubtedly prove a decided novelty. "The Fox," another play written by Mr. Meaney, is also being considered for production in pictures by the Essanay forces.

Adding to Edison Studio

The Edison studio, which only a few years ago was hailed as the biggest and best equipped moving picture studio, has already been out-grown by the Edison Company. A large addition is now being made to the front of the present building which will provide a large area of much needed stage room.

Just A Moment Please

"Stroller" of the *Kinematograph and Lantern Weekly* of London, England, asks a very pertinent question when he inquires "What's coming next?" and publishes the following advertisement which recently appeared in an English newspaper:

First-class Blind Pianiste wants engagements; Picture Halls preferred.—S. Powell, 23 Victoria Square, Oldham Road.

Anybody got the last quotation on plaster? Spedon, of Vitagraph, bulletins us that the statue used in the forthcoming production of "Daniel in the Lion's Den" required over half a ton of plaster to make and cost over \$800. Get your pencils, lads, and dope it out in black and white. S. M. must be the guy that put the "bull" in bulletin.

OUR BURG.

J. Stuart Blackton, pres. of the Vitagraph Co., of Noo Yawk, spent a few days in our midst last wk. splashing around in Lake Mish with that put-put boat of his'n. Incidentally J. S. cleaned up about all the prizes in sight before he left for home.

Jos. Hopp and C. R. Plough, two of our prom. cits, have returned from a flying visit to the Effete East. Jos. and C. R. have bin East so many times they now know the scenery almost by heart, on both sides of the track.

Roy Seery, Mgr. of the Majestic Film Service Co., held a house warming on the 21st in his new offices in the Mallers Bldg. That new ofis is some regular place and both R. C. and the Majestic Co. have a right to be mighty proud of it. Congrats are extended.

The Universal announces the title of the first film in which Warren Kerrigan will appear for them is "A Restless Spirit." Wonder now, lads, what could have inspired that title.

THE SIDETRACK.

At the suggestion of M. C. we are running that old familiar subtitle "Later" on The Sidetrack. At the Mutual show one day last week that particular sub-title cropped up no less than eight times in about a half-hour. Honest fellers that is a little bit too much. Can't you think of another word just by way of variety?

Speaking of the Mutual show reminds us that one of the exhibitors present that day lamped the croquet set in the background of one of the scenes in Thanhauser's "A Ward of the King," the story of which is laid in the days of Louis XVI, and loudly remarked: "Gee they didn't play croquet in those days did they?" "Naw," answered a brother exhibitor, "they played gulf." "Gulf" is good, eh lads?

The Western press agent of Universal would have us believe that the players taking part in a burlesque melodrama now being produced at Universal City had so much fun in their respective roles that they are seriously considering refusing to accept any salary for the work. Now whaddaya know about that?

THEIR FAVORITE SONGS.

McGraw—"It's a Grand Old Flag."

Thaw—"I'm Going Back."

Laemmle and Powers—"Harmony."

Fred Mace—"Life's a Funny Proposition After All."

The Goatman—"The Gondolier." (Slang for "The Boatman.")

Rumors from the wilds of Northern Wisconsin hint that A. D. Cloud of *The Photoplay Magazine* was "pinched" one day last week for having in his possession a specimen of the finny tribe below the size which the law stipulates may be hooked at this season of the year. Guess the cigars are on you A. D., and if you'll take a friendly tip, you'll lug along a taeline and a pair of fish-scales, hereafter, when starting on one of those "close to Nature" expeditions.

Next time you chat with Mabel Condon ask her to tell you the capital of Long Island. Mabel insists that Long Island is a state, all by its lonesome, even though she can't prove it by the office atlas. We'll nominate Mabel for Governness of the state on the Suffragette ticket. Do we hear a second?

When we can't think of a last line

We just stop.

N. G. C.



Scene from Kleine-Cines Release, "For His Brother's Crime." Copyrighted by George Kleine.

Motion Picture Making and Exhibiting

By John B. Rathbun

Chapter VI (Continued)

IN ESTIMATING the size of the screen it should not be forgotten that the proportion between the length and height of the screen must be the same as the proportions of the film picture, and that it is impossible for the lens to change this relation. As the film picture is $\frac{3}{4} \times 1$ inch, the height of the picture is three quarters of the length, a proportion that must be followed on the screen. If the image on the screen is to be 12 feet long, the height will be $\frac{3}{4}$ of twelve, or 9 feet, a figure that cannot be changed unless part of the picture is trimmed from the screen. The fact that the aperture plate is 1-16 inch less than the film picture in each dimension does not change the proportions of the picture to any great extent.

When stereopticon slides are to be used the proportions of the picture are changed, as the stereopticon slide is more nearly square, necessitating a higher screen than that used with the motion pictures. The size of a standard slide is usually taken as being $2\frac{3}{4} \times 3$ inches, although many slides are larger than this. The outside dimension of the American standard slide is $3\frac{3}{4} \times 4$, and the foreign slide is $3\frac{1}{4} \times 3\frac{3}{4}$ inches, the actual picture space being practically the same in both cases, because of the binding or blank margin.

The actual screen should be larger than the picture

allowing for a suitable margin all the way around, and the margin should be painted black so that any overhanging parts of the screen image will be invisible to the audience. When the screen is exactly the size of the picture, an unevenly centered slide or film will run over the edge of the screen giving a very untidy appearance, and creating a bad impression in the minds of the audience.

As explained in a preceding paragraph, the focal length of the objective lens is approximately the distance from the film to the focal center of the lens, a point near the center of the lens tube, or midway between the two glasses. This measurement is accurate enough for the calculations made in determining the size of lens. The real focal length is just a little shorter than this. With a given lens the focal distance may be measured by turning the end of the lens toward the light of a window and then placing a white card or piece of paper near the back of the lens. By moving the paper back and forth a point will be found at which the lines of the window frame appear sharp and distinct. With the paper in the latter position measure the distance from the center of the lens tube to the paper; this is the focal length of the lens.

The relations between the focal length, throw, and picture size, are shown by the accompanying table from

which the data may be readily obtained without calculation. The equivalent focal length of the lens is given in the first left hand column. Arranged horizontally across the top of the table are the throws ranging from

TABLE SHOWING SIZE OF SCREEN IMAGE WHEN MOTION PICTURES ARE PROJECTED.
Size of mat opening $\frac{1}{2}$ by $\frac{1}{8}$ inch.

Eqiv. focus Inches	15 ft.	20 ft.	25 ft.	30 ft.	35 ft.	40 ft.	45 ft.	50 ft.	60 ft.	70 ft.	80 ft.	90 ft.	100 ft.
2½	4.8	8.4	8.0	8.8	11.3	12.8	14.5	18.1					
	8.5	8.7	11.0	13.2	15.4	17.8	19.8	22.0					
2½		5.4	8.6	8.2	8.8	10.8	12.3	13.7	18.4				
		7.4	8.3	11.2	13.1	14.8	16.8	18.7	22.4				
3		4.5	5.7	8.8	8.0	9.1	10.3	11.4	13.7	18.0			
		8.2	7.7	8.3	10.9	12.4	14.0	15.8	18.7	21.8			
3½		4.8	5.8	8.8	7.8	8.8	8.8	11.7	13.7	15.7			
		8.8	8.0	8.3	10.8	12.0	13.3	18.0	18.7	21.4			
4		4.2	5.1	8.0	8.8	7.7	8.5	10.3	12.0	13.7	15.4		
		5.8	7.0	8.1	9.3	10.5	11.8	14.0	18.3	18.7	21.0		
4½			4.5	5.3	8.2	8.8	7.7	8.1	10.8	12.2	13.7	15.4	
			6.2	7.2	8.4	8.3	10.5	12.4	14.5	18.8	18.7	21.0	
5			4.8	5.4	8.1	8.8	8.2	8.8	10.8	12.3	13.7	15.4	
			8.5	7.4	8.4	8.3	11.2	13.0	14.9	18.8	18.7	21.0	
5½			4.3	4.8	5.8	6.2	7.4	8.7	8.8	11.2	12.4		
			5.8	8.7	7.8	8.4	10.2	11.9	13.8	15.3	17.0		
6				4.5	5.1	5.7	8.8	8.0	8.1	10.3	11.4		
				8.2	7.0	7.7	8.3	10.9	12.4	14.0	15.8		
6½				4.7	5.2	8.3	7.3	8.4	8.8	10.8			
				6.4	7.1	8.8	10.0	11.4	13.0	14.5			
7					4.4	4.9	5.8	6.8	7.8	8.8	8.8		
					8.0	6.6	8.0	9.3	10.8	12.0	13.3		
7½						4.5	5.4	8.4	7.3	8.2	8.1		
						8.2	7.4	8.7	10.0	11.2	12.3		
8							5.1	6.0	8.8	7.7	8.5		
							7.0	8.1	8.3	10.5	11.8		

15 to 100 feet. In the body of the table to the right of the focal length column and below the line of throws are the picture sizes that correspond to the values given by the two columns. It will be noted that there are two different figures given for the screen size opposite each value of the focal length, that give the length and height of the projection. The upper figure of the pair gives the height of the picture and the lower gives the length.

Thus the picture size given by a lens having a focal length of four inches gives a picture 6 feet in height by 8.1 feet in length, with a throw of 35 feet. Combinations giving a picture length less than 7.0 feet are omitted from the table as a picture having length less than this is not suitable for public exhibition, especially with the longer throws. By examining the table it will be seen that the picture size diminishes with an increase of focal length with a constant length of throw. With a given focal length, the picture size increases with an increase of throw.

When the size of the picture and the length of the throw has been determined, the operator can find the necessary focal length of the lens by starting at the top of the table and following down the column under the head giving the throw, until a picture size is found that approximates the desired size.

Example.—In a certain theater it is necessary to have a throw of 70 feet. The picture is to be, as nearly as possible, 8 feet in height by 12 feet in length. Find the focal length of the lens necessary for this condition.

Solution.—Under the heading "70 feet," follow down the column until the nearest picture size is found, which is in this case 8.7x11.9 feet. From the figure giving the height of the picture (8.7 feet) follow along this line to the left to the equivalent focus column where it will

be found that a lens having a focal length of 5½ inches will be required.

The table is reversible, that is, it may be used to find the picture size with a given lens and throw, or it may be used to find the throw necessary to obtain a picture of the given size with a given lens. Both of these calculations will prove of use to the operator of a traveling show or lecture tour who is continually meeting with widely varying lengths of throw, and who is seldom blessed with more than one objective.

Example.—A projector has a lens of 4¼ inch focal length, and is installed so that the throw to the screen is 50 feet. Find the size of the picture.

Solution.—From the figure 4½ in the left hand column follow across the page to the right until in the column marked "50 feet." The picture size will be found given as 7.7x10.5 at the intersection of the horizontal lines and the column.

When the length of throw is required that will give a certain size of picture with a given focal length, start with the focal length in the left hand column and follow to the right until the required picture size is found. From the latter figure trace up the column to the figure given in the heading. This will be the required throw.

Example.—It is necessary to obtain a picture approximately 9x12 feet with a lens having a focal length of 4 inches. Find the throw.

Solution.—Starting with 4, the focal length of the lens, in the left hand column, follow along a horizontal line to the right until the nearest size of picture is found, which in this case will be 8.5x11.6. Follow this column to the top where it will be found that 50 feet is the required throw.

When stereopticon slides are to be used, the height of

SIZE OF LANTERN SLIDE SCREEN IMAGES

Size of Mat Opening 2¼ x 3 inches

Eqiv. Focal Length Ins.	Length of Throw (Feet)												
	15	20	25	30	35	40	45	50	60	70	80	90	100
5	8.0	10.8	13.5	16.3	19.0								
	8.8	11.8	14.8	17.8	20.8								
5½	7.3	9.8	12.3	14.8	17.3	19.8							
	7.9	10.7	13.4	16.1	18.8	21.6							
6	6.6	8.9	11.2	13.5	15.8	18.1	20.4						
	7.3	9.8	12.3	14.8	17.3	19.8	22.3						
6½	6.1	8.2	10.4	12.5	14.6	16.7	18.8						
	6.7	9.0	11.3	13.6	15.9	18.2	20.5						
7	5.7	7.6	9.6	11.6	13.5	15.5	17.5	19.4					
	6.2	8.3	10.5	12.6	14.6	16.9	19.0	21.2					
7½	5.3	7.1	8.9	10.8	12.6	14.4	16.3	18.1					
	5.8	7.8	9.8	11.8	13.8	15.8	17.8	19.8					
8		6.6	8.4	10.1	11.8	13.5	15.2	17.0	20.4				
		7.3	9.1	11.0	12.9	14.8	16.6	18.5	22.3				
8½		6.2	7.9	9.5	11.1	12.7	14.3	16.0	19.2				
		6.8	8.6	10.3	12.1	13.9	15.6	17.4	20.9				
9		5.9	7.1	8.9	10.5	12.0	13.5	15.1	18.1	21.1			
		6.4	8.1	9.8	11.4	13.1	14.8	16.4	19.8	23.1			
9½		5.6	7.0	8.5	9.9	11.4	12.8	14.2	17.1	20.0			
		6.1	7.6	9.2	10.8	12.4	14.0	15.5	18.7	21.9			
10		5.3	6.6	8.0	9.4	10.8	12.2	13.5	16.3	19.0	21.8		
		5.8	7.3	8.8	10.3	11.8	13.3	14.8	17.8	20.8	23.8		
12			5.5	6.6	7.8	8.9	10.1	11.2	13.5	15.8	18.1	20.4	
			6.0	7.3	8.5	9.8	11.0	12.3	14.8	17.3	19.8	22.3	
14				5.6	6.6	7.6	8.6	9.6	11.6	13.5	15.5	17.5	19.4
				6.2	7.3	8.3	9.4	10.5	12.6	14.8	16.9	19.0	21.2
16					5.8	6.6	7.5	8.4	10.1	11.8	13.5	15.2	17.0
					6.3	7.3	8.2	9.1	11.0	12.9	14.8	16.6	18.5
18					5.1	5.9	6.6	7.4	8.9	10.5	12.0	13.5	15.1
					5.6	6.4	7.3	8.1	9.8	11.4	13.1	14.8	16.4
20						5.3	6.0	6.6	8.0	9.4	10.8	12.2	13.5
						5.8	6.5	7.3	8.8	10.3	11.8	13.3	14.8
22							5.4	6.0	7.3	8.5	9.8	11.0	12.3
							5.9	6.6	7.9	9.3	10.7	12.0	13.4
24								5.5	6.6	7.8	8.9	10.1	11.2
								6.0	7.3	8.5	9.8	11.0	12.3

the screen will be much greater in proportion to the length, so that a separate table must be used that will take the size of the slide into consideration. The height of the slides really determines the height of the screen,

when both classes of picture are used. This data is given in a second table headed "Screen sizes for Lantern Slides" which is used in exactly the same way as the table of motion picture projection.

When the factors in the table do not exactly coincide with the given quantities, and when the lens determinations are to be made more accurately than can be taken from the tables, the following rules may be used:

Picture Height is equal to the height of the aperture (11/16 inches) multiplied by the throw, the product being divided by the focal length of the lens. All dimensions are to be in inches.

Picture width is obtained by multiplying the aperture width (15/16 inch) by the length of throw, the product being divided by the focal length of the lens. All dimensions to be in inches.

The focal length of the lens is equal to the film aperture width (15/16 inch) multiplied by the throw, and divided by the required picture width. Dimensions in inches.

Throw is equal to the width of the desired screen picture multiplied by the focal length of the lens divided by the film aperture width. Dimensions in inches.

These rules are approximate, to avoid the use of more complicated calculations, but are accurate enough for the purpose for which they are intended. The maximum variation from the actual figures will not exceed one inch, a negligible quantity in this work. These rules are worked out from a simple arithmetical proportion that reads as follows:

Focal length : Throw :: Film picture : Screen image.

ADJUSTABLE LENSES.

The focal length and picture size can be changed on some lenses by turning the front cell by the rim, which of course moves the front lens in or out, according to the direction of rotation, and changes the relative position between the front and rear glasses. By this means it is possible to secure quite a variation in the size of the image for a given throw, in some cases nearly 40 per cent. These are special lenses and quite expensive. A slight reduction in the picture size can be made in any lens by unscrewing the front lens, but this procedure does usually result in the best class of projection.

MATCHED LENSES.

When the projector is to be used for projecting both motion pictures and slides, the condition in the majority of cases, it is provided with two lenses placed side by side, one being used for projecting the slides and the other for the film. These lenses are matched or designed so that they both give screen pictures of the same width or area on the screen with the same throw, notwithstanding the difference in the size of the film picture and the slide, or the difference in their proportion.

If the screen is made in the proportions of the motion picture, it is evident that the slide image can be no higher than the height of the motion picture, which of course results in a narrow slide image. Since the latter is of less area than the film picture, owing to its smaller width, it will be much brighter with slides having an equal density. With images of equal area the slide will be much higher than the film image but will be of the same brightness.

For equal heights of picture, the stereopticon lens, or "Stereo" lens as it is called, must have a focal length of 4.00 times the focal length of the motion picture lens. For equal areas, the stereo lens should have a focal length of 3.60 times the focal length of the motion head lens. The same lamp house and condenser lens serves both the motion head and stereo lens.

FOCUSING THE PICTURE.

In focusing, the optical system of the projector is adjusted so that a bundle of light rays issuing from the objective lens converge into a single spot on the screen, giving a sharp and distinct image of the film picture or slide. The point at which the rays meet and form the point of focus depends upon the distance of the film or slide from the optical center of the objective lens, so that by properly adjusting the lens in regard to the film, this condition of the light rays may be made to occur at almost any point along a center line that passes through the center of the lens.

In the actual projector, the objective lens is made so that it can be moved back and forth, for a limited distance in a sliding collar that surrounds the lens tube. If the distance from the lens to the screen, or the distance from the film to the lens is altered, the lens can be moved so as to accommodate the new condition and again bring the light rays into a single point of convergence on the screen.

When the screen lies on either side of the point of light convergence, the picture will be hazy and indistinct because of the multitude of rays making individual impressions over a perceptible area. When the lens is too far from the film, the point of convergence will be between the screen and the lens. When the lens is too far from the film, the point of convergence will lie beyond the screen. The best point of focus for the clearest picture is found by experiment, or by moving the lens tube back and forth until the best image is found.

Without an anastigmat lens it is impossible to obtain a sharp picture all over the screen, as from a previous explanation, it is impossible for an ordinary lens to bring all of the rays to a point of focus at the same time. With an astigmat lens or a lens that has not been corrected for this fault, the blurred or out-of-focus portions of the picture occur as streaks, some times radiating from the center of the screen, and sometimes appearing as circular arcs, depending upon the nature of the lens curvature. The prominence of the uneven focus depends a great deal upon the nature of the film or slide, sharp, clear cut, and contrasty slides showing the defect more clearly than those having a more uniform density.

With cheaply constructed lenses, the focal points of all rays do not fall in the same plane, and, therefore, do not coincide with the flat surface of the screen, causing the image again to be out of focus on certain portions of the screen. The focal points in such a lens lie on the surface of an imaginary sphere whose center is the optical center of the objective lens, the image, of course being curved, would necessarily have to be projected on a spherical screen of the same radius, if all of the portions were to be obtained in perfect focus. To do away with the curvature entirely requires a special lens, composed of many individual glasses, and therefore would be far more expensive than the usual lens. In practice the lenses are not completely corrected for spherical aberration, so that it is necessary to strike a compromise between the focus at the center of the picture and that at the edges, a proceeding that is hardly noticeable to the average spectator. A lens that projects the image without the error due to curvature is said to have a "flat field." Theoretically the field is never entirely flat.

For perfect focus with any lens the screen must be perpendicular to the optical center of the lens. If this is not the case, the focal points at the nearest edge of the screen will lie behind the nearest edge of its surface, and will be in front of the surface at the farthest edge. When a screen inclines to the light rays in this manner, only those near the center will be in focus. In nearly all

theaters it is necessary to install the projector above the level of the screen, so for this reason it should be tilted back at the top so as to meet the optical center of the lens at right angles. In some cases the projector lies to one side of the vertical center of the screen, so that it is not only necessary to tilt the screen back at the top, but to move one of the vertical edges forward as well, so that it is perpendicular to the light rays in both a horizontal and vertical sense.

When the projector is tilted, without tilting the screen to a corresponding degree, the picture will not only be impossible to focus properly, but will be distorted in outline as well, that is, the sides of the image will be inclined with one another, making the top of the picture narrower than the bottom. This distortion makes what is known as a "keystone" picture which is due principally to the fact that the top of the screen is nearer the picture than the bottom. As the picture widens with every increase in distance between the projector, the bottom will be increased in width. With the projector installed at one side of the screen, the keystone effect will be horizontal instead of vertical, the top and bottom lines in this case will slant together the nearest edge being the smaller.

When it is necessary to have a vertical screen with an elevated projector, the keystone effect may be overcome, with small angles, by setting the slide or picture aperture eccentric with the lens. In this case the projector is no longer tilted so that its optical center meets the center of the screen, but is set perfectly horizontal so that the beam of light is deflected entirely by the eccentricity of the lens. In practice this effect is obtained

by moving the lens, rather than the aperture or slide. The eccentric lens is really preferable to the inclined screen, for if the screen is at a considerable angle with the line of sight of the spectators, the angle made with the line of vision in itself is conducive to a keystone effect, as the bottom of the screen is nearer the audience than the top by the amount of the inclination. The distortion due to the latter effect is much less however than that due to the angle of the projector with the screen, since the audience is already at an angle, even if the screen were perpendicular, for the reason that they are seated below the center of the screen.

LAMP ADJUSTMENT IN REGARD TO THE LENS.

In general, the source of light should lie on the optical center of both the condenser and objective lenses so that the light rays will be bent through equal angles through the condensers. The position of the light therefore governs the uniformity of light distribution on the screen and the definition of the picture. This is without regard to the light used whether kerosene, calcium or electric, the light in the sense that it is applied to the lens means a single point from which the light emanates, independent of the nature of its source.

(To Be Continued)

The board of education of Iron Mountain, Mich., has decided to buy a moving picture machine. The apparatus will be used in teaching history, geography and other studies and in connection with lectures. Picture machines are employed successfully in a number of eastern schools, but Iron Mountain will be the first Michigan city to make use of the films.



Four scenes from Kleine-Cires Release, "High Treason." Copyrighted by George Kleine.

Second Picture of Series Ready

"Jacques" Is Still Fighting

THE American Film Manufacturing Company will release on September 8, the second two-reel drama of the series begun with "The Adventures of Jacques," in which Warren Kerrigan is being featured. The second of the series is entitled "For the Crown" and again we see the adventurous "Jacques" ready to lay down his life for his king.

The second picture of the series, like the first, was written and produced by Director Lorimer Johnston, and the film was taken within the boundaries of the picturesque Gillespie Estate, near Santa Barbara, California, so as to take full advantage of the superb backgrounds, which made the first picture of the series one long to be recalled.

Practically all of the American players assume the same roles which fell to them in the first production, but little Helen Armstrong has been added to the cast and departs herself as the infant king in a most admirable and commendable style.

Following the first adventures of Jacques, the king, repentant of his insult to the church, again embraces the faith and shortly after, falling ill, dies.



The baby king is crowned in American's "For the Crown."

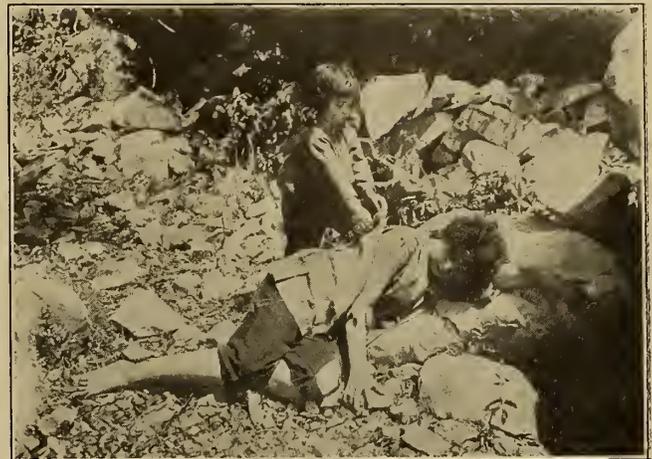
The second adventure opens with the funeral procession of the late king, the crown prince walking in the procession that carries the remains of the late monarch to the royal tomb.

The following day the coronation of the child king takes place in the throne room of the palace. The bishop advances with the crown but the child, already imperious in his authority, demands that none other than his beloved friend, Jacques le Grand, shall place the crown on his head.

In the meantime, the Duke de Montserrat continues his intrigue with the queen, but the death of the king has awakened her mother love and when he suggests that together they rule the country, she replies: "The past is dead! The future is for the king!" Failing in this attempt to secure the throne through marriage with the queen's mother, the duke incites the nobles to revolt against the king. With the assistance of the infuriated nobles of the court, the palace is stormed and the king kidnapped.

Jacques le Grand has been inactive, preferring to

remain at the court and bask in the smiles of Constance, who has won his heart. The queen, distracted, sends for him and tells of the outrage. Recalling the vow to his father, who had admonished him, "Be ready to lay down your life for the king," he buckles on his sword



The baby king wanders away.

and promises "I will save the king or die for him." Constance overhears and decides to accompany him. Securing the costume of a page she joins the young adventurer and together they go in search for the king.

Far from the palace the robber nobles carry the king and place him in the home of some peasants in the mountains. The king is hustled into the hut and guarded by the peasants. In the meantime Jacques and Constance encounter the nobles at the inn and when they make overtures of friendship seemingly fall in with their plans. But one of the nobles, unobserved, places a sleeping powder in Constance's tankard and Constance indis-



"Jacques" defends "Constance" in American's "For the Crown."

cretly drinks therefrom. When Jacques notes what has befallen his beloved Constance, his anger is aroused and, pulling her up on the table beside him, he draws his rapier and fights them all. They are about to overpower him when, with one sweep of his arm, he breaks

the window and, leaping out, he escapes with Constance to safety.

The young king wanders from his guards with the child of the latter and makes his way into the mountains. The escape is discovered and the peasants, alarmed, hurry to notify the duke.

In the meantime, Jacques and Constance have resumed their search for the king, and the duke encounters them after learning of the escape of the king. He attempts to kill Jacques and Constance takes up the fight



Swearing Allegiance to the Infant King.

in his stead. She is disarmed and Jacques, being found only wounded, they are carried to prison and placed in cells.

A week later Jacques has recovered from his wounds and Constance, having bribed a jailer, secures a file in a loaf of bread, and filing through the bars descends to Jacques' cell. Here the work is repeated and they soon make their escape.

At the palace, the duke, secure in his villainy and believing that the king has perished from hunger in the mountains, with the assistance of the revolting nobles, plans for his coronation.

But Jacques and Constance have found the king and are hurrying to the palace with the true monarch. The duke with his nobles enters the throne room, with the queen and those true to the king protesting. He approaches the throne and raising the crown is about to proclaim himself king when Jacques and Constance enter with the little king and Jacques, rapier in hand, rushes at the imposter and runs him through. Then, placing the king on the throne, he compels the nobles to swear allegiance to the crown, and, kneeling to the king, receives his reward.

Iola Has Municipal Picture Show

Iola's first municipal picture show was recently given before an audience that packed the city building. The city is just rounding out its third year under the commission form of government, and the exhibition was designed to demonstrate the efficacy of the new rule. The pictures shown gave the taxpayers a look into the records in the office of the city clerk and views of the water, light and power plant, water supply and fire and street departments. Mayor Bollinger and Commissioners Glynn and Freeman were present to explain any record or film not clear to the spectators. Claremore, Okla., has requested that the exhibition be given in that city, as the people there vote on the adoption of the commission form of government soon.

Prominent Exhibitors

GEORGE H. MOORE is the last man in the world that you would pick out of a crowd as the manager of the Orpheum, Chicago's largest loop motion picture theater, and said to be the most successful, from the financial standpoint, of any picture theater in the United States. He is quiet, modest, unassuming and has a merry twinkle in his eyes when conversing with you, that makes you like him instantly. Hidden away somewhere, though, under that calm exterior, is a vast fund of energy, vim and hustle, which becomes apparent once Mr. Moore gets into action. This wonderful executive ability and skillful showmanship has been acquired and developed during the ten years he has been an employee of Jones, Linick and Schaefer, and is still being added to and cultivated. Every employee of the theater will tell you Mr. Moore is the kindest, most considerate and best boss that they ever worked for, and this feeling has resulted in a spirit of good



fellowship and co-operation among the help, which tends for the perfect comfort of the patrons of the Orpheum. Born in Chicago, Mr. Moore, after the usual amount of schooling, entered the employ of a wholesale delicatessen house and there, by means of the same boundless energy which later made him a successful showman, was able to extend their trade. At the urging of a friend he left this line of endeavor to take a position in the penny arcade, conducted by Messrs. Jones, Linick and Schaefer, who were at that time just laying the foundations of their present extensive enterprises. He "made good" with such a vengeance that he was rapidly promoted, and a few years later was appointed assistant-manager of the Orpheum. Two years ago last July he was placed in full charge of the affairs of that theater, the position which he still holds. During his entire regime there has been a steady and consistent gain in the box office receipts and the popularity of the house. Mr. Moore is a member of the Blue Lodge and Lafayette Chapter of the Masonic fraternity, and also an Odd Fellow.

PORT HURON, Michigan, was the birthplace of Adam B. Campbell, now manager of the Princess theater of Sedro-Woolley, Washington, and president of the Washington State Association of Moving Picture Exhibitors. March 23, 1863 was the date of his birth. Some two years later A. B. with his parents moved out to Iowa, and at the age of seventeen the young man with the alphabet initials started to learn telegraphy, which profession he followed for many years. About six years ago Mr. Campbell secured a large bakery and candy factory in Sedro-Woolley and settled down for life, but along in 1911 fire wiped out everything he possessed and it was when looking about for something to begin again with that he discovered the possibilities in motion pictures. Raising enough money to purchase the local picture theater, he soon became one of the best known and progressive exhibitors in the state of Washington, so it was quite natural that he should be chosen to head the state association when it was found expedient to form such an organization. The business of his theater, the Princess, has grown steadily from the first and he has constantly found it necessary to enlarge and improve the house in order to care for his growing patronage. The work of remodeling the theater and bringing it up to date in every respect has only just been completed and Mr. Campbell now prides himself on having one of the finest theaters of its size in the entire west. With the new equipment it seems safe to predict increased success.





Scene from Kleine-Cines' Release "The Mysterious Release," copyrighted by George Kleine.

What The Future Holds for Pictures

George Kleine Discusses Possibilities

ASKED recently if "Quo Vadis?" wasn't about the acme in motion pictures, George Kleine, the man who owns that film and is planning still larger productions for exhibition both in the United States and abroad, smiled and said, "That reminds me of a true story."

"Back in 1900—thirteen years ago, remember—I had a great scheme for using motion pictures for campaign propaganda. I always thought well of the educational end of the business, just as I do today, and believe that along educational lines the picture is to accomplish its greatest influence. I went to Chicago and obtained an audience with the late Senator Hanna, who was in charge of the campaign, and William McKinley, who was the Republican candidate. My scheme was to take motion pictures of them engaged in their routine campaign duties; also of other men prominently associated with them. This series of pictures I proposed to show up and down the country in every city, dale and hamlet where there was lurking a possible Republican vote. My proposition for the whole thing was for the campaign managers to give me something like \$48,000, a sum which wasn't so large in view of the work involved and what I thought the results would be. Hanna and McKinley thoughtfully considered my proposition and seemed to

be on the point of accepting my offer, but in the end Senator Hanna said, 'I have come to the conclusion that the day of the moving picture is over, is dead and through with.' And mind you, Senator Hanna was a man who knew something about the public's likes and dislikes, whims, tastes and desires. 'The motion picture is dead,' he repeated, and would have nothing more to do with my proposition."

"And today," continued Mr. Kleine, "the motion picture is still in its infancy. Such films as 'Quo Vadis' merely show the possibilities that lie ahead of us in this department of the amusement business. In everything we follow the lines of least resistance. We have been so busy preparing the films that we thought would make money that several distinct lines have never been touched. The business has grown and expanded by such leaps and bounds that we haven't had time to systematize things. We don't have time to even get our logical bearings. Just take the purely amusement end of the business. I consider that we haven't begun yet. Just to speak of myself, why, I have plans for the future that make anything I have yet offered seem to be mere child's play. The educational end hasn't begun. Motion pictures will not supplant books in the public schools, according to my opinion, but they will supplant books so

that all of our educational system will be revolutionized. Instead of being bored, the child in school is going to love to learn by seeing. Another field is the news picture. When this field is properly developed all the news events of the world will be available in picture as they are in the daily newspaper. Microscopical work has barely been touched. The day will come when every country doctor will be able to see operations performed by the world's most eminent surgeons. Another field will be devoted entirely to public health.

"Just look what we accomplished with the film called 'The Fly Pest.' This film in my opinion did more to warn people of the fly horror than anything in the world. It was adopted for a systematic campaign against flies by twelve state boards of health in America. The state of Louisiana put the pictures on a special train and permitted all the inhabitants of the state to see it. It was the picture that really started the national campaign, showing what is possible in all other lines of warning the public against disease."

Asked what he thought of colored motion pictures, the owner of "Quo Vadis?" said:

"I think that color will come. The day may be almost here when we will see pictures in their natural colors; but the process is far from being complete at the present time. But I am safe in saying that fully 500 men are at work on different processes today, and when 500 men work on anything like this they are pretty certain to achieve results. I do not care for the talking pictures particularly; that is, I would prefer silent pictures until the day arrives when we may have an exact reproduction of the human voice—and this is certain to come. I think a voice speaking in the 'Quo Vadis' pictures would be resented by the public that views them. By watching the silent pictures, particularly those made by foreign actors, we are learning to understand pantomime as never before in the history of the world. That is a good thing, it seems to me, for pantomime is one of the highest forms of dramatic art."

Speaking of his own future plans, Mr. Kleine went on:

"For obvious reasons, I cannot tell you the plan in detail, but in the immediate future I shall devote myself to one particular line. I am arranging to have several celebrated actors and actresses visit the scenes of famous plays and enact the tragedies on the ground. As one instance, I shall have a famous tragedian play 'Merchant of Venice' at Venice, a group of well known actors—Americans among them—play 'Julius Caesar' at Rome, a well known actor play 'Hamlet' in Denmark, a famous actress play 'Carmen' in Spain and 'Cleopatra' in Egypt. Some of the properties and costumes are already being made for these productions. Also we are arranging with several of the most famous composers to rewrite and personally supervise the cutting of their scores for orchestras which will accompany the filmed enactment of their operas, which will be acted by the most famous living singers. Arrangements have been made with such men as Mascagni, Puccini, Leoncavallo and some others of their class to do this work, and they are delighted with the proposition. The other day I arranged with Gabriele D'Annunzio, most famous of Italian dramatists of the present day, to control the filmed production of his dramas."

President Neff Makes Statement

I believe it my duty to make a plain statement of facts. My policy in the future will be the same as in the past—to organize the bona fide motion picture exhibitors into a concrete league; to solidify and harmonize all interests pertaining to our business.

At the inception of the League, it was apparent to me that it would require patience, time and money to organize the exhibitors, and after due deliberation I decided to undertake the gigantic task, fully realizing the obstacles to overcome. To undertake the organization of several thousand disorganized business men I knew that I would have to sacrifice not only money and time, but several years of my life. I assumed the responsibility, and whether the Motion Picture Exhibitors' League of America is a success or not, I leave to the judgment of those who understand what has been accomplished.

At no time since the League was organized has there been placed at my disposal a fund of \$1.00 to be drawn upon. I have financed and have advanced money to the League from the time of its inception, and have waited until the League could refund the money. I have never had at any time as much as \$100.00 that belonged to the League in my possession. Moneys from all sources are paid to the secretary, which he turns over to the treasurer, after making a record of the amount.

When visiting the various states, the dues of a few of the states or the money for a charter was paid to me, and this is all of the money that I have ever collected, with the exception of small amounts for traveling expenses, and all the money received for traveling expenses was credited to the League and the other sent to the secretary. The books of the secretary and treasurer will show every dollar collected and disbursed, and I refer anyone to C. M. Christianson, former secretary, Geo. H. Wiley, World Theater, Eighth and Highland avenue, Kansas City, Mo., or J. J. Rieder, treasurer, Jackson, Mich.

The entire amount I have received for salary, office expenses, traveling expenses, incidentals, supplies for the League, etc., from the first day of August, 1912, to the first day of June, 1913. (ten months), amounted to \$2,794.17. I traveled thousands of miles, kept one stenographer all the time, and part of the time two, paid printers' bills, and the total amount for salary and all of these expenses amounts to \$2,794.17.

The books of the League are open to any member to verify every statement made. There is not now, and never was, a dollar placed in any bank or fund by the League that I might draw upon for the running expenses of the League, and I never received a dollar from the League except by check which had to be authorized by the secretary and endorsed by the treasurer.

* * *

To the motion picture exhibitors throughout the country I desire to say that I am working night and day to bring about a condition beneficial to every exhibitor and to establish our line of business upon a firm and substantial basis, whereby each and every exhibitor may receive a square deal, and that we may eliminate the possibility of unjust discrimination that has existed heretofore; and to this end I am and will continue to fight until justice and commercial freedom is established and every motion picture exhibitor enjoys his inherent right of freedom.

Respectfully,

M. A. NEFF,

President of the Motion Picture Exhibitors' League of America.

Call For Illinois Convention

The motion picture exhibitors of the state of Illinois are called to meet in convention at Peoria, Tuesday and Wednesday, September 23 and 24. Every member of the Motion Picture Exhibitors' League is urged to attend the convention as well as every bona fide exhibitor in the state. Officers will be elected to fill vacancies. The evening of the 24th a banquet will be served.

Call For Indiana Convention

The exhibitors of the state of Indiana are called to meet on Tuesday, September 30, and Wednesday, October 1, at a meeting place to be later designated. Big preparations are being made for this convention. Splendid entertainments are being planned and a big banquet will be held at night. Every bona fide exhibitor in the state of Indiana is invited to attend. Officers will be elected to fill the vacancies of the delegates that were suspended by the national organization in New York.

"Mrs. Jones' doctor told her husband she needed a quick change of scene."

"What did her husband do about it?"

"Took her to a moving picture show."

Current Educational Releases

SIGHTS IN SINGAPORE.—Vitagraph. Showing the peculiar buildings of this wonderful city and the strange manners and customs of the multitudes of Malays, Hindus and Chinese that form its population.

IN AND ABOUT CALCUTTA.—Vitagraph. "The Black Hole of Calcutta," the scene of one of the most horrible incidents of the Indian mutiny; one of the burning "ghats," where the bodies of the faithful Hindus are buried, the curious manner in which the natives prepare their food and many other strange sights are shown in this interesting travel picture of the East.

COSMOPOLITAN LIFE IN CAIRO (EGYPT).—Patheplay. The life in Cairo is certainly cosmopolitan and we see it in all its phases in this film. The native streets swarming with Arab life,—the snake charmer,—the street singers—the dancers, all are pictured, plying their various trades and winning the shekles from the innocent tourist. The beauties of the Nile—the crude method of transportation—the marvelous pyramids—and the inscrutable sphinx are faithfully portrayed.

THE HOLY CITIES OF JAPAN.—Eclair. Dream of the most exquisite fairy city your mind can conjure up, all toned in silver-gray and rose—and your dream will be like unto the exquisite city of Hatsuishi, which has in its midst the sumptuous mausoleums of the Tonkongavian

dynasty. It is of this city—also known as Nikko—that the Japanese say: "He who has not seen Nikko, cannot say 'marvelous.'"

Nearby Nara, centered with a shimmering lake of silver, is the cradle of the Japanese monarchy. Its Temple of the Lanterns with a sanctuary gallery, are far-famed works of architecture. These and the fountain of "The Roe" draw thousands of pilgrims there from all parts of the country.

RUINS OF POMPEII (COLORED).—Patheplay. A tour of the ancient city buried by the ashes of Vesuvius in A. D. 79. Recent scientific excavation has brought the buried city to light and the spectator is enabled to gaze with wonderment on the curious sights which this phenomena occasioned. Everything within the city remains and only the natives are gone; in the interior a bakehouse is seen where the mills are ready to grind the grain and the oven awaits the fagots, the vats used by a dyer remain intact and the villas behold their gardens blossoming again.

IN THE CAUCASIAN MOUNTAINS.—Patheplay. A short film which is a tour of the beautiful Caucasian mountains, showing the famous Krasnaia Polana causeway which is followed by a view of the source of the river Narzan, known and loved by the thousands of Polish immigrants who still call its banks their home. The



Scene from Lubin's two-reel production "The Gangster," released on August 28.



Scene from Selig's "The Way of Life," Released September 3.

ruins of the ancient city of Afon are also disclosed and the film concludes with a vista down the beautiful Cypress Lane.

SEA WORMS.—Eclair. Revealed by the most powerful of magnifiers, sea worms—considered among the most curious of marine fauna—prove to be intensely interesting physical phenomena. The different species live in the sand, among the sea weed, and even attached to fishes. The sand species is commonly used as bait by fishermen. The Hereids, an elongated species composed of numerous rings, has two pairs of horns and a similar number of eyes.

Another variety, the Siponcles, lives in water or sand, and has a vast, trumpet-shaped mouth. The Aphroditae bristle with strong, silky iridescent hairs. The Branchellions, which live in colonies attached to their prey by strong suckers, are so hardy as to remain undisturbed even by the powerful undulations of their most common victim, the electric eel. This is a most interesting scientific subject.

THE VALLEY OF THE BOURNE.—Patheplay. Another colored picture consisting of a series of exquisite views of this beauty spot of France. The Bourne is a tributary of the Isere and rushes over cascades and beautiful waterfalls, a turbulent and beautiful stream.

THE OTTER (COLORED).—Patheplay. The otter builds its home in the ground on the banks of a stream where large fish are numerous. A peculiar trait of the

otter is to seize by the head the fish it preys upon and it has an amusing difficulty telling the head from the tail of an eel. The otter's fur is of great value and for that reason the animal is relentlessly pursued by trappers, and the method of his capture is aptly illustrated. The perfect photography and hand coloring of the film make it additionally attractive as an educational offering.

HABITS OF FIELD SPIDER.—Eclair. Here we see interesting specimens of these spiders, which inhabit all quarters of the world and grow to their largest size in the tropics. The arachnidum, wherewith they spin the barely visible silky threads which are used for their webs, have been closely studied by inventors and utilized in their models for reproducing this function mechanically. The delicate webs which these gossamer threads form are at once the spider's home and his means of catching his prey. Commercially, they have been used as cross-lines in telescopes, and even utilized for textile fabrics; but in the latter instance, only as curious. The male spider is larger than the female, whose eggs are numerous and usually enveloped in a cocoon. Although the spider's bite is fatal to other insects, it does not affect mankind.

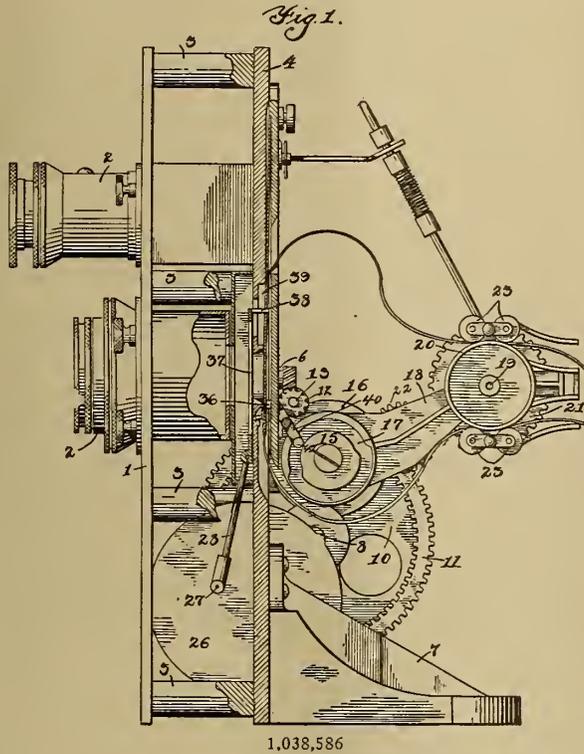
A SERIES OF TALLULAH FALLS, GEORGIA.—Edison. Showing scenes about the well known Georgia summer resort, which is rich in numberless Indian traditions. It is a beautiful gorge, down which the waters from the Blue Ridge Mountains rush for 550 feet.

Recent Patents in Motography

By David S. Hulfish

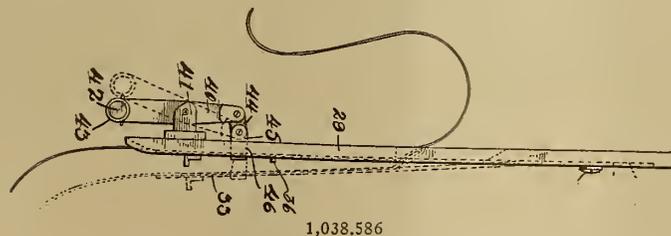
PATENT No. 1,038,586. For an Improved Film-Feeding Mechanism. Issued to Albert S. Howell, Chicago, Ill., assignor to Bell & Howell Co., of same place.

A complete camera mechanism is shown in this



patent, the new feature particularly patented being the film-feeding device.

In a camera, the time of open shutter is usually about one-third of the total time used for each picture, whereas in the projector the light is passed through the film for three-quarters, four-fifths or even five-sixths of the total time for each picture. In the design of a projector, the principal feature to be considered is the fast shutter and quick film shift to avoid flicker on the screen. Then steadiness of the picture is obtained by the mechanical perfection in the manufacture of the film shifting parts. In the design of a motion-picture camera, or of a film printer of the stepping type, the



steadiness of the film is the principal feature for consideration, as there is plenty of time for the operation of the film shifting mechanism.

In Mr. Howell's improved camera, the pin shift plan of operating is used, but it is applied in a novel

manner. Fixed pins are used to hold the film in position during the open period of the shutter, and after each exposure the film is lifted from the fixed pins, into the path of the moving pins. It then is carried forward by the moving pins, and placed again over the fixed pins in readiness for the next exposure by the shutter.

The shift mechanism may be understood from Fig. 1 and Fig. 4 of the patent, reproduced herewith. In Fig. 4, the film gate 29 is shown in side view, (right side, as the cameraman faces the subject to be photographed), the film guide 33 being shown in dotted lines swung out from the body of the film gate. The fixed pins are shown at 36. By the action of the rocker arm 40, pivoted at 41 and connected through parts 44 and 45 to the film guide 33, the film guide is swung forward (to the right in Fig. 4, but to the left in Fig. 1), and the film is lifted from the fixed pins 36, whenever the lower end 42 of the rocker arm 40 is moved as shown dotted.

In Fig. 1 may be seen the cam 15 with its rounded cam guide 17 for moving the arm 40, and also the mechanism for the moving pins. The moving pins 38 are upon the sliding plate 37, which slides vertically, being driven by the pitman 28 and wrist pin 27 on revolving disk 26. The disk or face plate 26 and the cam 15 are both driven by the wheel 10 and gear 11, turned by the crank, as is also the steady feed mechanism upon the shaft 19.

The shutter exposure is made while the pins 38 are passing upward during which time the film guide lies flat against the film gate, upon the fixed pins 36. When the moving pins 38 reach the top of their stroke, the cam 15 operates the arm 40 and moves the film guide forward (to the left in Fig. 1), lifting the film from the fixed pins 36 and to the moving pins 38. The moving joints then start down, dragging the film through the film guide. This is the point at which the illustration of Fig. 1 is taken, the film having just started down. When the moving pins 38 have completed their downward travel, the arm 40 is moved to transfer the film to the fixed pins during the next exposure.

Patent No. 1,039,501. For an Improved Motion Picture Camera. Issued to Victor L. Duhem, Oakland, Calif., assignor to American Vinograph Co.

The inventor states that his invention applies to the camera or to the projecting machine. The reader however is referred to the discussion of the design of the two types of apparatus as set forth in the review of Mr. Howell's patent No. 1,038,586, above. The design shown in the illustration of the patent is suitable for a camera rather than for a projector, because of the comparatively long period of motion of the film between the successive pictures.

The illustration shows the interior of the camera. The large gear numbered 7 drives the four smaller gears, a, b, c, d, and by belt 22 drives also the take-up, 21. Gear b carries the steady-feed sprocket 9, gear d carries the steady-take-up sprocket 10, while gears a and c each carry an eccentric pin 14 and 14 upon which is mounted a loose or "idler" sprocket 15 and 15. The lower pin 14 therefore acts as a beater dog such as is used in the Kinemacolor projector, and at each revolution draws

down past the lens 2 as much film as has been taken up meanwhile by the sprocket 10.

A novel feature is found in the provision of the upper eccentric pin 14 and sprocket 15, whose function it is to keep the film taut at all times.

The inventor's statement of the objects which he purposes to accomplish, and typical claims, are as follows:

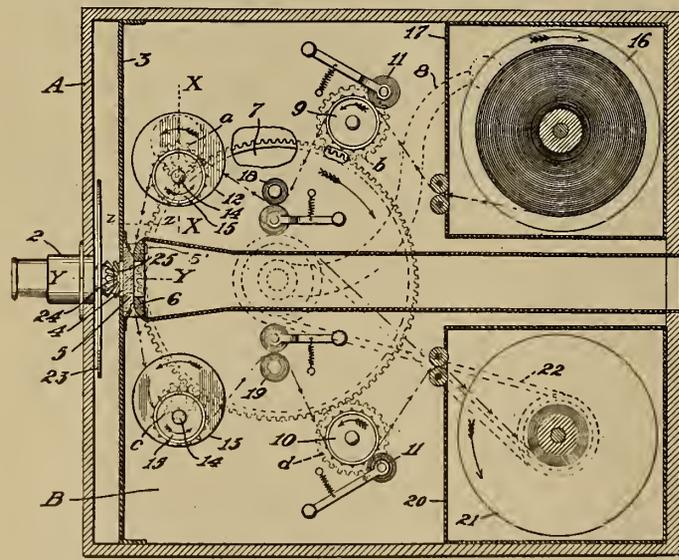
It is the object of this invention to produce a camera for photographing moving objects for the production of moving pictures.

Another object is to provide a means for causing a ribbon of film to travel continuously from one reel onto another, which means includes a simple mechanism for giving the film a reciprocating movement in conjunction with and during its constant travel, so as to cause it to intermittently assume a stationary relation to a fixed lens at a point adjacent the inner end thereof, but at the same time continue its movement from one reel to the other.

The purpose of this invention is to provide a means by which the film will be stationary in relation to the lens when the shutter is open and yet be in constant motion, thereby doing away with the intermittent, or stop and start movements commonly employed, and which cause considerable wear and tear on the film ribbon, and usually necessitate the use of a multiplicity of parts.

1. The combination with a lens, shutter and a movable film, means for passing the film step by step across the lens, said means including eccentrically mounted rollers over which the film travels.

7. In a camera or projector, the combination with a lens, a movable film, of means for winding said film continuously from one reel on to another reel, means whereby the film will be given a reciprocal movement synchronous with its continuous winding movement, said means embodying a pair of revoluble disks, an idler roller mounted on each disk eccentric to the axis of rotation thereof, means for rotating said disks in unison, said means consisting of a master gear, and means for operating a shutter from said master gear to open the lens while the film is being reciprocated in a direction opposite its normal direction of travel and



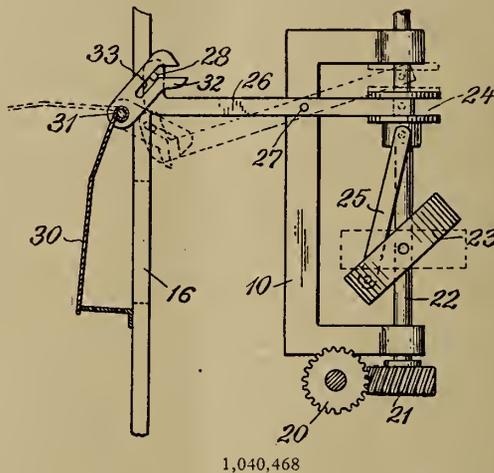
close the lens while the film is being reciprocated in the same direction as that of its normal travel.

8. A film moving mechanism including a pair of revoluble disks, idler sprockets revolubly mounted on said disks, eccentric to the center of said disks, and means for rotating said disks in unison.

Patent No. 1,040,468. For an Improved Automatic Shutter or Film Shield for Motion-Picture Projectors. Issued to Charles R. Uebelmesser, New York, N. Y., assignor to American Moving Picture Machine Co., of some place. The application for this patent was filed in 1908.

The automatic shutter, called also the "fire shutter" or "douser," is a detail of improvement which has come into very general use in projectors. Its action appeals at once to operator and manager alike, and there remains only for the inventor and manufacturer to place a suitable and reliable device upon the market.

In the improvement of this patent, Mr. Uebelmesser has produced a shutter controlling mechanism in which the revolving parts are reduced to the greatest possible



simplicity of construction, as well as to the lowest possible number. The description of the manner of operation, and the first claim, are quoted in the words of the patent.

20 designates a pinion in mesh with a gear 21 on the lower end of a vertical spindle 22. A balance-wheel 23 is pivotally supported on this spindle. A sliding collar 24 is loosely mounted upon the spindle 22 above the balance-wheel and is connected with one side of the latter by a link 25.

26 is a lever pivoted at 27 in a part of the machine frame 10. The inner end of this lever is arranged to engage with the collar 24 and to be moved up or down thereby. A pin 28 projects from the outer end of the lever.

30 designates a shutter pivoted at 31 and having a cam member 32 projecting from one of its sides. 33 is a slot in the cam member into which the pin 28 projects.

The parts above described are so proportioned and arranged that when at rest the weight of the shutter 30 and the collar 24 and other connected parts will tilt the balance-wheel 23 into the position in which it is shown in the drawings. But as soon as the mechanism is operated to drive the film, the spindle 22 will be rotated and the balance-wheel, under the action of centrifugal force, will tend to assume the position in which it is shown by dotted lines. This, through the connections above described, will raise the shutter so that when the machine attains its speed, the shutter will be wide open. When the machine is slowed down enough to injure the film, the weight of the shutter will overcome the effect of centrifugal force and cause it to again drop down over the opening 16. By this simple means, without the use of springs, the motion of the film driving mechanism will automatically control the shutter.

1. In a moving picture machine, a film driving mechanism, a self-closing protective shutter for the film having a cam member thereon, a tilting balance wheel, and mechanism operatively connecting said balance wheel and cam member arranged to cause the shutter to be automatically opened when the machine is in motion.

Copies of any patent may be obtained for five cents each, by addressing the "Commissioner of Patents, Washington, D. C. and ordering the patent by number.

Cobb Offices Moved

The offices of the Cobb Motion Picture Bureau and the sales and publicity departments of Ramo films have been moved to Suite 703-704 of the Columbia Theater Building, New York City.

Of Interest to the Trade

A Stupendous Undertaking

The Selig Polyscope Company will shortly announce to the public the details of one of the most tremendous undertakings ever assumed by a film manufacturer, and one which seems certain to be called to the attention of every man, woman and child in the United States ere many weeks have passed.

In the very near future the Selig people will announce the title of the first picture in a series of thirteen two-reel subjects, to be released every other Monday during the following six months. All these two-reel pictures are to be spectacular wild animal dramas, and each subject is to be complete in itself, though it will end in such a manner that the person who has seen one of the series will instantly realize that there is more to come, and be on the lookout for the next picture of the series.

The name chosen for the series is "The Adventures of Kathlyn," and in each subject Miss Kathlyn Williams, star of the Selig Company for several seasons past, will be featured. Miss Williams in the first picture appears as the heir to a throne in a mythical principality in India, and the following films will show the difficulties she experiences in maintaining her rule, the encounters with wild beasts of the jungle which result from her trips through her kingdom, and many surprising and strange circumstances and events incident to her retaining the crown.

The stories for the entire series are being written by some celebrated author like Rex Beach, Jack London, George Ade or Charles E. Van Loan.

The scenarios for the entire series come from the pen of Gilson Willetts, author of several popular novels and newspaper writer of renown, and are said to be thrilling in the extreme, and to have been prepared with the special aim in view of enabling Miss Williams to display all the many sides of her art.

An arrangement has also been made by which the entire series of stories will run serially in the Chicago *Tribune* and the entire chain of newspapers with which the *Tribune* is affiliated through its syndicated news service. In other words, on the Sunday following the Monday on which the first "Adventure of Kathlyn" is released, in film form, the *Tribune* and some metropolitan newspaper in every large city in the United States, will publish the story of the film in fiction form in their magazine sections. The week after that the first part of the second "Adventure" will appear in fiction form, just six days after it has been released in pictures.

It has been estimated that, as a result of the syndication of the stories, more than forty million people will be reached, and since each story will bear an announcement to the effect that the film on which the story is based is then being shown in the picture theaters of the vicinity, it is expected that the great majority of the readers of the story will seek the theater, where they can see the picture acted in pantomime. The film will also bear an announcement of the fact that the fiction version of the pictured story can be found in the Sunday paper (the name of which will be given) so the circulation of the paper securing the serial story will also be stimulated.

No expense is being spared in staging the immense productions and whole carloads of scenery and stage

effects have been built in the Chicago studios of the Selig Company, and shipped to Los Angeles, where the directors have been busy for several months with the staging of the stories. Many thousands of feet of this film have already been produced in India and will be incorporated into this series of productions, thus lending a real atmosphere to the scenes.

Majestic Moves into New Quarters

On Wednesday night, August 20, the Majestic Film Service Company moved its offices from 216 North Fifth avenue, Chicago, to Suite 400 of the Mallers building, 5 South Wabash avenue, and Thursday morning began conducting its business from the new location.

The new suite of offices is modern and complete in every respect and with its equipment of new mahogany desks and furniture, its polished filing cabinets, shining floors, and commodious exhibition room presents a most pleasing appearance.

As one enters from the hallway the large and airy private office of Manager R. C. Seery and Special Representative J. E. Willis greets one's eye. The windows look out upon Wabash avenue and several "comfy" chairs invite the visitor to make himself at home. Adjoining the private office and to the right of the reception room with its mahogany panels, is the information desk, presided over by Miss Gertrude Brookhouse, who is also chief record clerk of the exchange. Back of this are the desks of L. H. Gerish, chief solicitor, and Miss Olga Brookhouse, head stenographer.

At the west end of the reception room one beholds the methodically arranged quarters of Paul Billingford, cashier, and next to his office the booking and program department, presided over by Ralph Bradford, booking agent, and his genial assistant, Miss Belle Gottliebson.

A door to the left leads into the shipping room, where scores of steel film racks are utilized for storing the reels. Along the east wall of the room are many more of the steel racks, for posters, and everything seems so handily arranged that any desired film subject, with its accompanying poster, can be instantly found.

Back of the shipping room is the inspection room, where a number of young women inspect every incoming reel and make the necessary repairs. Ross Herman is in charge of the shipping department and, with the new and thoroughly modern way of handling the reels, should find his duties considerably lightened. A door, leading direct from the outer hallway into the shipping room, enables the express shipments, both incoming and outgoing, to be handled quickly and without a long trip through the other portions of the exchange.

Here is also located the immense fire-proof vault in which the films are stored. This vault has a capacity for 4,000 reels and is so arranged that any print can be instantly located either by number or film title.

Across the hall from the inspection room and reached by a door opening directly from the hallway, is the exhibition theater. This is located in room 416, and has a seating capacity of nearly 200. All the chairs are new and comfortable, while a gigantic screen, at the opposite end of the room from the entrance, will form the stage upon which all the Mutual players will appear. Advance views of all the subjects on the Mutual program are given exhibitors here at 1 o'clock Tuesday and Friday afternoons.

In moving into the new quarters the old name of Majestic Film Service Company is being discarded, and in the future this exchange will be known as the Mutual Film Corporation, Majestic Branch. With all the new equipment and in the larger offices, the Majestic will be better able than ever before to care for the needs of its customers.

Tell Unique Story

"Doomed to Die," the extremely sensational Union Feature, portrays in a powerful manner the terrible penalty paid by a man who endeavored to steal the love of the wife of his life-long friend.

Dr. Burton, a celebrated scientist, and the discoverer of the bacilli of hydrophobia, had married Annette Verdier, who was twenty-five years his junior. The doctor loved his young wife devotedly, and she also returned his affection. However, when John Armand, an old friend of the doctor's, began to pay her pretty compliments and little attentions, she in a spirit of fun returned his advances, little realizing in her child-like innocence, the terrible consequences that were liable to follow.

Old Marie alone watched the actions of the two



Scene from "Doomed to Die," released by Union Features.

young people. One day she told the doctor that he should call a halt. He, however, laughed at her fears. But when she showed him positive proof of her assertions, he was thunderstruck.

That night Armand sent his man to the doctor for an opiate. As the doctor went to his laboratory to prepare it his eye caught sight of the vial which contained the germs of the terrible disease. An idea for a terrible revenge on Armand flashed in his mind. However, his courage failed him and he gave the messenger the proper drug. Just as the man left the room Annette entered. At the sight of her the doctor no longer hesitated in his purpose. Calling the man back, he took back the harmless drug and gave him the subtle and deadly poison in its stead.

Some days later Armand came to the surgeon complaining of a peculiar feeling since using the opiate. Dr. Burton, however, made light of his fears, laying his illness to some trivial cause. Day after day Armand came, always complaining of feeling worse, but still the doctor scoffed at him. At last he gave way to the pleadings of Armand and had him come to his home for "better observation," as he put it.

While he could still comprehend the doctor revealed

to Armand the discovery of his treachery, and the terrible revenge he had planned, which would shortly claim him by the most horrible form of death. For a few moments Armand stood as stunned; then the madman in him broke its leash. He clawed the hangings, gnawed the wainscoting, ran about on all fours, screaming fearfully. Annette came running in. The doctor seized her, pushed her into the room with the madman and left her to her fate.

Unable to keep the madman at bay, Annette lost consciousness as he leapt at her throat. Her cries and prayers had been too much for the listening doctor. As he opened the door to release her Armand sprang towards him and literally tore layers of cloth, linen and flesh from his arm. Then the servants mercifully overpowered the madman, whose death throes were even then upon him. Dr. Burton dies from loss of blood, leaving Annette to face the swift and terrible retribution which had followed her faithless course.

M. Krauss and M. Liabel have acted their difficult roles with a delicacy which is a supreme tribute to their mastery of pantomime.

Territorial Sales Record Broken

A record in territorial sales has probably been broken by the All Star Feature Corporation, whose initial play-production, in pictures of "Arizona," Augustus Thomas' big success, will be ready for its first showing about September first. Harry R. Raver, president of the company, authorizes the statement that \$133,000.00 worth of territory has already been closed for All Star productions.

On Friday, last, the Famous Players Film Company of New England, located at Boston; the Famous Players Film Service, Incorporated, of Pittsburgh, Pa.; the Electric Theater Supply Company of Philadelphia, Pa., and Sol. Lesser of the Golden Gate and Pacific Feature Film Companies of California closed contracts.

Boston gets the New England states, Pittsburgh takes Western Pennsylvania, West Virginia, Ohio and Kentucky; Philadelphia operates Eastern Pennsylvania, Southern New Jersey, Maryland, Delaware and District of Columbia, while Lesser gets California, Arizona, Nevada, Oregon, Idaho, Washington and Montana. These are the latest contracts closed.

Remarkable as it may seem, these negotiations were consummated by Mr. Raver on his personal assurance of good films, as it was not possible to exhibit the production up to this time as the work of staging "Arizona" will not be finished for another week.

Spero Now with Warners

Joseph Spero, who has held important executive positions with both the Mutual and Universal Film Companies, has affiliated himself with the new Warner's Features, Inc., as assistant field manager to H. M. Warner. Mr. Spero has left New York City for a tour of inspection of the Warner exchanges, stopping first at Washington, D. C., where he will remain long enough to place that office in readiness to handle the exclusive feature program to be released on September 15th, and then proceed through the South and West. Mr. Spero is very well known to exhibitors the country over, having established offices for the Mutual Film Corporation in Springfield, Mass., and Buffalo, N. Y., and reorganized the Mutual offices in Cleveland, Toledo and Detroit. While connected with the Universal, Mr. Spero opened offices for that organization in Springfield, Mass.



Scene from "Howlin' Jones," Selig Release of September 4.

New Managers Appointed

In order to carry out their idea of marketing a feature program along about the middle of September, Warner's Features, Inc., have secured the very best men to be obtained for the various positions of responsibility throughout their organization. Samuel Grant, formerly in charge of the Gordon theaters throughout the New England states, and for the past six months general manager of the Warner's Exchange in Boston, has been made district manager for the territory east of Chicago. He is succeeded in Boston by H. F. Campbell, who recently resigned from the Boston office of the Universal. D. J. Chatkin, who until recently was in charge of the Universal office at Toledo, Ohio, becomes manager of Warner's Buffalo office. Joseph Klein, brother of Arthur Klein, the theatrical agent, has gone to Atlanta to assume the duties of manager of that office. Jack J. Gilroy has been succeeded in the New York rental office by Jacques Spiegel, whose experience in the film business dates back to the days of the old Hudson Film Exchange. At one time during his business career, Mr. Spiegel was associated with the Kessell and Bauman exchanges, and recently has been with the Mecca branch of the Universal.

"Broncho Billy's" Theater

G. M. Anderson, better known as "Broncho Billy," will open a new playhouse in O'Farrel street, near Powell, San Francisco, on October 18. It will be known as the Gaiety Theater, where the big musical comedy successes of Broadway will be interpreted by a specially organized

company, and every effort will be made to make San Francisco an important theatrical producing center.

J. J. Rosenthal, manager of the new theater, has been in New York arranging the details for the transfer to San Francisco of the initial organization and production. "The Gaiety Jubilee" will be the first production. George Hobart is the author and John L. Golden contributes the score. Among the favorites who will appear are Rock and Fulton, Tom Waters, Will Philbrick, Gene Luneska, Franklin Farnum, Marie Brown, Hazen Cox, Catherine Hayes and Sarah McVicker.

"In The Days of Robin Hood"

The English Kinemacolor Company has just filmed a favorite historical romance in three reels, entitled "In The Days of Robin Hood." The popular story of Robin Hood and his "Merry Men" is told in a beautiful series of natural color pictures, taken in the famous Sherwood Forest of England. A strong love interest is introduced and develops some thrilling situations in addition to the familiar features of the old legend. "Robin Hood" will be among the early Fall releases in this country.

A Comedy Every Friday

For some time past requests from far and near have been received, requesting the Vitagraph Company to establish a Vitagraph comedy release day. Hereafter, beginning Friday, September 5, the Vitagraph Company will release one of its much sought after comedies, every Friday. The exhibitor can therefore look forward to placing a Vitagraph comedy in his program every Friday.

Actual Battle Scenes Utilized

"High Treason" is the title of a Kleine-Cines release for September 16, which, it is predicted, will make a distinct sensation among picture fans. The story centers about the bribing of a government wireless operator, and aside from a good story the infinite work of the producers cannot fail to deeply impress. For instance, one gets many enchanting glimpses of the board of trade at its busiest hour, a complete wireless station, the embarking of thousands of troops, the composing room of a great Italian daily with thirty composers at their boxes, the war extras coming from the presses, the crowds of hooded women and barefoot boys seizing the papers as they are handed from the circulation rooms, the thousands of frantic, war-mad people swarming the streets, with the occasional fanatic mounted on a convenient window-sill exhorting the populace to war. There follows many battle-scenes which were actually taken by Cines during the Balkan war and are cleverly worked into the story. The big thirteen-inch disappearing guns, cavalry charges and infantry skirmishes all combine to make a two-reel subject of wide appeal.



Scene from Essanay's "Bonnie of the Hills," in which Marguerite Clayton, the new leading woman, is featured.

"Arizona" Can Be Billed Like a Circus

A handsome eight-page folder, illustrating in miniature the large line of lithographic printing for "Arizona," the All Star Feature Corporation's first release, is now being circulated among the trade. Eight new styles of posters are being added to these and a supplement will be issued later. This is perhaps the first time so extensive and elaborate a poster bulletin system has been used for motion pictures. Twenty-eight separate posters will be used to herald the coming "Arizona," allowing for a liberal billboard display if the exhibitor desires.

Eclair Filming Classics

The American-Eclair Company has just completed a three-reel production of "Rob Roy" and has under way a magnificent portrayal of "Evangeline," also in three reels. This company has made a number of classical productions and will continue to produce recognized literary classics. It is a peculiar coincidence that both of these productions, which are now in pictures, with the Eclair trade-mark attached, should be under preparation for production in dramatic form on Broadway this fall. It happens, however, that the Eclair company had made arrangements to film both "Rob Roy" and "Evan-

line" long before any one connected with the company had any idea that the same books were to be used for Broadway productions. The director who put on "Rob Roy" had already done this film in Europe some time ago and the "Evangeline" scenario had been accepted and work began on the preparation for the production at Ft. Lee just ten days before the first announcement was made of the coming legitimate production with Miss Edna Goodrich in the title role.

Can't Sleep in Theater

The court of appeals of Rome, Italy, has just decided against the right of a spectator to sleep during a moving picture show. Guiseppe Baldino, a farmer, had attended a cinematograph performance and during the show was relieved of \$20 by Ubaldo Colombo, who was sitting next to him. As Ubaldo spent the money before he was captured, Baldino sued to recover the amount from the proprietor of the moving picture show. The court, however, ruled that since he was asleep when the money was taken, the proprietor of the show could not be held responsible for his loss.

New Canadian Law

It is reported that the Canadian government has made a new law raising the picture-show license from \$20 to \$300 per year and limiting the license to one show for each 5,000 people; therefore, in a town of 20,000 people only four shows would be allowed.

It is stated that in Saskatoon there were 12 shows with a population of 30,000; six of these had to close their doors.

New Quarters for Warners

Work is being rushed on the new quarters for Warner's Features, Inc., at 126 West Forty-sixth street, New York City. The entire eighth floor of the Leavitt building is rapidly being converted into a magnificent suite of offices. Provision has been made for a large theater, exchange quarters, directors' room, executive offices, publicity department, bookkeepers' department and poster department. The specifications call for partitions of mahogany and plate glass, and furnishings of quiet elegance throughout. These quarters will be ready early in September.

Kleine Posters Cause Comment

What is probably a unique record in the sale of posters is being established by George Kleine in offering theaters one, three and six sheets for less money than the cost of manufacture. What has always been considered a revenue maker for the film manufacturer has been turned to the debit side by Kleine in an effort to provide the highest grade of theatrical poster for the picture business.

Marion Leonard for Warner's Program

Exhibitors and photoplay fans the country over still rejoice to know that Marion Leonard, the gifted screen actress, is to be regularly featured in the program of Warner's Features, Inc. S. E. V. Taylor, Miss Leonard's experienced director, is busily engaged in assembling a company of feature players and in getting the Brooklyn studio into shape for turning out three reel pictures of merit.

Brevities of the Business

PERSONAL NOTES.

R. C. Seery, the subject of this little sketch was born in Allegan, Michigan and obtained his early schooling there. After the completion of his high school course R. C. went to the University of Michigan, graduating from the engineering department in 1903. For two years he was the employe of D. H. Burnham & Company as a civil engineer, and was assistant superintendent on the construction of the Cook County Court House. Some six years later the film game attracted him and he entered the field of motion pictures via the exchange end. For more than a year he was manager of the Calumet Film Exchange, located in the Masonic Temple. He left that position to become assistant manager of Joseph Hopp's Standard Film Exchange. On January 1, 1912, Mr. Seery, with C. J. Hite, bought out the Globe Film Exchange and formed the Majestic Film Service Company, of which Mr. Seery became manager. In March of the same year this exchange was sold to the Mutual Film Corporation and became one of the Mutual's series of exchanges. Last week when the Majestic was moved from Fifth avenue over to the Mallers building on Wabash avenue the name was again switched and it is now known as the Mutual Film Corporation, Majestic Branch. Mr. Seery, who is a stockholder in the Mutual Film Corporation and the Thanouser Film Corporation, is known as a live-wire in the trade and is ever endeavoring to better the service he is able to offer his customers, with the result that more and more exhibitors are becoming patrons of the Majestic branch.



THE Advance Motion Picture Manufacturing Company of Chicago has a new general manager, whose picture appears herewith. George L. Cox has added this title to the string of scalps already affixed to his belt. Mr. Cox studied art in Paris, left that field to embark upon the career of a thespian, later became associated with one of the licensed manufacturers of film as an actor, gradually worked his way up to the position of director, and, in fact, has been successful in everything he has tackled up to the present time, so we believe he will succeed in the new role for which he assumed the make-up on July 1. He recently returned from New York City, where he went to put on a new type of commercial picture for one of the big Cleveland stores specializing in ladies' wearing apparel. He employed actresses, dressed them in the very latest modes and posed them for the camera. This is said to be the first time in which commercial films, planned with such care, have been staged in a motion picture studio. Mr. Cox specially leased the Pilot studio for this purpose and is responsible for the statement that some excellent films were secured.

Harry C. Matthews, of the Venus Features, is making a great picture of Alladin, and there is some remarkable trick photography in it. Allen Forrest fits Alladin to the life and Elsie Albert, Joe Burke, Jefferson Osbourne and Baby Early are all good. Miss Phyllis Gordon, leading woman in Director Henry McRae's "101 Bison" company, was perilously near death at Universal City recently. Miss Phyllis had been thrown from a horse and lay stunned, with her head directly in the path of one of the wheels of one of the company's autos, when the chauffeur made a sudden turn and the machine lunged to one side, only grazing her head as it passed.



Allen Curtis, at the Universal, is getting lots of fun out of a burlesque melodrama, and the players are enjoying it. Lee Morris, as an engineer, the hero, stops an engine with one hand as he rescues the heroine, Louise Ferenda; and Max Asher, as a terrific heavy, bangs everybody about impartially. Sylvion De Jardin is funny as can be in this skit.

Charles Chapman, celebrated his birthday on August 12. He astonished the whole Vitagraph studio by decking himself in his glad rags and going home two hours earlier than usual. Mr. Chapman, who is the scientific expert, has never before been known to be seen at the plant in anything but his working clothes, and has never been away from his duties, even for a moment, before this eventful day. During the summer he occupies a bungalow at Rockaway Point. It is filled with many curios and beautiful works of art. One of his latest notions was the purchase of seven or eight sucking pigs. One morning about four o'clock, they set up such a squeal, he was obliged to get up in his nightie and give them the bottle with which he had provided himself for such an emergency. We regret that we cannot furnish pictures of this event.

Edwin August, of the Universal, is hard at work upon a great four-reel photoplay which will be put on with the aid of some two hundred people and his regular cast in about two weeks time. It will be one of the largest Powers' plays ever put on.

Milton H. Fahrney, of the Universal, has just finished a splendid western story in which some excellent acting has been done by Paul Machette, Louis Fitzroy and Lucile Young. The latter was working with Mr. Fahrney for the first time and was excellent.

Director Henry McRae, of the Universal, has finished "The Nautch Girl and the Tiger," one of the most powerful animal pictures ever taken. Surely bigger risks were never taken by actors or actresses than those taken by William Clifford and Phyllis Gordon. The tigers and snakes were literally on top of them at times.

J. Farrell MacDonald, of "Venus" Features, is making his direction of "Life's Lesson," by Richard Willis, a labor of love. Rev. Emerson Downs is giving a splendid impersonation of Mankind, and every member of the cast is uniting to make the play a memorable one.

Harry Pollard, of the Universal, is putting on a poetical, touching one-reel after the poem by Harry Bernard Macneal, entitled, "Those Ol' Letters." In this, William Dowlan is giving a fine character study as the old man. Edward Alexander plays the part of the suitor and Edna Maison that of the girl.

Captain Lambart, one of the later directors of the Vitagraph staff, has taken a company of the Vitagraph Players to Niagara Falls for some necessary out-door scenes. Earle Williams, Rose Tapley, Mlle. Ideal, the celebrated water queen, and Miss Gladys Dupell, are among those who are selected for the trip.

Wallace Reid is now well and busy. He is producing pictures with James Neill. Both of these gentlemen are acting in their own productions and have Marcia Moore, Edward Brady and Cleo Madison with them.

Frank Ormston is going about with a chest like a pouter pigeon, he got an idea for a comedy for Al. E. Christie and the latter paid him \$15 for it. It took just fifteen minutes to put the idea down, so Frank boasts that he can earn a dollar a minute and can make the scenario staff look look like thirty cents.

Zena Keefe, the sweet little Vitagraph lady, is spending her summer at Long Beach, Long Island. Zena makes an attractive figure in her bathing suit and it is not surprising that she is often mistaken for a mermaid as she breasts the ocean waves.

Phillips Smalley and Lois Weber, of the Universal, are putting on a beautiful fantasy. It is called "Memories," and shows the passing of Youth through the gate of life and meeting Love who she leaves for Life. It is an exquisite photoplay and is being finely acted by Phillips Smalley as Love, Lois Weber as Experience, Ella Hall as Youth, and Rupert Julian as Life. The action of the play is all shown in a large frame and the gates are wonders of stagecraft.

W. H. Jackson, employed by Tom Evans at the "Venus" Feature studios, is the maker of papier-mache and plaster ornaments and statuary. His work is quite remarkable. He was for many years connected with the London Drury Lane plays under Sir Augustus Harris and was employed at the famous Madame Tussaud's Waxwork Exhibition in London. He made the model of Mrs. Maybrick for them.

Francis Ford and Grace Cunard are again working at the

Universal Ranch and are putting on a strong picture entitled, "The She Wolf," in which Grace Cunard takes the name part with Francis Ford as her husband.

James Morrison, the well-known Vitagraph player, better known as "Jimmy" Morrison, has returned to his first and only love, the Vitagraph Company of America.

Miss Louise Lester, better known to the picture public as "Calamity Anne," writes all her own scenarios in which she plays this character. It may be interesting to know that "Calamity Anne" is a real character whom Miss Lester encountered some years ago before her advent in "movies."

William Dunn, who was formerly identified with the Vitagraph Life Portrayals, a year ago, has come back to his old stamping ground and is once more numbered among the Vitagraph players.

Miss Vivian Rich, leading woman of the American Company, has discovered a new and alluring pastime. She has learned to play billiards and now each evening she is usually found deeply engrossed in the game at the Egerly Court, where she has secured apartments with her mother.

L. Rogers Lytton and William Humphrey, actor-directors of the Vitagraph Company, are imbibing the fresh air at the seaside and in the mountains during their two weeks' vacation.

Miss Winifred Greenwood, has joined the forces of the American Film Manufacturing Company at Santa Barbara, California, as leading lady of the second company. Miss Greenwood has enjoyed a thorough training in the "legitimate" and for a number of years has appeared as leading lady. Her appearance in the popular "Flying A" pictures will be pleasing to her hosts of admirers.

William "Kinemacolor" Hickey, the circulating medium of the Allied Kinemacolor companies, is in New York after a flying trip of Europe. He brings with him the films of "William Tell," taken in the Swiss Alps; "Robin Hood," filmed in Sherwood Forest, England; "Mary Magdalene," with Mme. Maeterlinck in the title role, and some marvelous oriental scenes taken by a Kinemacolor expert who spent a year in China and Japan.

Helen Marten is nursing a badly bruised knee as the result of a little realism in a scene taken during the recent trip of the Eclair Company to the Adirondacks. The picture under way was "The Wolf," a coming release. Miss Marten was hidden in a cupboard and then, in order to get the action "over," it was necessary to have this cupboard fall with Miss Marten in it. It was impossible to "fake" the scene and so Miss Marten had to stand for the rough handling.

Charles Sutton's presentation of the father in Edison's "A Mistake in Judgment," must rank high among truly artistic performances. His quiet poise and firm, authoritative action carry away with them a power that is irresistible.

Baby Helen, while donning her little white satin garments for the role of the King in the recent "Flying A" production "For the Crown," spoke up seriously, "If I'm to be king, I think I should dress in the men's dressing room," and was properly indignant when her wish was not granted. When the little costumes were made for her, she asked especially that pockets be placed in the trousers so that she could "put her hands in them and strut like a man."

Edna Flugrath's latest exploit is the equestrienne role in "The Girl, the Clown and the Donkey," a circus story. Miss Flugrath, Mrs. C. Jay Williams, Edward Boulden, Harry Gripp, Frank Lyon and Julian Reed traveled with a three-ring circus for four days under Charles M. Seay's direction in order to get this picture.

Thomas Carrigan, assumes the role of "John Street," the invincible detective in the two-reel film "The Jeweled Slipper," which is the second of a series, and will soon have a successor in the "Invisible Government." This particular play deals with the doings of one of the craftiest gang of smugglers that ever attempted to defeat the custom authorities.

James Neill, late of the Morosco forces is now directing at the Universal. Mr. Neill was one of the finest stock company directors that the stage has ever known. He will pick his company for the pictures the same way he picked them for the stage—pick types and people suited to the part they have to play.

Mlle. Ideal, the celebrated diver, is to be featured in a two-reel subject, entitled, "The Diver," by the Vitagraph Company. The picture is now under construction.

Millic Bright, the little Eclair beauty, is an exceptionally daring and clever diver, and it was decided to stage a production in which she could do some "Kellerman" stunts. It can be expected this fall.

Anna Drew, the beautiful Motion Picture actress associated with the Majestic studios on Boyle Heights, is the bride of H. D. Turner. Her marriage comes as a great surprise to all her

friends. Mrs. Turner is a charming young lady who possesses irresistible dimples and a sunny disposition.

Hobart Bosworth, late of Seligs, will make the J. A. C. studios his headquarters in producing the Jack London photoplays. He is starting with the "Sea Wolf." Mr. Bosworth will take the leads himself.

Miriam Nesbitt and Marc MacDermott visited recently at the Marble Arch, one of the best-known London photoplay houses. The proprietor recognized his talented visitors and Miss Nesbitt was presented with a tremendous bouquet. Marc was less fortunate, as he puts it, for he was called upon to make a speech. Marc has arranged to appear at the famous London Coliseum and deliver a talk on the making of moving pictures.

Herbert Rawlinson who gained great popularity through his creditable work with the Selig company for more than two years, has signed with the Bosworth Incorporated, in their production of Jack London motion pictures.

Carl Gregory, senior camera man for the Thanhouser company, was chosen to make the Cape May, N. J., trip with the company sent there to make comedy scenes. Mr. Gregory gets many of these choice assignments and likes them; when he returns the rest of the camera staff and the publicity man will hear all about what a perfectly "bully" time he had.

Edward J. Le Saint, one of the producers of the Selig company in California, is back at the home plant after a three weeks' stay with a group of players at Cascada, high up in the Sierras, where the Pacific Light and Power company is spending millions on one of the most remarkable engineering projects in California. The stock company was entertained by Engineer F. M. Thebo, in charge of the big work; his assistant engineer, Starr, and commissary, Roberts.

Edwin August of the Universal with his company have just returned from Glendora Canon where they have taken a series of pictures.

D. F. Whitcomb, one of the main stays of the Universal Scenario Department and who has written some thoughtful and successful photoplays, is leaving in order to engage in mercantile pursuits. Whit is well liked and his loss will be felt and it is hoped that he will still write occasionally.

Rex. Emerson Downs is taking the lead in the big modern morality play by Richard Willis which is being produced by that sterling director, J. Farrell Macdonald, at the Tom Evans studios and under the Venus Features brand.

Nell Shipman has moved from the quiet seclusion of her California studio to New York City. Temporary offices have been opened on the seventh floor of the Candler building, West Forty-Second street, where this industrious photo-playright is now working on a series of single reel scenarios for Lawrance D'Orsay, the English actor, who will have a number of amazingly ludicrous adventures on the screen, wherein he will be mixed up with Militants in England, the Home Rule faction in Ireland, and cowboys in Texas, before he succumbs to the allurements of the American heiress.

Herbert Prior has written another comedy in which he plays the leading part. "The Desperate Condition of Mr. Boggs" tells the harrowing experience of a perfectly well man who, in an effort to cure himself of pneumonia, bubonic plague and a few other fatal diseases, visits Dr. Killum's sanitarium. Mr. Prior is perfect as the long suffering Boggs.

Alec B. Francis was playing the part of an officer in the Canadian Mounted Police. He had on a bright red coat. While crossing a field in order to reach the next location, Mr. Francis was startled to hear a disturbing noise behind. It was a case of a quick run and a few sharp dodges and even then some of the Eclair Company had to play treader with other red coats held at different parts of the fence before Mr. Francis escaped from John Bull's brother Bill.

Willard Newell of the famous Newell Bros., long associated with various forms of theatrical productions, has taken a position as a producer at the Selig Polyscope plant.

Dick Neill, in the Maine Woods, sends this one: In one of the plays the Edison Company is doing in Searsport, Maine, it falls to the lot of Dick Neill to go to the railway station and ask the conductor of a passing train to get a parson at the next town to perform the wedding ceremony for the hero and heroine. When the conductor arrived, Mr. Neill presented his request, the conductor demurred at first and then agreed. The train went on and the incident was forgotten by the players. A couple of hours later, a worthy divine appeared on the scene, prayer book in hand, and asked who required his services.

Maurice Costello, on the "Trotters" homeward trot from Europe, enclosed his card with the address of the Vitagraph Company, in a bottle, and in mid-ocean, threw the bottle containing the card, overboard. On August 14 he received a letter with the card from the bottle. It bore the signature of John V.

Collins of Newport, R. I., with the information that Mr. Collins had found the bottle at Hazards Beach, south of Newport.

Jack Johnston and Miss Barbara Tennant, both of whom have been away on vacations, are back at work at Eclair.

Lottie Briscoe's lamb departed this life August thirteenth. The Lubin chief had for weeks cast sheep's eyes on Lottie's pet and one dark night found his opportunity and "did the deed."

George Periolat has the happy faculty of losing his own identity in each and every character that he portrays. This fact was thoroughly illustrated while taking the scenes of the king's funeral in the second of the "Adventures of Jacques" entitled "For the Crown." As is usual on outside locations, a crowd gathered to witness the taking of the picture. Mr. Periolat stood apart among the spectators as he was not needed in the scene then rehearsing. He noticed the profound aspect accorded him and was surprised to hear someone behind him remark: "Who is the visiting bishop?"

Carl Von Hoffman, the Universal cameraman, accompanied by Mr. and Mrs. Frederick Lee, left for England on the Steamer Minnetonka, equipped with letters of introduction from William Jennings Bryan, secretary of state, addressed to all the diplomatic and consular officers throughout the world and a personal letter from Mayor William J. Gaynor. Von Hoffman and his party, who will be known as the Universal Travellers, will circle the globe in an automobile which has been especially equipped for the purpose. The contemplated tour includes a visit to London and the British Isles, France, Germany, Switzerland, the Balkans, Italy, Spain, Africa and Australia.

"The Lubin Twins" have become "The Reliance Triplets," and are now preparing a series of comedies for early Reliance release. Reehm and Stull of "Spooney Sam" fame with the addition of Bobby Burns make an interesting trio and will first be seen in a comedy entitled "The Lead Nickel."

Kathlyn Williams, leading lady of the Selig Polyscope Company, has been honored by a membership in the Nu Gama sorority, an organization presumably representing accomplishment.

The "Thanhouser Twins," so christened by Bert Adler for sensational reasons, are back at the New Rochelle studio after being out on the road with a theatrical company. "Life's Pathway" is the first Twins' release of the return date. Last year at the Thanhouser studio the twins were under Lucius Henderson's stage direction and Lucius got to know them so well he could call them by their right names. Bets are being laid on Director Heffron's chances of duplicating the Henderson feat. In directing it's handy to know which twin you want to call down. Another Thanhouserite who got the Twins' names right last year, was the cashier. On pay day they always made themselves clear to her.

Florence Hackett, Ethel Clayton and Ormi Hawley are the latest to acquire the auto fever. Three fine new machines now add to the line which at 9 A. M. crowd the spacious yard of the Lubin plant. Lottie Briscoe next.

Harry C. Matthews of the Venus Features is starting upon "Aladdin and His Wonderful Lamp." It is to be a three-reeler and advantage will be taken of the many thousand dollars worth of properties and costumes which he used in the recent Arabian photoplay. Elsie Albert will be the Princess, Allen Forrest the Aladdin whilst the Genii of the lamp and the ring respectively will be in the hands of Joe Burke and Jefferson Osbourne.

Ben W. Beadell of Chicago, who has just returned from a trip to New York in the interests of the National Waterproof Film Company, is an enthusiastic and continuous booster for Edison pictures. He maintains especially that that company's "Mary" series is meeting with extraordinary approval and making new friends every day.

Julian Tessier, head photographer and manager of the Lubin machine shops, has just returned from France, where he visited Paris and all the principle cities of that country and Belgium.

For the past month vacations have been in order at the Lubin plant. The executives, players and directors have, in turn, taken little outings of from six to ten days, returning to their posts much the better for a rest and recreation.

ROLL OF THE STATES.

CALIFORNIA.

Gus. Koch, a wealthy Pasadenan, will erect a new moving picture theater building on the corner of Pier Avenue.

From Monday August 11 to the 25th the Universal Company permitted sightseeing autos to stop at its plant, at Universal City, and take their patrons through the film factory. This is something that has never been done before as sightseers usually interfere with the making of pictures.

Plans are being prepared for the construction of a moving picture theater to be located at the corner of Pasadena Avenue and Avenue 56, Los Angeles. Architects Kysor and Biggar, 811 Wright and Collender Building have charge of the work, which is done for John J. Tully and S. Elliott.

ILLINOIS.

Elmer Dawson has purchased a moving picture theater at Batavia, and will conduct same.

The Aceo Theater Company of Chicago, capital \$30,000, conduct and operate theaters. A. M. Oppenheimer, C. Oppenheimer and others.

Lino theater, Chicago, \$2,000; moving pictures; vaudeville; George C. Fry, Howard McCay and Frank H. Dickey.

Glenn Reynolds' Princess theater, Dekuls, has opened for business.

Manager Rader of the Family theater at Aledo, announces a new high-class film service for the Family theater. High class, clean, educative pictures, emotional acting and real drama. Three long reels each night.

Work has begun on the new picture house at Rockford. It is planned to have the theater ready for operation by Christmas. The estimated cost is \$25,000. Something different in the moving picture line is promised by the promoters.

The Star theater at Henry under the new management, Mr. Beeler, proprietor, will be known as the Angelus. Mr. Beeler, who comes from Bloomington, with the assistance of wife and daughter, is giving good shows and is having good patronage.

B. C. Wheeler of Kankakee commenced work on a new moving picture theater on North Market, Urbana, between the Kankakee & Urbana interurban station and the First National bank building. The building will be one story, thirty feet high and will be forty feet wide by 125 long. The construction will be of brick and concrete.

INDIANA.

A contract has been let for the remodeling of the Columbia theatorium, Columbia street and Fulton avenue, Evansville. Plans by architects Brubaker, Stern and Boyle.

IOWA.

Preparations are now under way at The Clinton theater, Clinton, for opening of the season Sept. 2. Manager C. E. Dixon.

KENTUCKY.

H. H. Knapp has sold the Crystal theater at Franklin to the Dixie Amusement Company. Arthur Mitchell of Russellville has been chosen as the new manager.

MISCELLANEOUS HAPPENINGS.

G. Geisha, a Spanish actor brought to Rome by the Cines Company, to be used in a series of Spanish plays, was killed recently by a maddened bull in rehearsing a scene from "For the Love of a Toreador," a coming Cines picture. Geisha was a professional bull fighter and was hired especially to play the lead in that picture. This is the first accident of consequence that has befallen any member of the Cines Company in its history.

Recently the Selig Polyscope Company's California branch secured under charter, an entire fleet of twenty-five commercial vessels and used them exclusively for several days, for the enactment of certain scenes in the production of the eight-reel adaptation of Rex Beach's famous story of Alaska, "The Spoilers." The majority of the boats in the fleet lay at anchor off Los Angeles harbor while the larger craft moved back and forth through the scenes, thus giving the realistic effect of an Alaskan harbor at the time of the gold rush. Collin Campbell, general director in chief of "The Spoilers" production, used over seven hundred people in making the marine scenes. Native Alaskan canoes, manned by former residents of Alaska, familiar with their use, formed part of the realistic atmosphere.

After a protracted illness, which necessitated her retirement from pictures, Jeanette Trimble, well known to American picture fans as a Cines leading woman, announces that she will again be seen in regular Kleine-Cines releases. Miss Trimble plays Cleopatra in "Antony and Cleopatra," the seven-reel Kleine-Cines feature.

The Selig Polyscope Company will hereafter incorporate the names of the more popular scenario writers in the announcement title of their principle releases. Some twenty-five or thirty Selig contributors have already been accorded this honor. Recognition of the scenario writer has been agitated pro and con for several years and the Selig Company will undoubtedly receive much praise for its pioneer work in this line.

"Francesca da Rimini"—Dante's immortal story—picturized by Director J. Farrell MacDonald, in three parts, from the

version by Gabriele D'Annunzio—this is the latest announcement of Warner's Features, Inc. The photoplay has been completed and will include in the feature program to be inaugurated about the fifteenth of September. Miss Constance Crawley takes the part of Francesca; Arthur Maude that of Giovanni Malatesta (Giancotto), the lame brother.

The entire "Flying A" Company lent its talents to make the Santa Barbara water carnival a success financially. Miss Vivian Rich, leading woman of Mr. Johnston's company, together with Miss Winifred Greenwood, leading woman of Mr. Rickett's company, assisted by various other ladies of the company conducted a candy booth that was patronized, not so much for the sweets on the counter, as the sweet femininity behind it. In the vaudeville show American was represented by motion pictures projected from one of the company machines with an American camera operator in charge. Miss Greenwood and Miss Murray lent their vocal talent to this attraction as did also Roy Overbaugh, operator for Mr. Johnston's company. Saturday afternoon the cowboys of the company gave a rodeo. The most interesting and exciting race of the afternoon was between Miss Vivian Rich, noted for her fine horsemanship and Charles Morrison. The race was close, but Miss Rich had the better mount as she came in a full length ahead.

Perfect photography, excellent acting, and true portrayal are the three essential points in a feature. These three points are readily recognized in the three reel "Dragon" feature, "The Blindness of Courage" or "Between Two Loves." In producing this feature, no expense has been spared, and the thrilling scene of the complete demolition of an Indian stockade, nearly cost the life of the director, Jack Noble. The cast includes: Glen White, Jane Fearnley, Charles Horan, Julia Bruns, who is the model of James Montgomery Flagg the artist, Hal Clarendon of the Cecil Spooner Stock Company, Rodney Hickok, the famous musical comedy star, and Paul Hagen.

The Selig Polyscope Company purchased from Nell Shipman her second prize winning scenario "Outwitted by Billy."

One must be more or less of a mountain goat to get into the Edison studio at present. The entire front yard has been dug away for the foundation of the large addition, work on which is being pushed as rapidly as possible. When it is completed there will be an entire new stage and considerable additional space available.

"Bottled Love," a thousand-foot comedy, is the first release of the Herald Films. Among the well known players connected with this company are, "Babe" Saldarina, Madge Kirby, Buddy Ross, Ben Walker and Bill Rising. Wray Physioc, director of numerous productions, claims this to be his masterpiece.

Warner's Features, Inc., have secured some notable productions for their feature program to be inaugurated the middle of September. Chief of interest among these is a four reel version of Count Tolstoi's great tragedy, "The Living Corpse," produced in Europe where the original settings were to be had in keeping with the theme. The character of Fedia Protassoff is portrayed by Dillo Lombardi, an actor of great power and versatility. Maria Jacobini plays the part of Lisa his wife, while Livia Mertins is responsible for the role of Mascha, the gypsy.

"Daniel in the Lion's Den" and "The Children of Israel in the Fiery Furnace," were never put to a severer test than the Vitagraph players who took part in the "Life of Daniel" under the direction of Director Fred Thompson. The producing of these two scenes involved a large expenditure of money in the building of the scenes, the securing of the animals and the time involved. These two scenes cost the Vitagraph Company not less than \$10,000.00. More than 500 extra persons besides the Vitagraph players were employed in them.

Another scene of great dramatic power is "The Dream of Nebuchadnezzar," when he sees the enormous statute of gold and silver and watches it break into thousands of pieces at the climax of his vision. The construction of this statute cost over \$800.00. It was first modelled in clay, then cast in plaster. Over half a ton of plaster was used, and it was twenty feet high.

When he started the production "For the Crown," Director Johnston, who conceived a great affection for Baby Helen, the youngest member of his company, and whom he calls the Sarah Bernhardt of the "Flying A," promised her a diamond ring if she worked satisfactorily. Helen obeyed the director implicitly and Mr. Johnston made good his promise. Baby Helen prizes her ring with genuine feminine pride.

The Selig Polyscope Company is making unusual preparation for the pictorial billing of Rex Beach's masterpiece "The Spoilers." In addition to the usual allotment of pictorial paper, "The Spoilers" will double the detail and have additionally an eight-sheet stand, a sixteen-sheet stand and a twenty-four sheet stand.

The dedicatory services of the hospital at Universal City

attracted a crowd of several hundred employes and friends of the Universal Company. Mrs. Phillip Smalley, one of the directors of the Universal organization and mayoress of Universal city, delivered the principal address on behalf of the directors and actors of the company and the response was made by Manager Bernstein. Other addresses were made by Directors Phillip Smalley, Allan Dawn, Henry McRae, A. L. Christie, Dr. J. Rollin French who will be in charge of the hospital, with Doctor Proctor as assistant.

Kinemacolor recently captured Weber & Fields for the series of "Famous Players at Home," which already includes Lillian Russell, Chauncey Olcott, William Courtney and Eddie Foy. While for twenty years or more "Mike" and "Meyer" have been playfully poking each other in the eye and cheerfully chocking each other, they had never "seen themselves as others see them" until the pictures were projected upon the screen for their benefit. Both laughed heartily.

"By jimminy, this is funny, chuckled Fields.

"Yes", answered Weber, "but I never realized before what a monkey you make of me."

What promises to be quite an innovation is assumed by the announcement of Warner's Features, Inc., that all-star features of four, five or six reels will be produced at intervals of three months with the star talent of their various companies working together in one gigantic company. These productions will be included with the regular output of three, three-reel features weekly, as an added attraction. It is not difficult to enthuse over the prospect of seeing Marion Leonard, Gene Gautier, Constance Crawley, Edith Bostwick, Jack J. Clark, Arthur Maude, and those child actors, Matty and Early working in harmony in one big motion picture.

The Kinemacolor Company has closed a contract with Jake Wells, which practically gives Mr. Wells the exclusive handling of Kinemacolor in the cities and states in the South in which he has theaters or affiliations. It is part of Mr. Wells' plans to handle the Kinemacolor productions for the entire Southern section of the country, the Kinemacolor pictures to be used in connection with the special features in black and white that Mr. Wells and his associates are buying from time to time. It is the intention to open their first Kinemacolor distributing office in Atlanta, Ga. Service will be supplied from this office to Atlanta, Birmingham, Savannah, Norfolk, Richmond, and other towns in the Southern States. As more houses are included in the Wells Circuit, other distributing offices will be opened at other points. Starting from Richmond, the films will play through the different towns on the circuit being booked and advertised the same as a road production.

Strange coincidences constantly occur, but one of the oddest transpired at the recent Santa Monica road race. The Majestic Motion Picture Company decided to produce a play dealing with the race, and the scenario editor wrote a story about a driver who goes into the race and wins, while his wife is in the hospital. Director Albert Hale of the Majestic company approaches Earl P. Cooper and asked him if he could use his Stutz machine in some of the scenes of the play. Cooper very obligingly agreed. The fact that both in the scenario and in reality the same car won was one coincidence, another was that in the play the driver's wife is ill in the hospital at the time the race is won, while Cooper's wife was in the hospital during the race and he received hourly reports of her condition. The film is named, "For His Loved One."

A newly organized corporation, whose large capital has already caused several widely-known and experienced feature exchangemen to acknowledge their readiness to cast their lot with it, has been in active negotiation with Joseph R. Miles, manager of the Exclusive Supply Corporation, for the handling of the Exclusive's feature output in Eastern Pennsylvania and Southern New Jersey.

H. J. Palmer, known in the exchange business in Knoxville, Tenn., intends contracting for the Exclusive program for South Carolina, Georgia and Florida.

Over a year ago Fred Mace staged and played in his "One Round O'Brien" comedy reel. One of the first demands made on him by the New Majestic management was for an "O'Brien" revival film. So "One Round O'Brien Comes Back" was produced by him two months ago and released a month later. It will be remembered that in the original O'Brien picture, the "fakey" fighter has his accomplice back of the curtain to use a mallet on the opponent. In the "revival" subject the accomplice threw a chloroformed sponge to Fred, who poked it into the opponent's face. Following this, letters came thick and fast to New Majestic from exhibitors asking for an O'Brien series. Mace was consulted and a series found feasible. "One Round O'Brien's Flirtation" is the name of the opening picture of the series.

Complete Record of Current Films

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

LICENSED

Date	Title	DRAMA.	Maker	Length
8-16	The Escape		Kalem	1,000
8-16	Dregs		Lubin	400
8-16	The Turning Point		Patheplay	1,000
8-16	The Line-Up		Vitagraph	2,000
8-18	The Substitute Engineer		Kalem	1,000
8-18	Mary's Temptation		Lubin	1,000
8-18	The Child of the Sea		Selig	2,000
8-18	Slim Driscoll Samaritan		Vitagraph	1,000
8-19	Flood Tide		Edison	1,000
8-19	The Whip Hand		Essanay	1,000
8-19	Black Beauty		Lubin	1,000
8-19	The Clown's Revenge		Eclipse	2,000
8-20	Breaking Into the Big League		Kalem	2,000
8-20	Better Days		Vitagraph	500
8-21	The Sheriff of Cochise		Essanay	1,000
8-21	The Burning Rivet		Lubin	2,000
8-21	Fate Fashions a Letter		Selig	1,000
8-21	A Maid of Mandalay		Vitagraph	1,000
8-22	A Mystery of West Sedgewick		Edison	2,000
8-22	The Power of Conscience		Essanay	2,000
8-22	The Good Indian		Selig	1,000
8-22	Playing the Pipers		Vitagraph	1,000
8-23	Two Men of the Desert		Biograph	1,000
8-23	A Proposal from the Spanish Don		Essanay	1,000
8-23	Broncho Billy's Mistake		Essanay	1,000
8-23	The Smuggler's Last Deal		Kalem	1,000
8-23	The Tenderfoot Hero		Lubin	1,000
8-23	The Mexican Gambler		Patheplay	1,000
8-23	The Feudists		Vitagraph	2,000
8-25	The Crook and the Girl		Biograph	1,000
8-25	A Mutual Understanding		Edison	1,000
8-25	The Blind Basket Weaver		Kalem	1,000
8-25	The Water Rat		Selig	2,000
8-26	The Love Theft		Essanay	1,000
8-26	The Reformed Outlaw		Lubin	1,000
8-26	The Hostess		Patheplay	1,000
8-26	The Human Bridge		Cines	2,000
8-26	The Adventures of a Watch		Selig	500
8-26	A Doll for a Baby		Vitagraph	1,000
8-27	The Invaders		Kalem	2,000
8-27	How Betty Made Good		Selig	1,000
8-28	The Episode at Cloudy Canyon		Essanay	2,000
8-28	The Gangster		Lubin	1,000
8-28	The Man in the Street		Selig	2,000
8-29	Joyce of the North Woods		Edison	2,000
8-29	Broken Threads United		Essanay	2,000
8-29	His Conscience		Lubin	1,000
8-29	The Price of the Free		Selig	1,000
8-29	The Clown and the Prima Donna		Vitagraph	1,000
8-30	The Adopted Brother		Biograph	1,000
8-30	The Ghost of Granleigh		Edison	1,000
8-30	A Western Sister's Devotion		Essanay	1,000
8-30	A Railroad Conspiracy		Kalem	1,000
8-30	The Last Crooked Deal		Lubin	1,000
8-30	The Blind Girl of Castle Guile		Patheplay	1,000
8-30	The Call		Vitagraph	2,000
9-1	The Christian		Kalem	1,000
9-1	A Mountain Mother		Lubin	2,000
9-1	The Jeweled Slippers		Selig	1,000
9-1	The Passing of Joe Mary		Vitagraph	1,000
9-2	The Grecian Vase		Edison	1,000
9-2	Stone the Woman		Essanay	2,000
9-2	The Sign of the Black Lily		Cines	1,000
9-2	The Lonely Heart		Selig	2,000
9-3	The Sacrifice at the Spillway		Kalem	1,000
9-3	The Climax		Patheplay	1,000
9-3	The Way of Life		Selig	1,000
9-3	The Kiss of Retribution		Vitagraph	1,000
9-4	A Woman in the Ultimate		Biograph	2,000
9-4	The Road to the Dawn		Lubin	1,000
9-4	The Lonely Princess		Vitagraph	1,000
9-5	The Awakening of the Man		Edison	2,000
9-5	While the Starlight Travels		Essanay	1,000
9-5	In the Southland		Lubin	1,000
9-5	Man of the Woods		Selig	1,000
9-6	The Strong Man's Burden		Biograph	1,000
9-6	Slander's Tongue		Edison	1,000
9-6	Broncho Billy's Conscience		Essanay	1,000
9-6	The Hand of Destiny		Kalem	1,000
9-6	In the Toils		Lubin	1,000
9-6	The Price of Jealousy		Patheplay	1,000

COMEDY.

8-14	Come Seben Leben	Biograph	500
8-14	Papa's Baby	Biograph	500
8-14	Keeping Husband's Home	Vitagraph	1,000
8-15	The Millionaire and the Goose	Kalem	500
8-15	The Amateur Burglar	Kalem	500
8-15	Brown's New Monetary Standard	Selig	500
8-16	A Surprise for Four	Lubin	600

Date	Title	Maker	Length
8-18	The Suffragette Minstrels	Biograph	500
8-18	Father's Chicken Dinner	Biograph	500
8-18	Starved Out	Edison	1,000
8-19	Napoleon Whiffles, Esq.	Patheplay	1,000
8-19	Tobias Turns the Tables	Selig	1,000
8-19	Those Troublesome Tresses	Vitagraph	1,000
8-20	Bobby's Long Trousers	Edison	575
8-20	The Accidental Bandit	Essanay	500
8-20	The Ten Thousand Dollar Toe	Selig	500
8-21	The Work Habit	Biograph	1,000
8-21	Stung	Patheplay	1,000
8-22	Fool Luck	Kalem	500
8-22	Deceiving Uncle Asa	Kalem	500
8-22	The Rag Bag	Lubin	400
8-22	Smashing Time	Lubin	600
8-23	On the Dumbwaiter	Lubin	500
8-23	Her Wooden Leg	Lubin	500
8-23	When Glasses Are Not Glasses	Vitagraph	1,000
8-23	A Mistake in Judgment	Edison	1,000
8-26	They Were On Their Honeymoon	Selig	500
8-27	Zeb's Musical Career	Edison	600
8-27	His Athletic Wife	Essanay	500
8-27	What Cupid Did	Essanay	500
8-27	The \$1,000 Reward	Patheplay	1,000
8-27	Which Way Did He Go?	Vitagraph	1,000
8-28	Black and White	Biograph	500
8-28	He Fell in Love with His Mother-in-law	Vitagraph	500
8-28	Objections overruled	Biograph	500
8-28	The Crook's Revenge	Patheplay	1,000
8-29	The Captivating Widow	Kalem	500
8-29	Mike, the Timid Cop	Kalem	500
9-1	Among Club Fellows	Biograph	500
9-1	Edwin's Badge of Honor	Biograph	500
9-1	The Younger Generation	Edison	1,000
9-2	The Engaging Kid	Lubin	500
9-2	Trimming a Boob	Lubin	500
9-2	Whiffles Decides to be Boss	Patheplay	500
9-2	His Lordship, Billy Smoke	Vitagraph	1,000
9-3	The Girl, the Clown and the Donkey	Edison	775
9-3	Mr. Dippy Dipped	Essanay	1,000
9-4	Hard Luck Bill	Essanay	1,000
9-4	Fickle Fortune's Favor	Patheplay	500
9-4	Howlin' Jones	Selig	1,000
9-5	Bogg's Predicament	Kalem	500
9-5	Pickwick	Vitagraph	500
9-6	When Women Go on the Warpath	Vitagraph	2,000

EDUCATIONAL.

8-20	Making Hay with Special Machinery	Essanay	500
8-20	Strange Traits of Serpents	Patheplay	500
8-22	The Lizard	Patheplay	500
8-29	A Day with a Hindoo Family	Patheplay	333
9-4	With the Natives of New Zealand	Patheplay	500
9-5	Children of the Tenements	Kalem	500
9-5	The Otter	Patheplay	500
9-5	The Baby Elephant	Vitagraph	500

SCENIC.

8-15	Picturesque Jura, France	Patheplay	333
8-20	Scenes in Moroland	Selig	500
8-20	In and About Calcutta	Vitagraph	500
8-22	A Visit to the Ruins of Pompeii	Patheplay	500
8-21	In the Land of Fire	Melies	1,000
8-27	Quaint Spots in Cairo, Egypt	Edison	400
8-28	Sights in Singapore	Vitagraph	500
8-29	The Road to Morey, France	Patheplay	333
8-29	The Valley of the Bourne, France	Patheplay	333
9-2	In the Caucasian Mountains	Patheplay	500
9-3	A Series of Tallulah Falls, Ga.	Edison	225
9-5	In the Abruzzi	Patheplay	500

TOPICAL.

8-25	Pathe's Weekly, No. 44	Patheplay	1,000
8-28	Pathe's Weekly, No. 45	Patheplay	1,000
9-1	Pathe's Weekly, No. 46	Patheplay	1,000
9-4	Pathe's Weekly, No. 47	Patheplay	1,000

DAILY LICENSED RELEASES

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

INDEPENDENT

Date	Title	DRAMA.	Maker	Length
8-23	Success		Reliance	2,000
8-23	Flesh of His Flesh		American	1,000
8-23	The Eyes of the God of Friendship		Frontier	1,000
8-23	The Great Catastrophe		Great Northern	3,000
8-24	Just in Time		Rex	1,000
8-25	For the Flag		American	2,000
8-25	The Girl Spy's Atonement		Reliance	1,000
8-25	Uncle Tom's Cabin		Imp	3,000
8-25	Weighed In the Balance		Nestor	1,000
8-26	The Ward of the King		Thanhouser	2,000
8-26	Saved By His Child		Gaumont	1,000
8-26	The Mystery of Yellow Aster Mine		Bison	2,000
8-27	The Madcap		Broncho	2,000
8-27	Peg of the Polly P.		Reliance	1,000
8-27	The Springtime of Love		Ramo	1,000
8-27	A Terrible Night		Solax	1,000
8-27	The Renunciation		Nestor	1,000
8-27	The Better Father		Eclair	2,000
8-28	From the Portals of Despair		American	1,000
8-28	His Mother's Song		Imp	1,000
8-28	A Woman's Stratagem		Rex	1,000
8-29	The Green Shadow		Kay-Bee	2,000
8-29	A Spartan Father		Thanhouser	1,000
8-29	His Chance		Lux	1,000
8-29	A Child's Intuition		Solax	1,000
8-29	The Folly of It All		Powers	1,000
8-30	The Social Secretary		Reliance	1,000
8-30	Jack Meets His Waterloo		American	1,000
8-30	A Perilous Ride		Majestic	1,000
8-30	The Gratitude of Wanda		Bison	2,000
8-30	Maya—Just an Indian		Frontier	1,000
8-31	A Chapter of His Life		Majestic	1,000
8-31	The Broken Thread		Broncho	1,000
8-31	The Red Heart		Crystal	1,000
8-31	The Call		Rex	1,000
9-1	While There's Life		American	1,000
9-1	The Trail of the Serpent		Imp	1,000
9-1	The Oath of Conchita		Nestor	2,000
9-2	The Perilous Ride		Majestic	500
9-2	The Veteran Police Horse		Thanhouser	2,000
9-2	The Fatal Bell		Gaumont	1,000
9-2	Pelleas and Melisande		Bison	3,000
9-3	The Gambler's Pal		Broncho	1,000
9-3	Between Home and Country		Reliance	1,000
9-3	The Black Opal		Ramo	1,000
9-3	Gold and Water		Nestor	1,000
9-3	Steel		Eclair	2,000
9-4	The Evil Power		Rex	2,000
9-5	The Ironmaster		Kay-Bee	2,000
9-5	A Timely Reminder		Lux	1,000
9-5	The Reincarnation of a Soul		Powers	1,000
9-6	The Glow Worm		Reliance	2,000
9-6	Mysterious Eyes		American	1,000
9-6	The Love of Men		Bison	2,000
9-6	The Surgeon of Abajo		Frontier	1,000
9-7	The Heart of a Fool		Majestic	1,000
9-7	May and December		Broncho	1,000

COMEDY.

8-24	An Unromantic Maiden		Thanhouser	1,000
8-24	The Lady Killer		Majestic	1,000
8-24	Caught in the Act		Crystal	500
8-24	Hypnotized		Crystal	500
8-24	"13" at Table		Eclair	500
8-25	Baby Days		Keystone	500
8-25	What Girls Will Do		Gem	1,000
8-26	One-Round O'Brien's Flirtation		Majestic	1,000
8-26	His Aunt Emma		Crystal	500
8-26	That Crying Baby		Crystal	500
8-27	Everybody's Wearing Them		Powers	1,000
8-27	The Hypnotist		Great Northern	562
8-28	Mabel's New Hero		Keystone	1,000
8-28	Two Jilted Lovers		Gaumont	1,000
8-28	A Much Wanted Baby		Frontier	1,000
8-29	Two Hearts and a Thief		Nestor	500
8-29	Cupid's Bad Aim		Nestor	500
8-29	His Vacation		Victor	1,000
8-30	Binks Advertisises for a Wife		Imp	500
8-30	Hy Mayer—His Merry Pen		Imp	500
8-30	Faded Beauties		Great Northern	1,000
8-31	Frazzled Finance		Thanhouser	1,000
8-31	The Runaway Uncle		Eclair	1,000
9-1	Fatty's Day Off		Keystone	500
9-1	Feeney's Social Experiment		Reliance	1,000
9-1	A Tale of a Fish		Gem	1,000
9-2	Much Ado About Nothing		Crystal	500
9-2	Baldy Belmont and the Old Maid		Crystal	500

DAILY "MUTUAL" RELEASES

(Independent.)

MONDAY: American, Keystone, Ramo.
 TUESDAY: Majestic, Thanhouser.
 WEDNESDAY: Broncho, Mutual Weekly, Reliance, Ramo.
 THURSDAY: American, Mutual, Keystone, Pilot.
 FRIDAY: Kay-Bee, Thanhouser.
 SATURDAY: American, Reliance, Ambrosio.
 SUNDAY: Majestic, Thanhouser.

Date.	Title.	Maker.	Length.
9-3	The Surrender	Powers	1,000
9-4	The New Baby	Keystone	1,000
9-4	The Poisoned Chop	American	1,000
9-4	The Pursuit of Jane	Imp	1,000
9-4	Flirty Florence	Frontier	1,000
9-4	"Some" Fireman	Gaumont	1,000
9-5	Won by a Skirt	Nestor	1,000
9-5	The Lost Copperhead	Victor	1,000
9-6	The Turkish Bath	Majestic	1,000
9-6	Binks the Hawkshaw	Imp	500
9-6	Humors of Summer, by Hy Mayer	Imp	500
9-7	His Last Bet	Thanhouser	1,000

EDUCATIONAL.

8-25	The Kelp Industry	Keystone	500
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SCENIC.

8-27	From the South of Sweden	Great Northern	391
9-1	Los Angeles Harbor	Keystone	500

TOPICAL.

8-27	Animated Weekly No. 77	Universal	1,000
8-27	Mutual Weekly No. 35	Mutual	1,000
8-27	Gaumont Weekly No. 77	Gaumont	1,000
9-2	The Great Santa Monica Road Race	Majestic	500
9-3	Animated Weekly No. 78	Universal	1,000
9-3	Mutual Weekly No. 36	Mutual	1,000
9-3	Gaumont Weekly No. 78	Gaumont	1,000

KINEMACOLOR

DRAMA.

Date.	Title.	Maker.	Length.
	Mission Bells	Kinemacolor	
	Love and War in Toyland	Kinemacolor	
	Hiawatha	Kinemacolor	
	When Love Grows Up	Kinemacolor	2,230

COMEDY.

	A Family Affair	Kinemacolor	
	In Search of Bacchus	Kinemacolor	1,500

TOPICAL.

	Shriner's Parade and Sports, Los Angeles, Cal., 1912	Kinemacolor	
	Life on Board An American Man-o-War	Kinemacolor	

MISCELLANEOUS FEATURES.

	The Pit and the Pendulum	Solax Features	3,000
	At the Foot of the Scaffold	A. K. Corporation	2,000
	A Sister to Carmen	Helen Gardner Features	3,000
	The Green God	Union Features	3,000
	The Streets of New York	Pilot Feature	3,000
	A Woman Scorned	Great Northern Special	3,000
	The Doom of Darkness	True Feature	4,000
	The Greater Love	Itala Feature	2,000
	Victory	Victory Company	5,000
	Money's Merciless Might	Gaumont	3,000
	Brennon of the Moor	Solax	3,000
	The Wheel of Destruction	Eclectic	2,000
	The Betrothed	Pasquali	6,000
	The Black Sheep	Union Features	3,000
	A Dash for Liberty	Great Northern Special	3,000
	Doctor Nicholson and the Blue Diamond	Film Releases of America	4,000
	Tess of the D'Urbervilles	Famous Players	5,000
	Nero and Britannicus	Eclectic	3,000
	Grandmother's Lamp	Ambrosio American	3,000
	The Blindness of Courage	Dragon	3,000
	The Black Snake	Apex	3,000
	The Crime on the Coast	Film d'Art	3,000
	Who Killed George Lambert	Gaumont	3,000
	In a Serpent's Coils	A. K. Corporation	3,000
	Doomed to Die	Union Features	3,000

DAILY EXCLUSIVE RELEASES

(Independent.)

MONDAY: Dragon.
 TUESDAY: Gaumont.
 WEDNESDAY: Solax, Gaumont.
 THURSDAY: Gaumont.
 FRIDAY: Solax, Lux.
 SATURDAY: Great Northern.

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Nestor, Gem.
 TUESDAY: Bison, Crystal.
 WEDNESDAY: Animated Weekly, Eclair, Nestor, Powers.
 THURSDAY: Imp, Rex, Frontier.
 FRIDAY: Nestor, Powers, Victor.
 SATURDAY: Imp, Bison, Frontier.
 SUNDAY: Crystal, Eclair, Rex.

MOTOGRAPHY

EXPLOITING

MOTION PICTURES

Vol. X

CHICAGO, SEPTEMBER 20, 1913

No. 6



ORMI HAWLEY
WITH
LUBIN



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A Splendid, Highly Sensational
KLEINE—CINES
(IN TWO PARTS)

“For His Brother’s Crime”

(For Release Tuesday, September 23, 1913)

(Copyright 1913, By George Kleine)

Both in love with the same girl, both poor and both determined to make their fortune, John obtains honorable employment while George takes the easier road to temporary affluence but eventual defeat. They are brothers and when George robs the home in which John is employed, John, caught by an automatic camera, takes the blame for George’s deed—a foolish but noble act that results in a long penitentiary sentence for John and the winning of Maude Meriden by George with his ill-gotten gains.

How John escaped from prison by leaping from a fast-moving train, how he confronted his cowardly brother, the wrangle which ended in shooting and the final adjustment of a most remarkable case of heroic self-sacrifice, makes a two-reel of strong dramatic appeal, characterized by situations of great strength and feats of much daring.

You will like “FOR HIS BROTHER’S CRIME.” for the sake of its splendid moral effect and business - pulling powers.

1, 3 and 6 sheets with all Kleine subjects. Released through General Film Co. Complete line of advertising matter, including heralds, press items, etc.



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George Kleine
166 N. State St., Chicago, Ill.

LUBIN FILMS

TWO REEL PICTURE EVERY THURSDAY

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|----------------|--|--|
| Two Reel | "THE ROAD TO THE DAWN" | Thursday, September 4th |
| | An odd but beautiful episode of reformation. | |
| Two Reel | "THE HILLS OF STRIFE" | Thursday, September 11th |
| | Very dramatic story of the Kentucky Mountains. | |
| Two Reel | "THE CLOD" | Thursday, September 18th |
| | A fearful and most dramatic episode of the Mexican Revolution. | |
| Two Reel | "SELF CONVICTED" | Thursday, September 25th |
| | A great detective story, with reformation rewarded | |
| Two Reel | "THE SPECIAL OFFICER" | Thursday, October 2nd |
| | A get-rich-quick man is beautifully foiled by Daddy Bowne, Special Officer | |
| September 15th | "TO LOVE AND CHERISH" | September 22nd— "POKER PAID" |
| September 16th | "FASHION'S TOY" | September 22nd— "THIS ISN'T JOHN" |
| September 19th | "THE LOVE OF BEAUTY" | September 23rd— "A MEXICAN TRAGEDY" |
| September 20th | HER PRESENT" | September 26th— "WINNING HIS WIFE" |
| September 20th | "HIS REWARD" | September 27th— "THE GREAT DISCOVERY" |

Beautiful one, three and six sheet posters of our Photo Plays in five colors, can be obtained from your exchange or the A. B. C. Co., Cleveland, Ohio. Photos of the Kraus Mfg. Co., 14 East 17th St., New York.



LUBIN MANUFACTURING CO. PHILADELPHIA, U.S.A.



Good Pictures Keep The House Packed

But good pictures are not possible without a good lens equipment.

Bausch ^{and} Lomb Projection Lenses

are regular equipment on the Edison and Nicholas Power Machines and the decided preference of the professional operator.

Bausch & Lomb objectives and condensers bring out every detail with wonderful brilliance and sharpness of definition. Nothing in the picture escapes the audience.

Procurable through any film exchange.

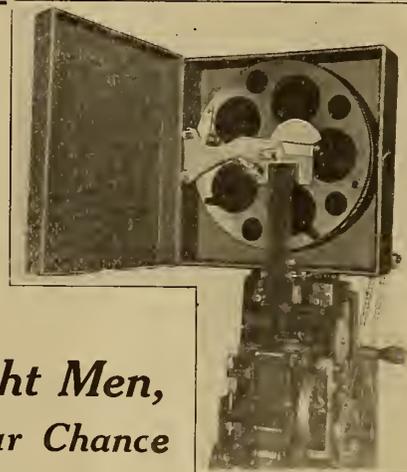
Owners and operators will find our free booklet well worth writing for.

Bausch & Lomb Optical Co.

567 ST. PAUL STREET ROCHESTER, N.Y.

New York Washington Chicago San Francisco

No More Rewinding



*State Right Men,
Here Is Your Chance*

The DELANEY NON-REWINDING FILM REEL does away with re-winding. You can figure out for yourself what this means to the business. Can be attached in a few minutes to any make of projector without costly changes. Come and SEE. First lot will be ready in November. For state and territorial rights address

Delaney Specialty Manufacturing Co.
Chamber of Commerce Bldg., DETROIT, MICH.



The banquet scene in Essanay's two reel feature "Grist to the Mill." The players in the right foreground are Irene Warfield and E. H. Calvert.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

CHICAGO, SEPTEMBER 20, 1913

PUBLISHED BI-WEEKLY BY

ELECTRICITY MAGAZINE CORPORATION
MONADNOCK BUILDING, CHICAGO

TELEPHONES: HARRISON 3014—AUTOMATIC 61028

Ed J. Mock and Paul H. Woodruff.....Editors
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Entered as second-class matter at the postoffice at Chicago, Illinois, under act of March 3, 1879.

TERMS OF SUBSCRIPTION

United States, Cuba, and Mexico.....Per year, \$2.00
Canada.....Per year, 2.50
Foreign countries within the Postal Union.....Per year, 3.00
Single copy......10

NOTICE TO ADVERTISERS

Changes of advertising copy should reach the office of publication not less than fifteen days in advance of date of issue. Regular date of issue, every other Saturday. New advertisements will be accepted up to within ten days of date of issue, but proof of such advertisements can not be shown in advance of publication.

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CHICAGO, SEPTEMBER 20, 1913

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THE BACKBONE OF THE BUSINESS.

WHILE split reels, as an American institution, have not entirely disappeared, lingering still in the old combination of comedy and scenic, they have lost their importance to the manufacturer. The tabulation of current releases from week to week shows a slowly but constantly increasing number of two-reel subjects, with an occasional three-reel to show the modern trend.

There is no argument against multiple reel subjects. On the contrary, there is no question that the future of motography as an entertainment depends largely on the full-evening photoplay of anything up to, say, eight reels. That is the only way in which the big story can gain adequate motographic representation.

Reduced to utilitarian terms, the program of any successful entertainment is calculated to fill comfortably the gap between dinner time and bed time—with, of course, sufficient allowance for the conveniences of dressing, conveyance, etc. This gives, as a maximum, about three hours, and a minimum of say two hours. This space of time may be filled in with a number of short subjects, constituting a sort of motographic vaudeville, or with one long subject, the "motographic legitimate." That the latter course is successful is proven by the popularity of "Quo Vadis" and "Les Miserables," for example.

The future of the multiple-reel subject is among the most interesting speculations of the motion-picture business. The tremendous themes that may be encompassed in several thousand feet of film, the practically unlimited field of exploration among the classics of literature, as well as the adaptation of modern sources of fiction, render the long motion picture an object of extraordinary interest for its artistic as well as its remunerative value. The competition of the film with the staged drama, always potential, is made dynamic by the picture of equivalent scope and length. So the multiple-reel subject is unquestionably worthy of our keenest effort and most careful study.

Nevertheless, while concentrating our best effort for the development of the future on the multiple-reel "feature," we must not overlook the present demand of the pleasure-seeking public.

The backbone of the motion-picture industry is now, as it has been for several years, the single-reel subject.

The metropolitan theater, a visit to which entails considerable preparation and some transportation, provides only a minor proportion of the enjoyment of today's picture fan. The neighborhood theater is, after all, still the great boon to mankind that the motion picture first made it. And there is no question that the neighborhood theater depends for its popularity on the short, diversified program; generally three reels and a song—an hour's show. The boundaries between one show and the next, though definite, are not important, and the visitor may drop in at any time, whenever he and his family get ready or get the notion, and remain until the return of the scene which was showing when he entered. The diversity of subjects presented in the one program

is largely responsible for his interest; for he is reasonably sure of finding at least one theme of interest.

The down-town theater which caters particularly to the transient day trade—the after-lunch and few-minutes-to-spare patronage—is in the same category. The program may run for an hour or more; but a considerable portion of the patronage never remains for the whole show, but departs after a reel or two. This particular clientele regards its nickel well spent, even for one reel, since the time was pleasantly “killed” until the important business or social moment had arrived.

In each of these places the multiple-reel subject is inappropriate and out of harmony. Attendance at the show is not an important matter, perhaps; it is merely pleasant occupation of the otherwise idle time. The big subject requires in such cases too much application, too long attendance.

Yet these people of brief attendance are by no means ignorant of dramatic usages, nor are they satisfied with mere slap-stick entertainment. Perhaps they are the very ones to appreciate “features” in their place; but they do not want features every night, nor at noon. What they insist upon having is single reels of all possible strength and excellence—features cut short.

What we are trying to emphasize by all this argument is that the long feature show answers an entirely different demand from that for the regulation mixed program and cannot be a substitute for it. The same people attend both, to be sure, but they go under different circumstances. All the feature shows in the world, welcome as they are, will not lessen the continued demand for the program of single-reel, and perhaps split-reel, subjects.

The point is that it will not do to make the single-reel production suffer for the multiple reels. If the producer this year can make a better feature than he could last year, he should also be able to make a better single reel. The danger is that the enthusiasm for bigger things may overshadow the real importance of the smaller, and that the production of the plebeian single reel, become commonplace, may be unconsciously neglected. It is so easy to slur over the finer points when production becomes an old story to the manufacturer, and he is turning out so many a week on standing orders.

Develop the multiple-reel feature as fast as the market will stand it; but do not forget the value and importance of the single, nor the fact that it, too, may be further developed and improved.

THE OPERATOR'S JOB.

UNION operators of projecting machines in motion picture theaters have, after deep cogitation and long consideration, propounded a new set of rules governing the conditions of their labor. Their new sliding wage scale is based upon the seating capacity of the theater. Without attempting to compare the results of this arrangement with the rates previously paid, the condition seems quite equitable—even favorable to the employer, if anything. It is a fact that operating in a small house is often more difficult than in a large house; the booth is probably smaller and the conveniences fewer. With the wages lower for the same class of talent, the small theater owner can have little complaint. Of course every operator will want to work in a big theater, and be more or less discontented in a little one; but that is a matter which will be adjusted by the natural law of supply and demand. So long as there are enough operators to go around everybody should be satisfied.

The more negative provisions of the new rules are that operators will not carry film to and from the ex-

change and will not trim the arc lamps outside the theater where necessary to leave the ground. These duties, they claim, do not properly belong to operating. Here may be room for a difference of opinion, but little, it seems, on which to base an argument. The task of toting reels will now devolve upon the door-keeper or the boss himself, until that far-off millennium when exchanges deliver their goods to the customer. The trimming of street arcs is obviously no part of operating a machine; though who will do it now is a question. The union electricians are the instigators of this ruling, of course, and the arrangement was made to satisfy a jurisdictional claim and not because the operators objected to the work. It is up to the electricians now to provide a satisfactory substitute for the operator-lamp trimmer.

The operators hereafter will demand \$2.50 additional for all matinees except Sunday. This means extra wages not only for Saturdays, but for all holidays and other special occasions. Old showmen who are now theater owners have had their feelings, if nothing else, hurt by this rule. Saturdays and holidays are the showman's real days, when he works harder than any other day. He seems to feel that the spirit of showmanship should live in the heart of the operator, so that he regard holidays as the natural time of labor and not as a sort of overtime proposition. Your true showman, be it said, never takes a holiday *on* a holiday. Then he works, if at no other time. But on this point the operators will probably keep their own counsel, feeling perhaps that if holidays are the showman's harvest, they should be entitled to a bit of the good luck in the shops of extra emolument.

The only point about the rules that is not quite clear is the matter of “time and a half for supper.” If the operator means that he wants extra pay for operating when he should be eating, thus losing his nourishment, we cannot blame him. But if he means that while he is blissfully devouring his evening meal his employer is paying him fifty per cent more than when he is working, and in addition paying a substitute to turn the crank for an hour, the arrangement hardly seems equitable. Probably there is a misunderstanding on this point.

FILMS TO TEACH PUPILS.

CORONER HOFFMAN, of Chicago, proposes to teach “Safety First” in the public schools by means of a series of moving pictures. With this end in view, he has conferred with the Board of Education, who evinced the greatest interest in his plan and accepted it at once, as eminently practicable. One of the first features advanced, was, the proposition of the Chicago Railways Company to furnish moving picture films of all sorts of street scenes to be shown for an hour a week in every school in Chicago, the company proposing to furnish the films, the projecting machine, the operator and the lecturer. The coroner in speaking of this topic, declared that the films furnished by the street car people would not be made up of simply street car accidents, but of the general movement along the line of the streets indicating dangers and how to avoid them. In addition to the films from the street car company, he expects to get the co-operation of the automobile clubs, the Chicago Association of Commerce, the City Council and various civic organizations. This reform movement is a distinct tribute to the value of moving pictures as an instructive medium.

The railroad officials having to do with the equipment of the new union passenger station in Kansas City consider providing a motion picture entertainment.

Where the "Biographs" Are Made

A Film Studio de-Luxe



THE Fourth Avenue L will take you there, or almost, for there remains a walk of ten minutes which is apt to develop into a tramp of one-half hour or more if you attempt to go through, instead of around, the hilly little park which is still in the making.

For blocks the glass top of the studio is visible and you fasten your gaze upon it and march steadily forward through the "600" block, the "700" block and when you reach the "800" block, you're at the Biograph studio. It's address is 807 East 175th street; the factory and heating plant are separate buildings, and occupy a large area back of the studio.

The entrance is a most impressive one; the building's four stories are of stone with fancy brick trimming and little balconies extending around the second floor's windows. A monstrous revolving door admits you to a lobby amply provided with seats and where many people are ever in waiting for conferences with the A. B. powers that be.

A wide and graceful marble staircase ascends to a balcony on the left of which the firms' offices open and on the right is a carpeted reception-room with a smoking room attached. It is only "the survival of the fittest" that decides who attains to the honor of the balcony reception room. Here, there are papers, magazines and comfortable chairs in which to bury one's self and while away the wait; and then, there's the smoking room.

Swinging doors—to be swung only by authorized hands—open the way to the inner inners of the studio building. There is a large waiting-room equipped with reading table, ash-trays,

stationery, and many chairs where the men of the Biograph company, in a variety of make-ups, wait for the director's call and talk business, politics and baseball.

A commodious, airy dining-room caters to the wants of the actor-folk and, from the latter's point of view, is one of the best features of the company's new home. The kitchen is directly across the hall and has the best equipment obtainable; also the best chef, say those who know. Anyway, he seems to keep everybody happy and in good health and is responsible for the from-eleven-thirty-to-two o'clock popularity of the big dining-room.

The third floor is divided into two sections by a wide corridor, the left half providing dressing-rooms for the men, and the right section dressing-rooms for the women. The members of the stock company have their own rooms and the extras make up in a general room. These quarters are all white; white walls, white-framed mirrors, white metal "dressers" and white tile floors; there are four showers for the use of the stock players. The lockers afford the only contrast to the white scheme of things, they being black, and much roomier than the average locker.

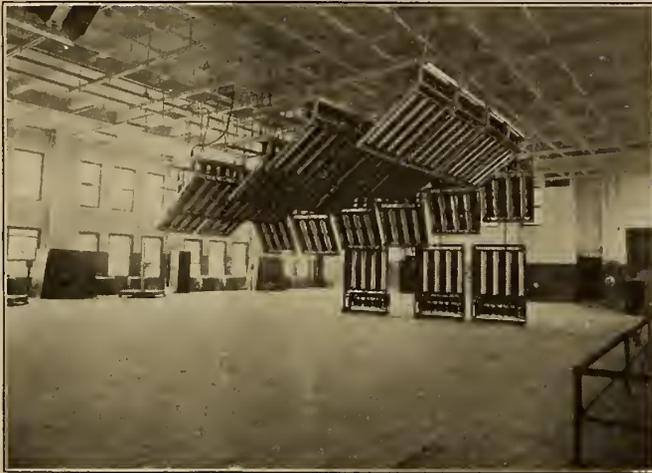
The fourth floor, doors that unlock instead of swinging open, and the great glass studio is reached. If it is

during working hours, there are apt to be three scenes in the course of making; there is room for all of seven, but three is the greatest number attempted at one time. The daylight up here is usually sufficiently strong for the making of pictures, but there is an equipment for the provision of artificial light of such quantity and quality as to insure light perfection.

Should you remark on the spot-



The Biograph Plant.



The Lighting of the Studio.



The Glass Roofed Studio.



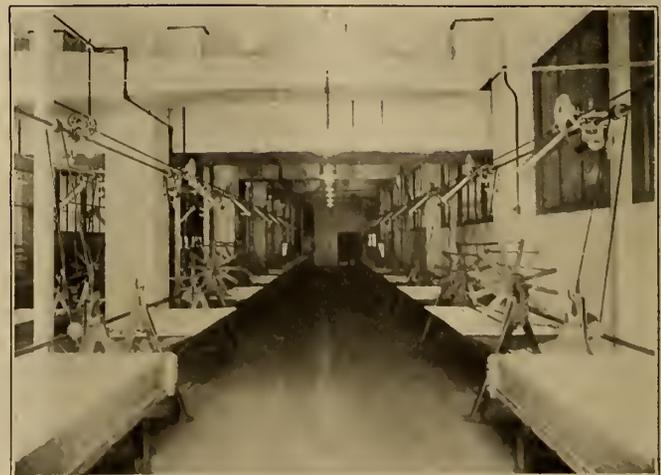
The Kitchen.



One of the Dressing Rooms.



The Dining Room.



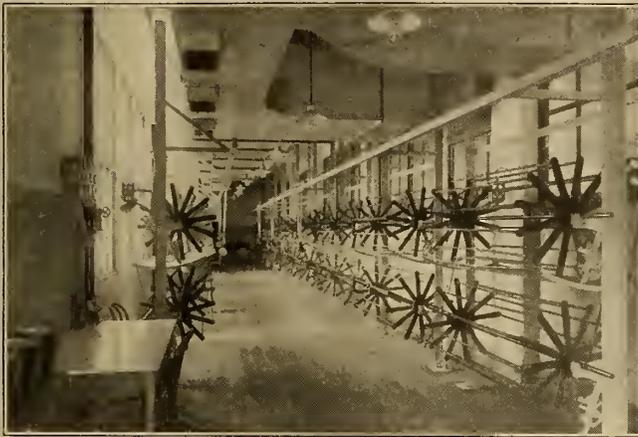
The Developing Room.

lessness of the floor, you learn that it is cleansed very thoroughly and frequently with an electric scrubbing apparatus, as also are the floors of the dining-room, kitchen and corridors.

From the end of the studio, a view of the company's other buildings is had and the little park that is still in the making, its clay hills and deceptive paths that promise to lead you one direction and take you another, are visible also from this portion of the studio.

Countless stairs descend to the big room where two motor generator sets control the electrical wants of the whole plant. The motors are from 200 to 300 kilowatts and the switchboard is a twelve by twenty foot one.

The developing room offers the very latest ideas



The drying racks.

in the way of metal vats in orderly rows and the drying room has a number of features that make it distinctively an A. B. one. The joining-room is one of the most pleasant in the whole building, its windows are long and many, making the room particularly bright, and the accommodation here for thirty-five workers is of the best and most modern type.

The studio theater, where the films are viewed before being sent to the exchanges, offers roomy and comfortable seats and the boon of several electric fans to its spectators.

A long hall is traversed and the swinging doors, that are swung only by authorized hands, admit you again to the stone-railed balcony.

Maybe you get a glimpse of the long-tabled council chamber with its leather-upholstered, massive chairs and

its long-antlered elk's head keeping solitary vigil from its honor place on the wall, over the deserted room.

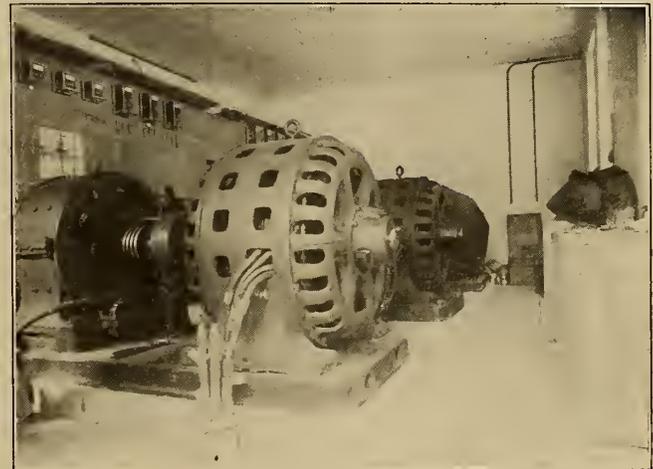
And maybe you have occasion to look into one of the



The giant switchboard and dynamos.

offices which, with its ample and new furnishings, still retains the suggestion of plenty of space and bigness that is the key note to the entire and elaborate new plant.

But if you don't, you surmise that the council-chamber and the offices are just so, for you're sure they are



The monster generators.

in accord with the rest of a plant that is a model of efficiency, reflecting in all its arrangements the application of an engineering mind.

Blazing Trail in Glacier National Park

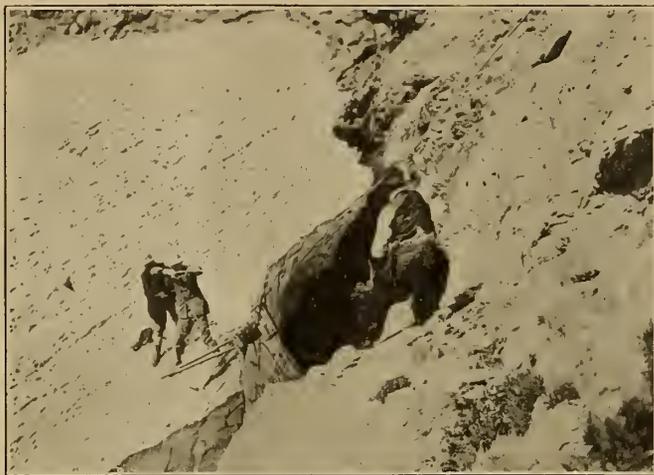
Experiences with Pathe Cameraman

BLAZING new trails in Glacier National Park with a motion picture camera was the recent experience of Ralph R. Earle, Pacific Coast representative of Pathe's Weekly. While in Glacier Park to secure a motion picture record of the arrival of Franklin K. Lane, secretary of the interior, Mr. Earle was included in a party which was leaving for a trail-blazing expedition into the unknown regions of the park, headed by Lloyd W. McDonnell of the advertising department of the Great Northern Railway.

For the guide the party had Tom Dawson, for more than forty years a famous guide, hunter, trapper and

fisherman of the Rockies of Montana. Dawson provided the party with horses familiar with mountain trails, and an early start was made from the Glacier park hotel, landing the party at Two Medicine camp the same day.

While the present road to Two Medicine lake has been in use the last two years, Dawson took his party over Mt. Henry, more than 9,000 feet above sea level, and fully 5,000 feet above the elevation at the hotel. The trail was blazed through the timber, coming out on the side of Mt. Henry where, after two hours' steady climbing, the Pathe camera was set in position on the summit of Mt. Henry for a panorama of the surround-



An exciting incident of the trip to the ice cave was transporting the camera by rope across the entrance to the cave.

ing country. The entire party then led their horses down the side of Mt. Henry for 4,500 feet, over shale rock, landing at Two Medicine camp in time to make pictures of an approaching storm over Mt. Rockwell, one of the scenic wonders of the new park.



Fording Two Medicine Lake on the way to the ice cave.

Going into camp that night, preparations were made for the exploration of an ice cave on Rising Wolf mountain. Several hours' climbing brought the party to a magnificent glacier, 4,000 feet above the shore line of



Left to right: Lloyd W. McDowell, publicity agent, Great Northern R. R.; Ralph R. Earle, cameraman, Pathe's Weekly; and Tom Dawson, famous guide.

Two Medicine lake. The melting snows of early spring had formed a cascade of rare beauty and the rushing water had fairly plowed its way through the glacier, forming a great cave more than 1,000 feet in length and with an archway twenty feet wide and ten feet high. At the upper end of the cave was discovered a beautiful waterfall, fully 50 feet high. With the aid of ropes the party came out at the further end of the cave and slid over the glacier to the entrance of the cavern, the camera man recording the tour of the party in a series of unusual pictures.

The tour of a week took the camera representative to new ice fields not yet visited by tourists, waterfalls of rare beauty, up mountain sides to points where ex-



The expedition ready to start.

cellent views of the surrounding country were secured, and over virgin country to lakes and ice fields, where the government will no doubt build trails the next few years, in order that sightseers visiting the newest of the national parks may view its many wonders.

Irene Warfield Engaged

"If you don't want her, I'll take her, and if you do want her, I'll take her anyhow." This was the conversation that ensued between two of the Essanay producers after Miss Irene Warfield had been given a try-out in a dramatic photoplay. So much did they want Miss Warfield after she had given an exhibition of her talents that she was immediately engaged to play the leading roles with the Essanay Chicago dramatic company. Miss Warfield is a beauty with a capital B, but beauty is not all that she possesses, for she is said to be a wonderful emotional actress. The first production to be released in which Miss Warfield will play the leading role is "Grist to the Mill." This is a two-part dramatic offering and will be released Friday, September 12.

W. N. Selig Goes to Europe

W. N. Selig, president of the Selig Polyscope Company, sailed on Saturday, August 30, for Europe, where he expects to spend the next two months in the interests of the Selig Company's foreign branches. In London, Mr. Selig will put the final O. K. on the decorative details of the Selig office building which is now being erected in Waldraw street, London. While in Europe, Mr. Selig intends to purchase another elaborate assortment of animals, including camels, elephants, giraffes, tigers, lions, etc., to add to his already large collection at the Selig Zoo in Los Angeles.

Some Wonderful Night Photography

In "The Bridge of Shadows"

SOME unusual night photography, in which the long boulevards of a city, gay with electric signs, and passing motorcars are shown, makes "The Bridge of Shadows," a forthcoming Selig two reel release quite out of the ordinary, and more than atones for one or two minor defects in the plot of the story.

This is also one of the first pictures the reviewer has seen in which Mabel Van Buren appears for the Selig Company, and she acquits herself most capably. H. A. Lockwood plays the male lead opposite her, and also does well. The injustice of circumstantial evidence is clearly brought out by the film, also the stupidity of the average policeman.

The story opens in the home of Francis Edmunds, the wealthy president of the Ohio Insurance Company, who reads in the morning paper of the floods which have been sweeping through Ohio, bringing death and destruction in their trail. Upon arriving at his office Edmunds takes Edward Warren, the new bookkeeper, into his confidence and the two start to go over the books to ascertain how hard the company has been hit by the catastrophe.

Edmunds departs for his home and dinner, leaving

as to wipe out their entire capital, causes Edmunds to suffer an attack of the heart, from which he dies a few moments later.

Meanwhile Warren has found the note from his



The Trial in "The Bridge of Shadows."

instructions for Warren to return and finish the work of checking up the books in the evening. A telegram from the vice-president of the company announcing that the losses in the flood district have been so tremendous



Kathlyn Williams in "Young Mrs. Eames."

employer and after reading it, tore it up. He gets a hasty lunch and then returns to the office to complete the task assigned him. The night-watchman, who has seen him enter, does not recognize him as an employee of the company, having never seen him before, and as the vault is open and the books scattered about the private office of Edmunds, he jumps to the conclusion that Warren is a thief and has him arrested.

Though unable to convict him at the trial, the police still believe him to be a suspicious character, and keep an eye on him wherever he seeks employment, with the result that he is hounded from one job to another, each employer discharging him as soon as the police explain their suspicions.

Meanwhile disaster descends upon the Edmunds home, and Blanche, the daughter of the insurance man, steps from affluence and her automobile down to the

direst poverty. Her wealthy friends shun her and she is forced to seek such employment as she can find, but her inexperience makes it impossible for her to succeed in any of the positions she obtains.



Scene from Selig's "The Invisible Government."

Weak and wretched, at last, she wanders out upon a bridge contemplating suicide in the waters beneath, but the sight of another figure, evidently bent on a similar mission, arrests her purpose and she rushes forward to save this other unfortunate and discovers him to be Warren, the former bookkeeper. From the bridge the two gaze out over the distant city with its thousands of lights, and gay life in the cafes and on the boulevards, this scene being the one referred to, in the introduction to this story, as quite out of the ordinary.

The second reel finds Blanche and Warren in the



Warren aids the police in "The Bridge of Shadows."

care of a band of friendly gypsies, who have given them food and shelter. Some weeks later, Warren interferes in a fight and saves a policeman from being overpowered by a band of toughs. In gratitude, the policeman assists

him in once more getting work and by his constant devotion to duty he rises to a position of responsibility.

The gypsy queen finds a little lost child and with Blanche sets out to seek its parents. The little girl proves to be the daughter of the judge who heard Warren's case, when he was arrested, and in his home Blanche finds a refuge more nearly fitting her former station in life.

Eventually, Warren finds her, and the judge recognizes him as the man the police had been unable to convict, and in this roundabout manner learns that Blanche is really the daughter of his old friend Edmunds. It then transpires that the Ohio Insurance Company had not, after all, been wiped out by its losses in the flooded district, as first seemed likely, so the Edmunds fortune is once more restored, and Blanche comes into her old home again. With her happiness and social position now assured, Blanche does not forget the friend she found in the hours of her adversity, so Warren's future, too, seems assured.

This two-reel dramatic subject will be released by the Selig Company on October 13.

Canadian Releases for Warners

Ernest Shipman, the well-known Canadian theatrical manager, has secured the Canadian franchise from Warner's Features, Incorporated, for three-reel Canadian releases upon Warner's regular program. The Canadian studios will be portable, and will have transient location all the way from the Grand Banks off Newfoundland, and from Evangeline's land in Nova Scotia, to the last frontier of Alaska. Living reproductions of the characters made famous by Sir Gilbert Parker, and Drummond, the Canadian poet, with historic backgrounds in picturesque Quebec, and the Lower Provinces, will be regular features. The lumberjacks of the backwoods will have their turn, and the world-renowned North Western mounted police will figure conspicuously in a series of "Law and Outlaw" stories. The Canadian voyageur, the trapper, the half-breed guide, and the Indian hunter, will all in turn play their part in these tremendous three-reel feature stories of the Great Dominion.

The first release will be entitled "The Hero of the Long Soo," a story of life, love and death along the north shore of Lake Superior, reaching its climax when the faithful Indian guide rescues the white man's bride, in his canoe, and successfully shoots the rapids of the "Long Sault" only to meet his death in its maelstrom of waters. The story brings out in vivid contrast the intrigues of the Cobalt silver mines, which wiped a number of speculators' off the financial map, and brought happiness into the life of a member of the mounted police, who dared to speculate with his heart and pocket at the same time, while in government employ.

Ramo Enters Exclusive Program

All releases of the Ramo Company beginning September 1 will go through the Exclusive Supply Corporation. A contract putting the Ramo subjects on the Exclusive Program was signed at the Exclusive offices in the Candler Building, New York City, Wednesday afternoon, August 27. Acting for the Ramo Company were Horace A. Snow, president; A. G. Leonard, secretary; and C. Lang Cobb, general manager; Harry R. Raver, secretary and Joseph R. Miles, general manager, represented the Exclusive. The Ramo single releases will be discontinued and the Ramo Company will confine themselves exclusively to making two three-reel features monthly.

On the Outside Looking In

By the Goat Man

I WISH that the film business wasn't so fast. I would like an official statistician—some one who got his pay envelope regularly and had nothing to do but think it out. Every time a newspaper says that a hundred or two or three millions of dollars are spent each year for motion picture tickets, the house organs jump the clipping and reproduce it in a conspicuous place with full credit. And after a time the thing grows commonplace and we begin to believe it. No one seems to know or to care. We only realize that it is a whale of a business and that it has never shown a disposition to settle down. About the time that a thousand foot reel gave evidence of being standard, the whole works blew up for multiples and now we're going pell-mell with the new condition. None of us dares to prophesy the future—we only know that films are here to stay.

* * *

But there is a thought which might not have percolated the noodle of the exhibitor who is loudest in his denunciation of his lot and as I have seen no hint of it, I'll emit it here. The legitimate theater has been satisfied to wag along for years and years on a forty-sixty or a fifty-fifty split, depending somewhat on the nature of the show. Film production costs approximately, considering all averages, about as much as the legitimate attraction. Then there is trouble in booking—many dark houses and the like. The legitimate manager cannot go to a central spot and make his selection of program at a fixed price.

* * *

The General Film Company has never told us what its program has cost. Let us presume it amounts to a million dollars a month, which ought to be a reasonable figure, inasmuch as we know so little about a million dollars! Well, what per cent do you presume General Film is operating on, forty-sixty, or fifty-fifty? When you reflect that an exhibitor can pick his program from a million dollars worth of entertainment every thirty days you begin to feel sorry for the big theater fellows, don't you? You know that General Film gets nothing like a forty-sixty split. Suppose it gets eight per cent for delivering your show into your hands every night, rain or shine—the show you have seen and which you approve. I doubt whether my estimate is far wrong. And the rule applies to other programs, if I am not badly mistaken. I

am reasonably sure that the exchange end of the film business isn't the sinecure. In shrewd hands it returns a satisfactory profit, but it isn't a bed of roses. The exhibitor will awake some day to a full realization that if he conserves himself by hustling, his end of the business isn't the worst end of it. In the meantime, will some exhibitor stop taking in nickels long enough to drop us a line? Here is something to think about.

* * *

Fred Gunning has gone over to help Pat Powers in whatever Pat is needing help in. My opinion of Pat hasn't been shaken. He can pick live ones.

* * *

Ben Schulberg says, "Impossible at present." I do hope Ben will survive his honeymoon before the snow flies.

* * *

Sid Smith, our own modest Sidney, has bought himself a rubber stamp and turns out his letter heads now-a-days in three-colors. Great little scheme! He also wants the dope about coming conventions. Read the book, Sid, read the book—they're all put down.

* * *



Vivian Rich as "Constance" in "For the Crown."

While I felt there would be trouble, when they pricked the New York bubble which concerned the League and Trigger and the bunch; I was sure it would blow over and we'd all be back in clover long before we turned to eat September lunch. But I find that I'm mistaken; Neff and Trigger can't be shaken; they are bound to have it out from week to week. First we hear from Neff, the eager, heap-big-chief and m. p. leaguer, then we get a whang from Trigger on the cheek. It's a sorry snarl and tangle—none of us enjoy the wrangle and I dread to see them maul away or gloat, for the fear I feel this minute is the thought that I am in it and they might conclude to get my little goat. Neff has told me, open-handed, in a letter which he landed, that his balance sheets are clean throughout the book. He has paid out all the money and to prove it wasn't funny, we are asked to go to Wiley for a look! All the more it is a pity for it's far to Kansas City and the railroad never fails to take its toll. What we'd much prefer to witness is reports of proven fitness, that would show us how to dissipate a roll. Then we'd like the information of the League throughout the nation—how



Scene from Vitagraph's "Fortune's Turn."

they measure up in numbers, state by state. We are also of the notion—will some one make a motion asking where Neff shows his pictures and the date? Where he buys his daily features—what exchange—who are the creatures that supply the reels uncensored that are bad? For we ought to have the details in the case that even he fails to attach a leader which cannot be had. If Neff digs up all the treasure to finance us in a measure and burns the midnight oil with his stenog; save these tears, my selfish brothers, hark the lesson of your mothers and cough your dues at once; don't be a hog! If we can't forget the bicker—pass it on and let it flicker—there are men around the corner, by the way, and if they should meander to the point of raising dander, we'll be sorry that we ever faced the play. Oh, I felt there would



The wires are tapped in Edison's "Saved By the Enemy."

be trouble when they pricked the Empire bubble, which dragged Tichenor and Trigger to the mat, but I felt it would blow over—that we'd buy a tag for Rover and get back to showing pictures—think of that?

* * *

I wonder if those big captains of the game who sit in the mighty places at the head of immense film factories ever realize how far-reaching are the efforts of us humbler souls who contribute so much to their greatness. I wonder if they have observed the change that has come over the form of presenting the scenario? In the good old days, the mere suggestion of a theme was

all that was needed. Sam Schiller would tell George Anderson to make "In the Baggage Car Ahead," for example, and the thing was done. All sorts of people invade my sanctum these days with ideas for scenarios. They want information that will help them to present their ideas practically—intelligently. And we relieve the manufacturer of that waste of time, doing all in our power to make his going the easier. In many ways we are on his job all the time. We have steered money into the game and we've kept it out—all with an unselfish idea to boost. There is scarcely a day that we do not find a way to increase the efficiency of the business as



Scene from "For His Brother's Crime." Copyright 1913, by George Kleine.

a whole. We are the willing servant of the industry with as keen an interest as the best, please remember that.

* * *

Stan Twist has shaken the dust from Chicago to get back to dear old Los Angeles. You will find his Diamond S brand tattooed on his left arm above the elbow.

* * *

Ships that passed in the night carried Dave Horsley, headed West and William Selig headed East. They didn't wig-wag. Welcome home, David.

* * *

I have just read a clipping that tells me 20,000,000 people see the films every day. Get a pencil and figure your head off. And I read it in a paper that claims it represents the trade. That would give fifteen thousand



Scene from "The Mystery of the Yellow Room." Union Feature.



Scene from Kleine-Cines release "The Wheels of Justice," released Oct. 21. Copyright, 1913, by George Kleine.

theaters a daily attendance of over twelve hundred and fifty, which shows more need of a statistician.

* * *

I have tried to contemplate an editorial staff that might see and review all the films offered in the American market. Hopeless? Absolutely.

* * *

It is with a sense of deep regret that I acknowledge my inability to get the right perspective of really important film developments. I stop short with my information as a publisher. I try to get the right proportions concerning the commercial value of this and that, but I never grasp the full importance that the dopester intends. I know that these big theatrical folks are going to contribute a mighty array of splendid films, but I don't see how it is going to directly benefit the average exhibitor in the city and all of the exhibitors in the country. The state rights men must interfere with the regular exchange business. There is no other way. When will the exchangemen holler? The big productions—the "Quo Vadis?" and "Les Miserables," and the like are having things their own way. They are in a virgin field; playing to a larger price; a more discriminating clientele—many of whom do not join the throngs who support the smaller houses. Should they find this initiation to motion pictures to their liking, which they must, they will meet disappointment should they join the visitors of the smaller houses. I can't figure out where those big films are helping the average exhibitor in town or country. And for the same reasons, they are not hurt-

ing him. On the other hand we are threatened with all kinds of immense films. It is plain on the face of things to know where some of them will be shown, but not nearly so clear with others. No need to mention names. The evolution makes it all the more apparent that the journals to the trade will have a larger influence. Exhibitors will have to take their pens in hand and declare themselves in print over their own signatures. They will find it more effective than storming around in the presence of their fellows. The state and national exhibitors' conventions will be ready very soon to hear papers read that bear clearly on their needs.

* * *

Who knows what took the Belasco of Motion Pictures to New York and what is he doing there? Maybe Milligan knows.

* * *

The Screen Club goes into its new home in time to welcome back Doc. Willat and Joe Brandt. Have your mail sent to 165 W. 47th street. Prepay all flowers.

* * *

The m. p. exhibitors of Minnesota gave audience to Messrs. Neff and Phillips at a meeting held in the old capitol, Thursday, September 4. The daily press of St. Paul tell me that it was a stormy session and unless there is a radical change of opinion among the exhibitors, they will secede from the League. One important thing was developed when Mr. Phillips charged that Mr. Neff was not an exhibitor. Mr. Neff, it is reported, produced a certificate for one share of stock in

the Waldorf Amusement Company of Cincinnati to prove that he was an exhibitor. I want to be an exhibitor, too. Will some one please sell me a share of stock? By jinks, I'm going to get inside right away. I'll buy.

* * *

I have been approaching, entering and chasing around the Biograph plant for the last fifteen minutes by means of a bunch of photographs that came to my desk. It is some plant. I can see the finger prints of J. J. Kennedy in every view. If I have anything to feel sorry for it is because I never saw Mr. Kennedy but once in my life. He's a busy man—a dominant figure in films—always preoccupied with affairs larger than I can carry to him. On the single occasion of my audience with him, when General Film was new and and the furnishings were still smelly, he gave me an hour. He looks and acts like my good friend Albert Lincoln Salt, vice-president and purchasing agent of the Western Electric Company, who spends five millions a month by way of diversion. I hope the comparison will offend neither one, for before I knew Mr. Salt he was as hard to get at as Kennedy is.

* * *

There is this difference in the two men: Mr. Salt will stay put—stand hitched; Mr. Kennedy won't. And there my comparison ends.

* * *

So when I was with Mr. Kennedy for an hour I envied his enthusiasm. We believed alike that the future of films was firmly established and that was three years

ago now. At the time the Biograph plant was one of the manufacturing jokes of this country, but it was turning out the stuff that every exhibitor got down on his knees and begged for. It was bully. In the new plant there seems to be nothing lacking; nothing that has not been anticipated. It reflects the bigness of Mr. Kennedy as a manufacturer; as an engineer; his faith in the stability of the film business. I can even see as far as Mr. Kennedy shows me he has seen—that should he outgrow the present new establishment, it can easily be converted into a great hospital or training school or something of the kind. I have yet to see another film manufacturing establishment that shows this forethought in its sponsor.

* * *

I am told that the printing and perforating machinery for the new Biograph plant was made especially for the concern by Casler and Marvin, machinists at Canostoto, New York. Maybe I'll get into that room someday and have a look at the name plates.

* * *

My best thanks to all those kind friends who have been discerning enough to know that they didn't get my goat.

* * *

This is my twenty-sixth year at the game. I had my eye-teeth cut on the plains of Nebraska where you had to qualify in more ways than one if you staid at all.

* * *

Thanks, Mr. Johnson, for canning that disinfectant subscription offer.



Scene from Essanay's "The Right of Way."

Essanay Offers Interesting Dramas

Next Features Are Announced

TWO intensely interesting two-reel dramas form the next features on the Essanay program, the first being "Grist to the Mill," released on Friday, September 12, while the other is "The Right of Way," which is scheduled for September 19. In the first Irene Warfield, the new and exceedingly charming leading woman of the Essanay Company, will make her debut, playing opposite Richard C. Travers, while the second two-reeler features Francis X. Bushman, supported by Miss Beverly Bayne, Frank Dayton and William Bayley.

"Grist to the Mill" is a highly emotional drama, the story being woven around the tremendous sacrifice made by a woman for the man she loves, and "The Right of Way" will long be remembered on account of the sensational scene in the second reel in which an automobile, driven at high speed, plunges over a cliff and falls into a ravine some fifteen hundred feet below. This is one of the most startling catastrophies ever shown on the screen and is sure to enthuse any audience.

In "Grist to the Mill" Will Ward and his wife, Marion, have lived together in true happiness and contentment for several years. The man, whose only weak spot in an otherwise strong character is his credulity and an inclination to place too much trust in his fellow-men, possesses a sense of honor to a high degree, and his every ambition and thought in life is centered in his wife. Marion is an ideal woman, and her whole life is wrapped

his chauffeur tries to repair the damage. Ward recognizes in Hammond an old friend, and invites him into his house until the mechanic can get the machine in running order. Hammond accepts the invitation. He is presented to Marion by her husband and immediately



The telephone aids them in securing proof.

becomes fascinated by her charm of face and manner. Before he leaves the house he has formed a plan to get rid of the husband and win the wife. He is a man of great influence in the political world, and offers to get Ward a position that will enable him to live in ease. The husband and wife are pleased and grateful.

Some time later, while Ward is busy in his new position, Hammond brings him a paper to sign, and without reading it the man affixes his signature. Later, Hammond has Ward arrested and sent to jail on the strength of the document. Marion is grieved over her husband's imprisonment, and a suspicion of Hammond's motive dawns on her. She resolves to leave nothing undone to free her husband and punish Hammond, so she prepares to sacrifice herself for a time in order to gain her desire. Her husband's conviction grants her a divorce, and immediately after obtaining it she becomes engaged to Hammond. She loathes the man, but for her husband's sake simulates love for him.

Ward learns that his wife has obtained a divorce and is engaged to Hammond, and the knowledge almost drives him distracted. After a dinner given to friends by Hammond in celebration of his engagement to Marion, the girl, knowing that he is stupid with too much wine, and off his guard, manages to draw the whole story from him; how he duped her husband and had him sent to jail. With the help of an expert telephone man, Marion had previously arranged things so that every word Hammond said was transmitted over the wire and recorded by an operator at headquarters. She cleverly gets possession of the paper which proved her husband's undoing. Marion's hatred of Hammond, and her cunning have their effect, and her revenge is complete when the man is arrested at her instigation. Ward is released and his wife's actions are satisfactorily explained to him. Husband and wife are overjoyed at their reunion.



Stupid with wine, he confesses all.

up in her love for her husband. Her beauty and nobleness of character makes her loved by all who know her.

On his way home from work one evening, Ward, as he nears his home, comes upon a man whose automobile has broken down and is impatiently waiting while

The story of "The Right of Way" runs briefly as follows: James Phillips' heart and soul are centered in the little graveyard adjoining his home, where he had laid to rest his beloved wife. Every morning and every evening, with his daughter Rosemary, he would go to the little cemetery and weed and water the little plot of ground he held so sacred. He hears one day that a railroad is to be built through Fairfield, and the roadbed is to take in the graveyard. The old man swears that, while he lives, the railroad will never cross the spot.

The pathfinders for the great steel way arrive, and when Phillips hears they have come, he gets his shotgun and stands guard over the grave. He sees the engineers with their surveying instruments enter the burying-ground and aims at them, but Rosemary, who has followed her father, prevents the shot from hitting either of the men by her quick action in pulling aside her father's arm. The next morning the surveyors find all their stakes have been pulled up during the night and at first suspect Phillips, but they learn they have another adversary when Rosemary says, "It wasn't Daddy, it was I," when they attempt to arrest him. The surveyors, realizing they are up against a hard proposition, send for the surveying engineer to come and straighten up matters.

The young chief engineer, Robertson, arrives at the railroad station and is met by a friend who tells him he is five miles from where the surveyors are working, and offers to send him out in his automobile. Robertson accepts his friend's offer. The chauffeur had been drinking heavily all day and the ride out to the railroad camp is a wild and perilous one. Robertson saves himself by jumping over the back of the car just as the drunken chauffeur drives headlong over a high cliff and is dashed upon the rocks below. The engineer has fallen unconscious at the edge of the precipice and is found there by Rosemary who calls her father and some of the neighbors to the young man's assistance. They carry him to

a plan to beat the railroad. Taking the box she mines the fields with the sticks, and when Robertson is ready to put his men to work, the girl tells them what she has done. The laborers refuse to stay, and no persuasion or threat on Robertson's part can induce them to return to



Scene from Essanay's "The Right of Way."



Scene from Essanay's "Grist to the Mill."

Phillip's house, where he is taken care of by Rosemary and her father. When he regains consciousness, the girl learns that she has played Samaritan to the man who is going to eject them. While passing through a neighbor's yard, she sees a box marked dynamite and forms

work. He afterwards discovers that the "dynamite" sticks are only pieces of arc light carbon.

The staunch fight that father and daughter have put up appeals to the heart of the engineer, and he wires to the company advising a slight detour. The next day he receives an answer saying the road is willing to make the detour. He takes the message to Phillips and Rosemary, who are rejoiced at the news.

Robertson is ready to go back but is unwilling to leave without Rosemary, whose kindness to him while he was laid up, and the plucky spirit shown during her father's fight have made her dear to him.

Ithaca Company Returns

The Essanay Ithaca Company returned to Chicago Monday, Sept. 1, and will remain there for five or six weeks. After completing their work in the main studio they will go South, probably to Jacksonville, for the winter. The company includes such artists as Francis X. Bushman, Miss Beverly Bayne, Frank Dayton, William Bailey, Miss Helen Dunbar, Miss Juanita Dalmorez, Otto Breslyn and Miss McClellan.

Moving pictures are helping to keep Cornell students sober, according to the report of Theodore Tweston, a proctor at the university.

Sans Grease Paint and Wig

By Mabel Condon



Gertrude Coghlan.

GERTRUDE Coghlan was about to make her debut as a screen artist, Marshall Farnum was to have his first try in the field of producing and, as the Selig limousine rushed away from the Selig studio, past Riverview park and on to none-of-us-knew-where, Miss Coghlan was anxious, Mr. Farnum calm, Max Sargent (the leading man) quiet and Miss Pringle, in serving-maid attire, demure, and I was being glad that the Miss Coghlan of "Lion and the Mouse"

had already placed their camera and the policemen were tightening their belts and making ready for a rescue rush on the corner house.

"Before Mr. Farnum's ready for you, you can tell me about yourself," I invited and Miss Coghlan did, like this:

"I made my stage debut when I was sixteen, with my father. He was Charles Coghlan, an English actor, and was the first one to come to this country and use the natural method of acting. Up till then actors would eat the scenery and all that kind of thing, you know. Augustus Pitou, Sr.—my father-in-law now—brought my father over here when I was a tiny baby. My mother and I were brought too, of course, and since then I have crossed the Atlantic forty times—that doesn't mean once each year though," she warned, laughingly. We assured her we knew it didn't, and she continued:

"Odd, wasn't it, that Mr. Pitou, Sr., and our family were such friends and I didn't meet his son until just a short while before we were married, eight years ago. And odder still, my husband, for years before he had met me, had pictures from scenes hanging in his room, which my father had painted and for which I had posed!

"But where in my 'life history' was I? Oh, yes—my father brought his art of natural acting over here and made such a success of it that he stayed. I was a delicate kiddie and my parents used to send me across the ocean a couple of times a year and then I studied painting at the South Kensington Art School in London, intending to adopt it as a 'career.' But my father introduced me as Juliet, to his Romeo, when I was sixteen, and I liked the stage so well that I gave up the thought of devoting my time to art and played with my father till the time of his death.

"We toured the country in 'The Royal Box' and my father arranged the role of 'Becky Sharp' for me. He died before I appeared as 'Becky,' but I played that role for two seasons. Then I starred in 'Alice of Old Vincennes,' played with Mrs. Pat Campbell in 'The Sorceress,' was in the all-star cast at the Fifth Avenue theater, New York, before it became a vaudeville house; played 'Beth' in 'The Traveling Salesman' and was 'Shirley Rossmore' in Henry B. Harris' 'The Lion and the Mouse,' 1,000 times.

"I was playing 'Shirley' out on the coast when Mr. Pitou, Sr. presented my aunt, Rose Coghlan, in a production out there. He had brought his son with him and that was how and where I met Augustus Pitou, Jr. We were married that year and each year thereafter I was going to give up my work on the stage and settle down at home and keep house. But I didn't give it up until two years ago and now we've compromised on motion pictures. And—I guess that's all, except that I'm tired out from staying up nights watching dress rehearsals. You know, my husband is manager of the Blackstone theater and has brought Fiske O'Hara here and they're rehearsing half the night, almost. Mr. O'Hara has a wonderful voice, don't you think?"

I thought, and just as I said so there was a dash of blue-coated men up the steps of the corner house, while the burglar they sought stood calmly beside the cameraman, watching the dash.

Then it was the burglar's turn to perform; he tied a red bandana about his neck, pulled his winter cap down

fame was beautiful, was exquisitely gowned and naturally pleasant.

"If I only knew what was going to happen to me!" she sighed as she found one long, white glove in the lace folds of her gown and looked around for the other.

"Nothing, absolutely," assured Mr. Farnum. "Allow me," he volunteered, rescuing the missing glove from the floor.

"Thank you; do you know, I can't realize that I'm to be one of the 'as is' profession. But I like pictures so well that I'm anxious to like the making of them."

"I'm sure you will," put in Miss Pringle. "It's awfully nice work and everybody at the studio is so nice, too."

"Nothing like it!" came from the silk-hatted, top-coated, monocled Max.

"Will somebody please introduce this gentleman to me?" inquired Miss Coghlan with a smile and nod toward Mr. Sargent. Miss Pringle did the honors, after everybody had apologized for something that was nobody's fault, seemingly, and Miss Coghlan wanted to know what part in her life Mr. Sargent was to play. Mr. Sargent explained that he was to be a rival for her heart and hand, and maybe would be a hero and rescue her from the villainous attack of a robber. He wasn't quite sure yet, about the hero part, but was certain he was to escort her home from a ball in about half-an-hour. An auto raced madly along ahead of us; its burden comprised the burglar and two camera-men, flanked by three policemen, a butler and a foot-man, and the car led us a fast chase around corners and down long streets.

"That's the mansion where the ball is to be held," pointed out Mr. Farnum, as we passed a large, white, colonial-looking structure with a hedge fence and a long, graceful approach to the house. "And this is to be your home," as we came to a stop opposite a homey-looking, wide-verandaed house on the next corner.

"Just stay here till I need you," he directed Miss Coghlan and Miss Pringle, as he and Mr. Sargent got out to join the rest of the company. The camera-men

over his eyes and wriggled his way toward the corner house in the protection of a hedge-row.

He arrived there with caution and secrecy, as any one of us and the hundred or more school-children who watched the performance will vouch, and when he had climbed the railing and gripped the climbing ivy on the veranda-pillar, as though he would fain burgle further, the director shouted "Stop!" Mr. Walcott—the burglar—stopped and descended the steps with his hand on his heart and bowed his appreciation of the ungiven applause.

"Seems to me I must know Mr. Walcott," reminisced Miss Coghlan.

"He used to be with George M. Cohan," said Miss Pringle.

"I think he's the same man I have reference to," went on Miss Coghlan. "But it would be rather embarrassing," she laughed, "to ask him if he were the Mr. Walcott who was so good an actor, and then have to admit I was thinking of somebody else."

"All right, Miss Coghlan, we're ready for you now," called Mr. Farnum, and Miss Coghlan appealed to us and her mirror to help her arrange her black satin evening coat over her shoulders, to make the lace ruff stand up at the neck, to put another hairpin in the net that had allowed a few strands of wavy, red-gold hair to escape and—was her nose shiny?

"Oh agony of cold heart and cold feet!" she lamented, and Miss Pringle accused her of being struck with stage fright. "Not a bit," she answered.

I left her and Miss Pringle to the solitude of the car and it rolled up to the entrance of the corner-house. There was rehearsal of Miss Coghlan, with her maid in attendance, departing for the ball, then the hum of the busy camera sounded—and Miss Coghlan's film career had begun.

After an hour of "exteriors," Selig's new leading lady had finished her day's work and we started studio-wards. "I'm just wild to see what I did and how I did it," she exclaimed enthusiastically. "How soon do you suppose 'The Countess and the Burglar' will be released?"

"Maybe a month—maybe a year," Miss Pringle encouraged.

"Mercy! I'll ask to see it in that little room—what do you call it? Oh, yes, the projecting room!"

And as we blew back along Irving Park boulevard, Miss Coghlan in evening gown, a pearl necklace, satin wrap, and the chauffeur's cap held tightly on her head, to keep the curl from blowing out of her hair, declared that she loved picture-making, but that hereafter she intended to carry a lunch with her when she went out "doing" exteriors.

Three o'clock in the afternoon and a kindred feeling of inward-vacancy prompted everybody to chorus "A good idea!"

Mignon Has Adventures

Playing in widely separated localities for the sake of true "atmosphere," James Cruze and Mignon Anderson, leads in Thanhouser's "Plot Against the Governor," were just slightly fagged out when the picture was completed. They were filmed in action at the Capitol, at Albany, in studio scenes at New Rochelle, and at the State prison, Sing Sing. For the latter scenes Director Heffron obtained permits that planted moving picture cameras on the walls of famous Sing Sing, for the first time in its history. Never, it is stated, have such "close-up" views of the great jail been taken,

and through it all Miss Anderson wasn't a bit scared, although some of the prisoners looked pretty tough. In the "Daughter Worth While," another of Director Heffron's pictures, the Little "Thanhouser Blonde," is shown in a quite perilous stunt. This is nothing less than racing an auto against a Jersey Central train, and the film shows more than flashes of the race, too. The little Thanhouser "lead" had never driven an automobile before, and took lessons especially for this picture. It was a great big touring car in which she out-speeded the train. In this picture, she also races a yacht against a ferry-boat, and wins.

Three Reel Show Assured

The three reel maximum limit for five cent theaters goes into effect in Chicago on September 15. This is the effect of a resolution adopted at the regular meeting of the Illinois branch of the International Motion Picture Association, held in Room 512, Masonic Temple on Thursday, September 4, 1913, which was largely attended. The officers of the Association have the united support of the members of the body, and also the hearty co-operation of other branches of the motion picture industry. The limit for the ten cent show was fixed at five reels.

Much discussion attended the passage of the resolution referred to above, as some exhibitors were of the opinion that the maximum limit of three reels would never work out successfully, but those who were in favor of the resolution pointed out that not only would the shorter show cut down expenses in many instances, but would also effect many other changes for the better. In the first place, the limit of three reels would do away with practically all of the present danger of "repeats," as there will now be plenty of films to go around, even though two competitive houses running the same program are located in the same neighborhood and taking service of about the same age. This change would result in more confidence on the part of the patrons, for they would feel reasonably sure that they would not be compelled to sit through films they had already seen at some other theater.

The ventilation committee reported that it was making progress and would at a near date be prepared to make a report to the body which appointed it to investigate the ventilation of Chicago theaters.

The new schedule of the operators' union, which becomes effective on September 15, was then called to the attention of the meeting and much discussion followed its reading.

The new schedule is based upon a sliding scale, which is figured according to the seating capacity of the theater, and results in the majority of the smaller houses having to pay their operators anywhere from five to fifteen dollars per week more than they have been doing. The old rate of \$21 per week is now increased in a few instances to as high as \$35. The operators no longer wish to carry film either to or from the exchange, explain that they no longer will trim arc lamps, in cases where it is necessary to leave the ground, demand time-and-a-half for supper, and will charge in the future \$2.50 additional for running matinees on any day except Sunday.

The following committee was appointed to take the new schedule under consideration and will report at the next meeting: William J. Sweeney, chairman; A. C. Krebs, James McNarney, Fred Schaffer, and John D. Rose.



Scene from Kleine-Cines release "The Flower of Destiny," released Oct. 7. Copyright 1913 by George Kleine.

Cines Film Abounds in "Big" Scenes

An Expensive Production

"HIGH Treason," the Kleine-Cines two-reel feature to be released on Tuesday, September 16, teems with action and contains a half dozen or more "big" scenes, any one of which would be deemed sufficient to make an ordinary feature. In one of the two parts several hundred feet of film taken during the recent Balkan war are incorporated, thus giving a real battle atmosphere to the army maneuvers that we are permitted to witness.

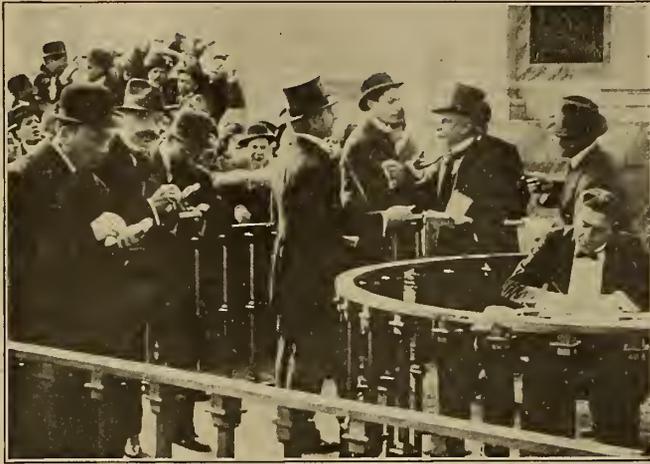
The Cines Company staged two acts of grand opera, merely to permit two of the leading characters to meet in a natural manner, and among other scenes worthy of special mention are the stock exchange, the wireless station of the government, and the mob howling for war, following the issuance of the first newspaper extras.

The story opens as Lieutenant Paul Rossi, son of a government wireless operator, bids his parents farewell and joins his regiment at the frontier. Meanwhile, Benjamin Harris, a prominent banker, has been speculating on the decline of stocks in the open market on the assumption that war with another power will soon be declared. Charles Rossi, the wireless operator, is much worried over the extravagance of his wife and when he is approached by Banker Harris and asked to give information of the success or failure of the peace nego-

tiations, he falls prey to the \$50,000 bribe and, urged by his extravagant wife, consents.

The message arrives carrying tidings of the success of the peace negotiations and Rossi changes this to read that the peace negotiations have failed and that war is inevitable. This message he delivers to Harris who, ordering the general sale of his stock, amasses a fortune. Harris takes the message to the leading newspapers at once and soon the entire city is aflame with the war fever. Crowds swarm the thoroughfares and the war "extras" are eagerly snatched up by the excited populace. Charles Rossi at home suffers the tortures of a sensitive conscience, while Banker Harris, delighted with his success, visits the Opera Aida that night. The local railroad station is crowded with troops going to the front, and by night and day the tens of thousands swarm the streets in a fever of expectancy. Away at the front Lieutenant Rossi conducts himself heroically. There are charges and counter-charges. The big thirteen-inch guns sound their messages of death, and Lieutenant Rossi is ordered to lead his troops in a final onslaught on the enemy. Suddenly a shell bursts at the feet of Lieutenant Rossi and he falls dead at the head of his men, the first officer to lose his life in the war.

Swarming around Charles Rossi's home in the city,



Stock exchange scene in "High Treason." Copyright 1913, by George Kleine.

the newsboys shout their "extras" containing the lists of the first victims of the war. The tortured, maddened operator buys a copy, only to be confronted by the head lines, proclaiming the death of his beloved son. Hearing his exclamation, Mrs. Rossi hurries into the room and reads the fateful news. An instant later the sound of a revolver in an adjoining room tells her that the man who had betrayed his nation for her sake, is no more. A year after the peace negotiations have been signed, a swarm



The banker's bribe refused in "High Treason." Copyright 1913, by George Kleine.

of angry citizens hustle the badly frightened Harris down the steps of the stock exchange to a well-merited punishment.

Peoria Convention Plans

The third annual state convention of the Motion Picture Exhibitors' League of America, Illinois State Branch No. 3, will convene in Peoria on September 23 and 24.

Plans are now being laid for the reception and entertainment of the visitors while they are in the city. State Organizer Clem Kerr of Dayton, Ohio, arrived in Peoria this week to complete the preliminary arrangements for the convention.

C. E. Carrier, manager of the Empress theater and Dee Robinson, who owns a string of the "nickelodeons" and moving picture theaters, are planning for the entertainment and reception of the visitors. The Association

of Commerce will be the host of the picture men on the night of September 23 and will take them about the city, via automobile on a sightseeing trip. The Elks club will also entertain them one night. E. N. Woodruff will welcome them to Peoria and National President M. A. Neff of Cincinnati will respond for the exhibitors. Senator John Dailey who is greatly interested in the cinematographic art will deliver an address along the lines of the benefit derived by the public from moving pictures.

The program of the convention as now arranged is as follows:

TUESDAY, SEPTEMBER 23. MORNING SESSION.

10 a. m., Opening session, everybody invited.

11 a. m., address of welcome by the Hon. E. N. Woodruff, mayor.

11:30 a. m., response by National President M. A. Neff.



Convention committee for 3rd annual Illinois state convention M. P. E. L. to be held at Peoria, Ill., Sept. 23-24. Reading from left to right—Top row: Charles Smith, President; Dee Robinson, Treasurer; Charles Tortat, Ways and Means; E. C. Carrier, Entertainment; William Schaefer, Convention. Lower row: H. Pape, Clem Kerr, convention manager; C. G. Steinhardt, chairman of convention; W. H. Livingston, secretary of convention.

AFTERNOON SESSION.

1 p. m., motion picture taken of the exhibitors and families.

1:30 p. m., address by the Hon. John Dailey, State Senator.

2 p. m., Executive Session.

4 p. m., adjourn for automobile sightseeing trip about the city.

8 p. m., entertainment at convention hall, Jefferson hotel, music, vaudeville, cabaret, Advance releases of motion pictures.

WEDNESDAY, SEPTEMBER 24.

10 a. m., executive session. Election of officers and other business.

7 p. m., luncheon and entertainment at the Indian Grill room, Jefferson hotel.

The committees for the two days' convention of the league will be as follows:

Convention committee: Chairman, C. G. Steinhardt; vice-chairman, Wm. Schaeffer; second vice-chairman, Wm. McLinden; secretary, M. H. Livingston; treasurer, Dee Robinson.

Press committee: chairman, C. E. Carrier; secretary, Chas. Smith, Harry V. Miller.

Exhibit committee: chairman, C. C. Montgomery; secretary, John Flood.

Entertainment committee: chairman, C. E. Carrier; vice-chairman, J. H. Bontjes; secretary, C. G. Steinhardt.

Ways and means committee: E. L. Harris, C. G. Steinhardt, M. H. Livingston, C. E. Carrier, Dee Robinson, J. H. Bontjes, J. Flood, Chas. Tortat, E. Metcalf, C. C. Montgomery, Wm. Schaeffer, C. Smith, Harry V. Miller, Wm. McLinden.

Motography's Gallery of Picture Players

ALLAN HALE is tall and broad, with pale blue eyes, a crinkley blonde pompadour and a bigness of manner that makes you believe him to be at least twenty-six years old, but he isn't, he's only twenty-one, ambitious and active, anxious to please and easy to be pleased. Allan's parents did not pick out dramatics, either screen or stage, as a calling for their son; it was Allan who did that. His parents decided that he should be an osteopath and when Allan had almost finished a course of instruction that would have given him the right to that title, he decided that fate had ordained him an actor and proceeded to so convince his parents. He has a strong tenor voice and it served him well in his stage experience.



Allan Hale.

Then he joined the advancing army of voiceless actors, has made a creditable name and place for himself in their ranks and, outside working hours, continues to cultivate his voice.

ROSEMARY THEBY'S dark hair, big brown eyes and beautiful teeth make her one of the prettiest leading ladies in filmdom. Her sprightliness puts an individualism into her work that makes for instant popularity, and Rosemary is almost satisfied; "almost," because her ambitions are ever beyond her accomplishment. Since she has been playing leads for the Reliance company, she has made a marked climb into public favor, a deserving climb, too, as the result of two years of picture experience. It is three months since Miss Rosemary added herself to the Reliance forces; previously she worked with the Vitagraphers, and was accorded leading roles in a number of pictures. She is a St. Louis girl and her ambitions, originally, were for grand opera. Six months' work with a dramatic company in New York resulted in an engagement with the Vitagraph stock company and from there she went to Reliance.



Rosemary Theby.

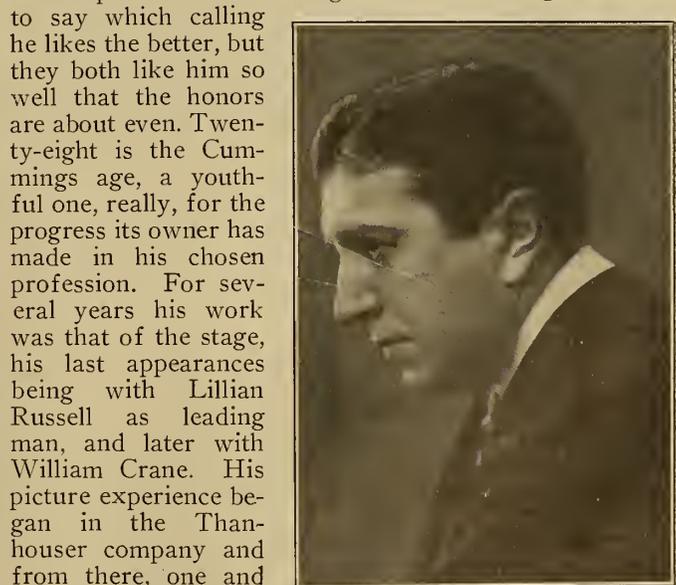
girl and her ambitions, originally, were for grand opera. Six months' work with a dramatic company in New York resulted in an engagement with the Vitagraph stock company and from there she went to Reliance.

EDGENA DE LESPINE has scored in a great number of feature films, in the one and one-half years she has been under the Reliance management. "The Bawler-Out" is one of the most recent and perhaps best-known screen story in which she played the title role. A very beautiful woman is Miss De Lespine with pretty, gray-blue eyes, a graceful carriage, a distinctive daintiness of manner and the most beautiful wavy gold-bronze hair that, unfortunately, shows dark in pictures and not at all as beautiful as it really is. The fair Edgena attained considerable fame as a vaudeville artist, before adopting the screen as a vocation. She also had much experience in dramatic productions, "The Turning Point" being the last play in which she appeared. Though not at all masculine in her dress or manner, Miss De Lespine has been cast in mannish roles several times and on each occasion played the part with especial credit to herself.



Edgena DeLespine.

IRVING CUMMINGS enjoys two positions of honor, namely: being leading man of the Reliance stock company and manager of the Reliance base-ball team, and in both capacities he ranks high. Mr. Cummings hesitates to say which calling he likes the better, but they both like him so well that the honors are about even. Twenty-eight is the Cummings age, a youthful one, really, for the progress its owner has made in his chosen profession. For several years his work was that of the stage, his last appearances being with Lillian Russell as leading man, and later with William Crane. His picture experience began in the Than-houser company and from there, one and one-half years ago, he came to the Reliance studio and has been featured by Director Apfel in a number of noteworthy films. He was "The Man from the Outside" and the lead in "The Open Road" and "The Fires of Conscience."



Irving Cummings.

studio and has been featured by Director Apfel in a number of noteworthy films. He was "The Man from the Outside" and the lead in "The Open Road" and "The Fires of Conscience."

Reliance Players with Circus

While producing the two-part drama "The Clown's Daughter" Edgar Lewis and a company of Reliance players spent several days with Sig. Sautelle's circus and all hands seem to have enjoyed the experience immensely. The circus performers were just as interested in acting before the camera as the Reliance actors were in being members of the big show. And as Edgar Lewis is an old hand at anything connected with the canvas and saw-dust some excellent results were obtained during



In filming "The Clown's Daughter," the Reliance Company traveled for several days with this circus.

the making of the picture. Norma Phillips tried her luck as a circus rider called for by her part, which was that of a clown's wife. George Siegmann found out that he is a good "spieler" and was given ample opportunity to practice spell-binding on a sure-enough circus crowd.

Little Runa Hodges was the pet of all the show-folks and had the time of her four-years-long life feeding the animals and riding the ponies. This feature, which is said to be of more than ordinary merit, will be released on Saturday, Sept. 13.

Warner's Western Pictures

Warner's Features, Incorporated, have contracted with The Great West Moving Picture Company, of California, for three-reel Western dramas for their feature program. The contract expressly stipulates that Indian scrimmages, the everlasting tiresome chase pictures, and red men versus white men scraps, be entirely eliminated, as the market is glutted with them. Real western stories will be made, such as the cowboy and the lady series, the mountaineers vs. the plainsmen, the border riders, the Mexican and the gringo, and other typical studies of that life.

Joseph Shipman of Los Angeles, general manager of the Great West Company, a California corporation, has already secured a choice location for studios, and enrolled some of the most noted players and producers in the west.

The first release will be entitled "The Fugitive Law," and re-enacts the tragic death of Madero, and the escape of sympathetic Americanos, through the interior of Mexico, and their final escape from the danger zone by means of the aeroplanes which were identified with the attack upon the gunboats of the federal government in the harbor of Guaymas, in the Gulf of lower California.

Just A Moment Please

The last letterhead of the Exclusive Supply Corporation that we saw had a list of the brands handled by that company in the upper left hand corner, and it started off with "Annex." Darn these compositors anyway! They never know an "m" from an "n," do they? At that, though, we understand "Ammex" will be a good brand to "annex" to any program.

OUR BURG.

"Bill" Selig, pres. of the local Polyscope Co. has left Our Village again. On Aug. 30 he sailed for Europe to look over the new London offices of his Co. and see that the front is painted according to directions, and the sign over the door is hung straight. It is said that he'll bring back a pet elephant, a giraffe and a couple a tigers when he returns.

Ye Ed enjoyed a few days vacation last wk, he and the Missus havin bin out to Ioway. Got back to find a line from Stan Twist stuck in his typewriter, and a note from A. W. Thomas on his desk, accompanied by a new phangled jigger for the telefon. Thanks A. W. It works fine and is much appreciated. Sorry we weren't in. Come again.

All the fish in Wis. had the scare of their lives last wk. The Goatman, Paul Woodruff and Alphonso Haase united in a plot to catch 'em, and spent three whole days banging the bait against the lake. Ask 'em what they caught. We haven't bin able to find out.

Kurt Waldemar Linn and Jacques A. Berst, prom. cits. of our neighboring suburb, Noo Yawk, were in our midst this wk. A pleasant time was enjoyed.

Frank Louis Hough left for Germantown, Pa., and points East this wk.

"Bill" Haase, alleged to be the handsomest boy in the world, cut his first tooth this wk. "Bill" says he will soon be able to masticate the toughest beefsteak.

E. F. L. writes us that the lady pianist at the theater he attends here in Chicago plays "Hearts and Flowers" almost continuously, and no matter what the scene on the screen. If the leading lady is expiring, or the villain plotting mischief, if the hero is leading a cavalry charge or the Indians attacking the settler's camp, still the strains of "Hearts and Flowers" resound through the theater. He asks us what he ought to do under the circumstances. Our advice would be invite the lady to walk East until her hat floats.

SCENARIOS ANY ONE CAN WRITE.

Ranch owner needing funds, unsuccessful in trying to mortgage ranch. Ranch hand quarrels with boss. Fired. Leaves in anger. Discovers quartz ledge with free milling gold on edge of ranch. Makes alliance with money lender to obtain the property. Money lender calls ranch owner to office and loans money on mortgage security.

THIS MONEY MUST BE PAID BACK BY 10 O'CLOCK OR YOU FORFEIT THE RANCH!

Assayer called to test quartz, falls in love with ranch owner's daughter. Last day to lift mortgage arrives. Assayer learns at 9:30 a. m. mine is on girl's father's ranch. Chase scene to get to assayer's office to get his savings. Chase scene to money lender's office. Dramatic entrance when money lender is pushing clock hands forward with his fingers. Girl grabs his watch, shows him correct time, hands him money, gets mortgage from discomfited conspirators.

NOTE—Though intended for single reel subject skillful producer can easily pad out to three reel feature.

B. L. T., in his "Line-o'-type" column in the Chicago Tribune calls attention to the fact that an exhibitor out on the West Side is advertising "Broken Threads United on Saturday in Two Parts." Nothing very surprising to that, in view of the fact that the exhibitor across the street is to run "The Tie That Binds" on Saturday.

THEIR FAVORITE SONGS.

Gov. Sulzer—"Tammany."
Pres. Huerta—"I'm Afraid to Go Home in the Dark."
Bert Adler—"There's Just One Girl."
Dick Nehls—"Please Don't Take My Loving Man Away."
M. A. Neff—"I'm the Guy."

Isn't this the week that Johnny Bunny is to be King of Coney Island? John, in our opinion, will be some regular king. He ought to be, anyway, for he's built along the lines of that popular potentate "Old King Cole" whom every schoolboy knows was a jolly old soul. Long reign King Bunny!

THE GORGE OR THE AUTO?

Don Meaney advertises "The Right of Way" in this fashion: "See the automobile with the chauffeur at the wheel fall over the cliff into the gorge fifteen hundred feet below. It's filled with thrills."

Fifteenth of September has arrived. Throw away your straw lid?

So have we.

N. G. C.

"The Ghost of the Hacienda"

Weird Story of Old Mexico

BEAUTIFUL scenic background, splendidly tinted film and a story which contains much of the weird and ghostly superstition natural to the country in which it is laid, tends to make "The Ghost of the Haci-

enda," the American release of September 22, a film quite out of the ordinary.



The ghost of Senorita Ysolda appears.

In this two-reel subject Miss Winifred Greenwood makes her debut as an American leading woman, and creates a most favorable impression. If her appearance in this particular role can be taken as a criterion of her future work, it is easy to predict that she will immediately become a favorite with theater patrons.

Edward Coxen, who enacts the leading male role, also acquires himself splendidly as does George Field as "Senor Tocquinado" and Chester Withey as Miss Greenwood's father. The reviewer is inclined to believe "The Ghost of the Hacienda" is the best production in which he had ever seen the "Flying A" second company work.

According to the story Enid Hale and her father, the new owners of the Hacienda, arrive to take possession, and when a few days later Jesse Thompson arrives with a letter of introduction from a mutual friend, everything is nice and quiet.

One evening Pedro tells the story of the tragic death of Enid's aunt, Senorita Ysolda, who was killed while a mere girl by El Capitan, a Mexican bandit. The story

makes a great impression on Enid, especially when she is told that the natives believe that the spirit of the girl haunts the Hacienda.

Some days later, after Enid and Jesse are engaged, a large supply of gold arrives, with which Jesse is to pay off the section at work on the new railroad. Jesse very unwisely puts it away before the Senor Tocquinado, who is visiting at the Hacienda and who, it later develops, is a notorious highwayman.

The senor and his friends plot to steal the gold and attack the Hacienda at night. Luckily, however, Jesse and Enid see them before the attack is made, and are partly prepared for their reception. The fight is short but bitter and is only brought to a close by the lack of ammunition on the part of the Hacienda-defenders.

Enid bethinks herself of a scheme, a sort of forlorn hope, and hurries upstairs. She is seen in her room preparing to play ghost, relying upon the innate superstition of the lower class Mexican.

In the meanwhile Senor Tocquinado and his band, by means of a large battering-ram, break down the door. Just as they are well inside the door, Enid, her hair hanging over her shoulders, a candle in her hand, and



Enid meets Senor Tocquinado.

robed in pure white, glides down the steps. The Mexicans catch sight of her, and with many yells, and much crossing of themselves, they flee, leaving the Hacienda and its protectors in peace.



Scene from American's "In the Days of Trajan."

The cast is as follows:

Enid Hale.....Winifred Greenwood
 Mr. Hale, her father.....Chester Withey
 Jesse Thompson, young civil engineer.....Ed Coxen
 Senor Tocquinado, Mexican gentleman.....Geo. Field
 Senor Ysolda, Enid's aunt of long ago.....W. Greenwood
 El Capitan, masked bandit.....George Field
 The Ghost.....Winifred Greenwood
 Pedro, Mexican servant.....Wm. Tedmarsh
 Ysolda's mother.....Jean Durrell

Additional Land Purchase

Samuel S. Hutchinson, president of the American Film Manufacturing Company, has purchased for the company a plot of land which practically doubles its holdings in Santa Barbara, California. There will be erected an outdoor studio and a large corral will be provided. There is now ample room for at least four stage settings at the same time.

New Leading Man Engaged

Carlyle Blackwell, formerly with Kalem, is now to appear in "Flying A" subjects as leading man. Mr. Blackwell is already very popular and needs no introduction. His new environment will emphasize his inherent ability as an actor and his numerous friends look forward to his first appearance in "Flying A" subjects with great interest.

Another Famous Players Achievement

The appearance of Mrs. Fiske, one of America's greatest artistes, in motion pictures, marks another epoch in the history of film progress. "Tess of the D'Urbervilles," Thomas Hardy's inspired story, made famous on the stage by Mrs. Fiske's glorious portrayal and just recently produced by the Famous Players Film Company, is one of the greatest subjects ever introduced into motion pictures. The powerful combination of one of the foremost actresses of the day, and the most noted work of a famous novelist should serve to place the Famous Players Company on a higher plane than it has ever before occupied. This production is the first of the "30 Famous Features a Year," scheduled for release on the Famous Players' extended program.



D'Urberville Taunts Tess.

The pitiful, pathetic story of Tess is generally known, but briefly runs as follows: Parson Tringham traces the genealogical history of John Durbeyfield and discovers that he is the lineal descendant of the ancient

and knightly family of the D'Urbervilles. Lazy and slothful always, John Durbeyfield, on the strength of the heritage, now abandons himself to a life of ease and indolence. Tess, his eldest daughter, is a beautiful girl



Mrs. Fiske in scene from "Tess of the D'Urbervilles."

who has inherited all the weaknesses and passions of her ancestors. One day, at a Maypole dance, Tess is attracted to Angel Clare, a stranger to the countryside, who, out of diffidence, dances with every girl but Tess. To advance the financial prospects of her family, Mrs. Durbeyfield conceives the idea of sending Tess to claim relationship with the rich and powerful D'Urbervilles of the adjacent county. Tess encounters Alec D'Urberville, who is enamored of her immediately and engages her for work on his farm. The inevitable happens. Alec deceives Tess, and in shame and humiliation she returns home, where her child is born. The child eventually dies, and Tess makes a determined struggle to reclaim her ruined life. She obtains employment at a dairy farm, where happens to be Angel Clare. The two fall in love, and once more Tess' future begins to promise happiness. Torn by conflicting emotions, she decides to write Angel of her former false step, and places the note under his door. He never finds her confession, but, convinced that he has read it and forgiven her sin, after his continued solicitation, she consents to marry him.

After the marriage Angel tells Tess of a former fall from grace, and Tess promptly forgives him. He takes her in his arms, and in the dim firelight, thinking he already knows the bitter fact, she proceeds to relate her indiscretion with Alec D'Urberville. Angel is shocked by the revelation, and leaves Tess until he can bring himself to forgive her.

Destitute and despairing, Tess is again found by D'Urberville. He offers her protection and support, and discouraged by Angel's desertion, she again pays the price for existence. In the meantime Angel's old love for Tess reasserts itself, and he determines to return. He finds her in luxury and splendor in D'Urberville's home. Tess is torn with despair as she sees her last chance for happiness slip away, and when D'Urberville taunts her concerning Angel she grasps a knife and in insane anger kills him. She overtakes Angel, and together they seek shelter in the ruins of an old Druid temple. Her crime is detected, she is followed and traced, and confronted by her pursuers. Hopelessly she surrenders herself to the law.

In a grim, gray prison, safe at last from the world that had tempted and cursed her, Tess spends the remaining years of her life with her broken heart and shattered hope, a martyr to man's wrong.

Motion Picture Making and Exhibiting

By John B. Rathbun

CHAPTER VI (Continued).

THE brightest spot of the source must be brought to the center of the screen when the source occupies more than the theoretical point, as is always the case in practice. With the film or slide removed, an image of the arc or flame may be thrown on the screen where it will appear in an inverted position as in the case of the slide or film. If the bright spot is found out of the center by this means, the lamp must be moved in the opposite direction from that which appears on the screen. If the bright spot appears above the center of the screen, the lamp should be moved up instead of down as would appear to be the case. All projectors are provided with a rack and pinion adjustment by which the lamp may be raised or lowered without opening the lamp house.

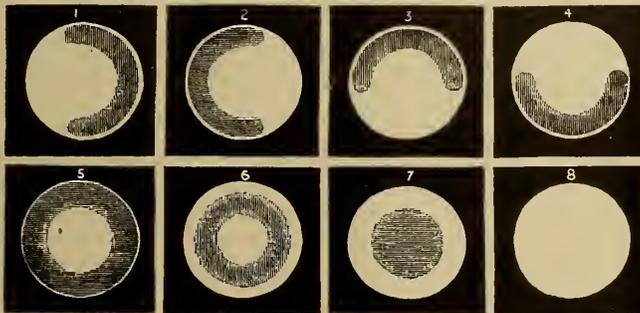


Fig. 46.—Showing the effects of having the lamp out of the optical center of the lens. In this figure the observer is supposed to be viewing the image thrown on the screen by the lamp.

In the figure at the upper left hand corner of Fig. 46 is an effect produced by an eccentric lamp position, the shadow is at the right and the bright spot at the left. Owing to the inversion of the image, the lamp should be moved to the left to correct the shadow. In the next figure the lamp position is at the opposite side of the optical center, which of course requires a right hand movement of the lamp. In Fig. 3 the lamp is too high and should be lowered. Fig. 4 is a reverse case in which the lamp should be raised. In Fig. 5, the lamp is too near the condenser. In Fig. 6 it is too far from the condenser. In Fig. 8 the lamp is in the correct position.

CARE OF LENSES.

The condenser lens is the most troublesome item of the optical system since it is subjected directly to the intense heat of the lamp, especially with condensers having a short focal length, where the distance between the arc and glass is very short. Cracked condensers are the most common of the projector's ills.

Broken condensers may be caused by the close proximity of the arc, by forcing the arc above its normal capacity, by poor lamp adjustment in which the operator brings the lamp too close to the glass in making adjustments, by draughts of cold air in the lamp house, or by having the condensers fit too tightly into the casing. In the latter case the glass is broken through the expansion of the lens, causing it to crowd into the casing. There should be at least 1-16 inch clearance space all around the lens.

Sudden changes of temperature are instrumental in breaking the lenses, and these may be occasioned by cold

air currents entering through the ventilation holes of the lamp house, or by the rapid cooling of the lamp house after the lamp is extinguished. In several cases the loss of condenser glasses was reduced by covering the lamp house after the show, which had a tendency to relieve the internal strains of the glass through slow cooling. In my opinion this method is far superior to that followed by many people who attempt to anneal the glass by placing the lens in water and then bringing it slowly to a boil, as the temperature of boiling water is quite a bit below that necessary for the release of internal strains.

A dirty lens obstructs the light, even when the film of dirt is so slight as to be hardly noticeable to the naked eye. For this reason the external glasses of the objective lens and both lenses of the condenser should be cleaned thoroughly every day. The back condenser lens, which is inside of the lamp house, is especially fast to fog up, because of the fine dust or ash thrown from the carbon of the arc lamp. The back lens of the objective often has drops of oil thrown on it by the mechanism of the motion head and should be watched carefully.

Loose dirt or dust may be removed by means of a soft camel's-hair brush, without taking the lenses from the tube, but the best method is to wash the outside lenses with a soft linen cloth moistened in alcohol. The alcohol should preferably be a half and half solution of alcohol and water, as pure alcohol dries too rapidly to enable perfect cleaning. Only old, soft cloth should be used, so that no scratches will be made on the surface of the lens, and to avoid deposits of lint.

Simply for the reason that a lens looks clean, when viewing it toward the light, is no sign that it is. Breathe on the surface of the glass, and if the cloud of moisture does not disappear almost instantly you can make up your mind that there are enough particles of dust present to hold the moisture. Occasionally, say once every month, the objective lens should be taken apart and thoroughly cleaned, both inside and out, with a cloth moistened in alcohol. Great care should be taken to get the glasses back into their original and proper places or there will be unlimited trouble as the result. When cleaning the lens do not use too much alcohol, simply moisten the cloth.

With a cracked condenser it is possible to continue the show as long as the glass remains in the cell, without seriously injuring the projection. With lantern slides a crack in either glass will show on the screen, a crack in the front lens being more prominent than one in the rear. When the glass falls out of the cell, changes must be made in the system to save the show. If only one condenser glass fails, put the remaining glass in the front cell and **move the lamp back** until the apex of the light cone from this glass appears at the focal center of the objective lens. This will not affect the size of the picture, but will decrease its brilliancy.

A broken objective lens is almost a hopeless case as far as home repairs go, for it is difficult for the average operator to make the proper adjustments between the different lenses in the tube, even if it were possible for him to obtain a perfect mate for the broken lens. It is usually cheaper to obtain an entirely new lens.

After the proper lens has been obtained for the given picture size and throw, it may be tested for focus by inserting a strip of mica in the film window after a

few scratches have been made on the surface of the mica. Care should be taken so that the mica occupies exactly the same position as the film would were it in place. If the scratch marks on the mica can be focussed on the screen sharp and clear and without any hazy or blurred spots the lens is accurate, and exactly in focus. This operation can be performed every day just before the show, so that no time will be lost in focussing after the film has started to run, thus sparing the audience the annoyance of focussing with the film.

SOURCE OF LIGHT.

Except for the equipment furnished for home projectors and for the outfits used by lecturers or traveling shows, electricity is almost universally used with the motion picture projector for the production of light, as it is possible to obtain nearly any desired degree of illumination. The electric light is by far the easiest high power illuminant to control, is clean and safe. There are no tanks to fill or cause trouble, and the lighting energy supply is continuous without requiring attention on the part of the operator.

In the early days of the stereopticon, before the use of electricity was so widely adopted, the calcium light was the most common source of light in giving public exhibitions. The light in this form of lamp was produced by heating a small portion of a lime or calcium cylinder to incandescence by means of a jet of oxygen and hydrogen gas. The "lime light," as it was called, gave a very brilliant white light that gave very good results in projection as far as the picture was concerned, but unfortunately was unreliable and difficult to control. For good results it was necessary to turn the lime cylinder at very short intervals to prevent the flame from burning deep pits into the cylinder and to prevent it from cracking and falling off. The calcium was very brittle and likely to collapse entirely during the projection, causing serious interruptions in the performance.

Much trouble was also had with the breakage of the condenser lens, owing to the uncertainty of the flame control, in the case of pits in the cylinder that turned the flame back into the lens, or in the collapse of the cylinder. Two tanks were required, one for the hydrogen, and one for the oxygen, both gases being stored under high pressure. When illuminating gas was obtainable, it was used in place of the hydrogen, being much cheaper and easier to handle, but in both cases the oxygen tank was invariably used to increase the rate of combustion and increase the temperature, the atmospheric oxygen not being sufficient for this purpose.

Acetylene gas has been much used by traveling shows, but is not as brilliant as the electric or calcium light, and as the flame is much larger than the minute source of light of the arc or the incandescent point of the calcium candle, the projection results are not as good. In a general way the light is produced in much the same way as with the acetylene automobile lamp, except that a number of burners are used instead of the single burner used in the automobile.

The gas is taken either from an acetylene generator or from a storage tank in which the gas is stored under a high pressure, in contact with a mass of wool saturated with acetone, a substance having a great affinity or absorbing power for acetylene. The method of generating the acetylene may be classified into two principal heads, those in which the calcium carbide is dropped into the water and those in which the water is dropped into a basket of carbide. In either case the gas is generated by the chemical reaction of water on the carbide, the latter

being a dark, stony compound, greatly resembling dark dolomite or sandstone.

In all generators the generation of gas, or rather its pressure, is controlled by regulating the water supplied to the carbide chamber, the particular method adopted varying with each make of generator. Generally, the pressure of the gas is utilized in either raising the carbide from the water, or for forcing the water back and out of the carbide chamber when a certain predetermined pressure has been exceeded. Usually there is no provision made for storing the gas in any quantity, the gas being generated only as needed by the lamp. No oxygen tank is needed. Almost any automobile generator or gas tank may be used successfully with the acetylene projector.

Except with the smaller projectors, such as are used at home, the incandescent lamp is seldom used with the electric current. In the first place, the intensity of illumination is too low, and, secondly the illumination is spread over too great an area, making it impossible to obtain correct optical relations. The arc lamp in which the light is generated by a current passing through incandescent carbon vapor, in a space between two carbon electrodes, generates a most intense light per unit of area and therefore is very small and compact, the incandescent area being the nearest possible approach to the theoretical point required by the optical system.

THE ELECTRIC ARC.

When a conductor carrying an electric current is broken at any point in its length, the increased resistance of the air surrounding the gap causes a great increase in temperature; with sufficient current the temperature increase will fuse the material of which the circuit is composed and turn it into vapor. As the vapor in the gap, generally, is of a fair conducting value, much higher than that of the air, the current continues to flow across the gap, vaporizing still more of the circuit material. This action will continue until the ends of the conductor are entirely consumed, or until the gap has been widened to such a point that the current can no longer overcome the increased resistance. The high temperature of the molten portions of the circuit cause a brilliant light, the intensity of which depends upon the strength of the current and the material of which the circuit terminals are composed. The higher the melting and vaporizing temperature of the material, the more intense will be the light, since the light evolved is proportional to the temperature.

In practice the terminals of the gap are always carbon pencils, as this material has a very high vaporizing temperature, is a fair electrical conductor, and does not form solid or liquid oxides or slag at high temperatures, as in the case of metallic electrodes. The carbons are of the same chemical composition as charcoal, the difference between the electric light carbons and charcoal lying principally in the physical form of the element, the electric carbon being pressed into a hard and solid mass, while the charcoal is porous and soft. The electric carbons are more nearly pure carbon than charcoal, being very nearly free from ash or other metallic oxides.

(To be continued.)

From Cincinnati to Louisville

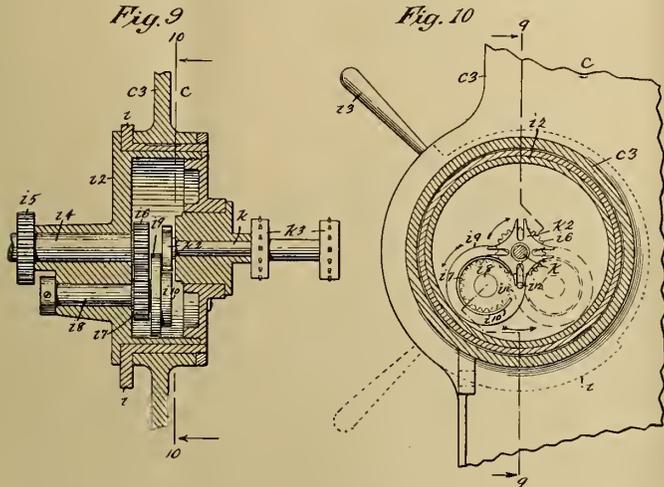
The Middle States distributing office of Kinemacolor has been moved from Cincinnati, O., to Louisville, Ky., where it is now located in the Majestic Theater building, with Mr. L. J. Dittmar in charge.

Recent Patents in Motography

By David S. Hulfish

PATENT No. 1,041,345. For an Improved Kinetoscope or Projecting Machine. Issued to Edwin S. Porter, New York, N. Y., assigner of one-half to Francis B. Cannock, New York, N. Y.

This patent as issued shows a complete projector having a large number of new features in its many de-



1,041,345.

tails. The inventor lists his improvements as follows:

This invention relates to kinetoscopes, and the object thereof is to provide new and improved means for projecting a series of photographs on a strip of film upon a suitable screen.

A further object is to provide means for accurately "framing" the said photographs as they are successively projected, being accomplished by a rotary adjustment, backwardly or forwardly, of the intermittent film-carrying sprocket, to vary the position and moment of initial movement thereof, by changing the portion of the periphery engaging the film during the movement of the latter.

A further object is to provide a shutter for closing off the light at the aperture of the projector during the intermittent movement of the film, and also to provide means whereby the shutter may be adjusted, with respect to the moment of aperture closure, simultaneously with and in the degree of the adjustment of said intermittent sprocket.

A further object is to provide means for adjusting the said shutter independently of said intermittent sprocket, in order to obviate the lines, shadows, or "ghost" effect, on the screen due to lack of coincidental film and shutter operation.

A further object is to accomplish the said shutter and sprocket adjustments during the operation of the projector.

A further object is to so mount the said shutter as to be readily replaced by another of greater or less surface or with a different number of blades, and so as to be enabled, also, to increase or decrease the speed of rotation thereof in the ratio of shutter surface or construction.

A further object is to so locate the manual devices for adjusting the said feeding-sprocket, shutter, lenses, and stereopticon, when employed, as to be readily reached by the free hand of an operator not employed in turning the crank of the projector.

A further object is to completely inclose the operative parts of the projector, as well as the film, whereby no injury can result thereto, and whereby the film, if ignited, is quickly quenched and without any notice of such ignition exteriorly of the projector, thus preventing panic among the audience as well as the spread of the fire from the film.

A further object is to provide a fire-door for the said projector which automatically closes to protect the film in the event of too slow operation, or stopping, of the projector.

A further object is to so construct the said projector as to permit of passing the film thereto at any point intermediate of the ends of said film, as well as the removal thereof from the projector at any time.

A further object is to provide a film trap-door which is quickly and easily moved out of and into operative positions, and which is readily removable from the projector for cleansing and repair.

A further object is to provide a stand or support for the projector and for the lampbox which is readily adjustable rotarily, vertically, and at desired angles.

A further object is to so mount the lampbox upon the stand as to be readily swung from projector to stereopticon positions, or the reverse, by the free hand of the operator and without special effort.

A further object is to provide a sectional cell for the condensers in the lampbox, whereby the distance between the condensers may be readily adjusted to meet varying conditions or to compensate for varying thicknesses of the said condensers, and whereby the condensers may be readily removed for replacement or cleansing at any time.

A further object is to so mount the said condensers as to permit expansion or contraction thereof without fear of breakage; and still further objects are to provide such projectors which are very practical, well adapted to the purpose for which they are designed, which permit of entire manipulation from one point and during the operation thereof, and which are practically noiseless in operation.

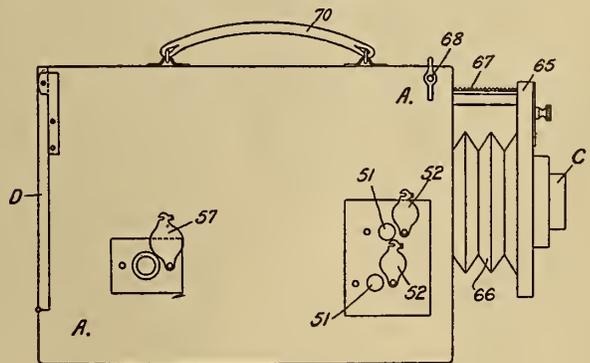
The claims of the patent are limited to the framing feature, and to the shutter adjustment feature which is involved with the framing arrangement.

Of the fourteen figures of drawings of the patent, the two pertaining to framing are reproduced to accompany this review. Fig. 9 shows a sectional view through the framing mechanism which includes the pin wheel and star wheel of the Geneva movement, and Fig. 10 shows an end view of the same.

The star wheel is rigidly attached to the intermittent sprocket, as is usual in all Geneva machines, but the pin wheel, instead of being rigidly upon the main shaft 14 is mounted upon an idler shaft 18 which is driven by gears from the main shaft and is carried bodily by a rocking cage 12 to which is attached the framing handle 13. The position of the star wheel therefore may be changed by moving the handle 13, whether the projector is idle or running, and thus the image in the window may be moved to bring into frame.

Patent No. 1,040,591. For an Improved Hand Camera for Motion Pictures. Issued to George Charles Thomas, Liscard, England.

The illustration shows the general appearance of



1,040,591

the outside of this improved hand camera. A feature of novelty is found in the convertible nature of the camera. The intermittent mechanism and the feed and

take-up reels may be removed and the camera may be used for ordinary hand-camera work, to be reconverted to a motion picture camera whenever desired.

Patent No. 1,041,346. For an Improved Lens Adjuster. Issued to E. S. Porter, New York, N. Y., assignor of one-half to F. B. Cannock, New York, N. Y.

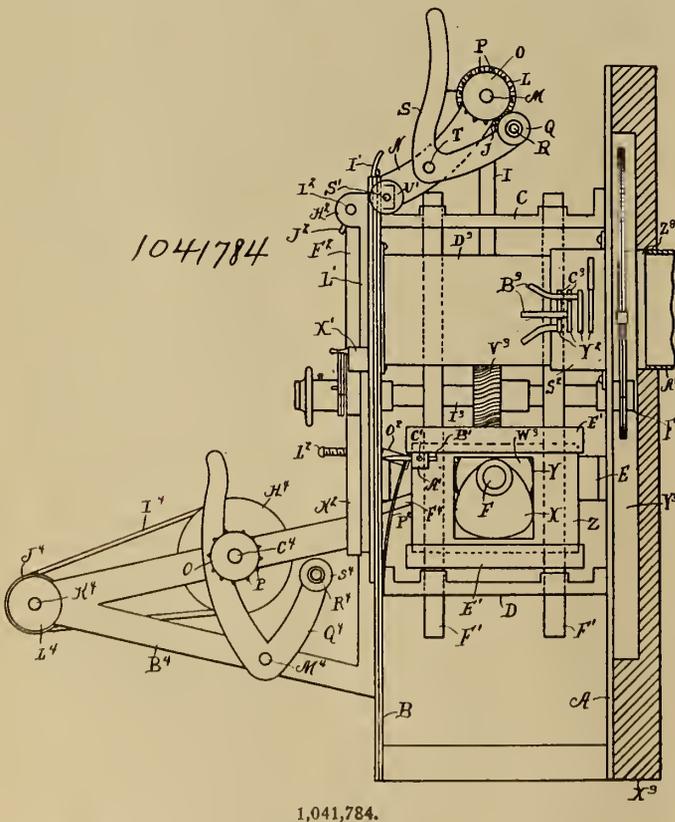
This detail of improvement facilitates the action of centering the field of the projector by raising or lowering the lens in the front of the projector.

The lens is mounted in a slide upon one side of a partition, a rack is mounted upon the other side of the partition, a connection is made between the lens slide and the rack, and a pinion then is meshed with the rack and may be turned from outside the projector to move the lens as required.

Patent No. 1,041,784. For an Improved Motion Picture Machine or Projector. Issued to Ward B. Hausman, Philadelphia, Penn.

The principal feature of invention, and the feature to which the nine claims of the patent all refer, is the simple and solid construction of the intermittent mechanism. This mechanism is of the type of the caged heart cam, and operates the film intermittently by the action of pins fixed in the cam cage or frame.

Referring to the illustrations, the main driving shaft F carries the heart cam X. Upon the main body of the machine are fixed the cross bars C and D carrying the rigid upright rods F¹ and F² upon which rods slide vertically the cross bars E¹ and E² as driven by the heart cam X. Between the bars E¹ and E² is the frame Z



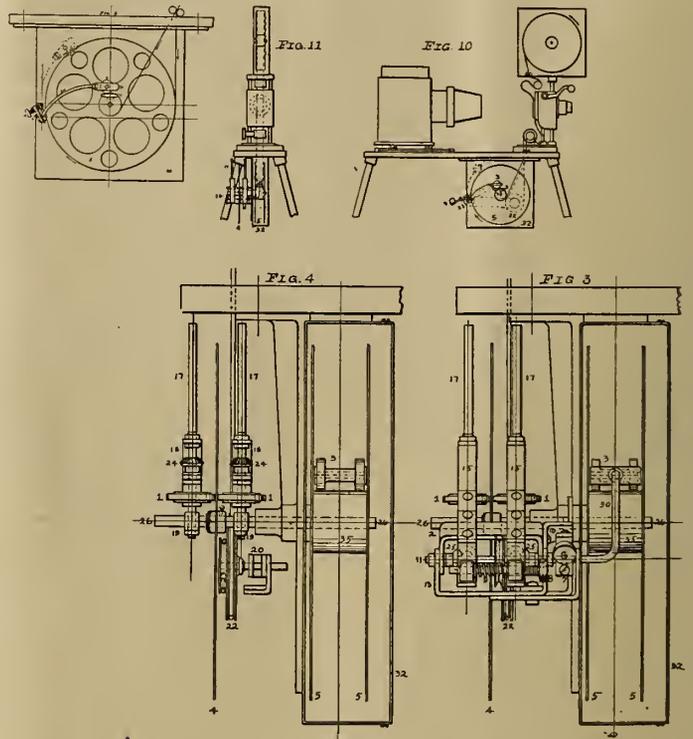
1,041,784.

which slides horizontally as driven by the heart cam X. The frame Z carries at A¹ the film-driving pins B¹.

Patent No. 1,042,430. For an Improved Machine for winding Moving-Picture Films. Issued to Horace W. Griggs, Milwaukee, Wis.

The following discription is taken directly from the body of the patent as issued, and the last of three three claims is quoted:

My improvement relates to improvements in apparatus for winding material, and more particularly for winding moving



1,042,430.

picture films at a uniform tension from beginning to end of wind regardless of the speed of the driving mechanism, or the increasing in diameter of the roll.

The film 36, is secured at one end to the hub 35, of the reel 5, and motion is communicated from the driving belt 33 to said reel through the pulley 23, shaft 11, miter gears 25, 25, shafts 16, 16, miter gears 24, 24, shafts 21, 21, friction gears 1, 1, friction disk 4, and shaft 26 upon which shaft the said reel, shown by 5, is supported.

22, is an idler for supporting the belt 33, and also the idler belt 34.

The friction gears 1, 1, which bear against the side of the disk 4, are carried from the center toward the periphery of said disk 4, by the action of the contact roller 3, against the gradually increasing film, motion being communicated from said film roll to said friction gears through the arm 30, tension clamp 7, swivel 10, yoke 2, arms, 14, 14, and 15, 15, radial pivots 20, 20, and yokes 18, 18, upon which yokes 18, 18 said friction gears 1, 1, are carried. The friction gears comprising said arms 14, 14, and 15, 15, and yoke 2, are supported from and are adapted to describe an arc of a circle concentric with the driving shaft, shown by 11.

17, 17, are radial guide bars which are supported on one end from the reel shaft 26, by brackets 19, 19, and are slidably connected with yokes 18, 18, by which yoke the shafts 21, 21, miter gears 24, 24, and friction gears 1, 1, are supported whereby the friction gears 1, 1, are retained at right angles to the radius of the reel.

The tension of film 36, may be increased or diminished as it is being wound upon the reel 5, by changing the relative position of the friction gears 1, 1, and bearing roller 3, to each other. As the film is being wound on the reel, the contact rollers 3, and their supporting arm 30, are carried outward by the increasing coil of film of the film from near the center of the reel to near the periphery of said reel. A uniform pressure is maintained thereon by the tension spring 9.

Claim 3. In a winding apparatus and tension equalizer for cinematograph films, a winding shaft, a disk attached thereto, friction gears for said disk, a power transmission pulley and shaft for the gears, radial guide arms for the gears, and a contact arm for the winding film angularly adjustable on said pulley shaft whereby tension of film may be varied.

Current Educational Releases

BIRDS OF THE SOUTHERN SEACOAST.—Edison. The slaughter of thousands of beautiful herons and aigrettes in order to gratify the taste of the milliner, has aroused national interest because of the alarming decrease of these birds in Southern waters. How they live, raise their young, and provide for their needs is admirably shown in this reel.

THE OTTER (Colored).—Patheplay. This film offers a subject which is at one and the same time entertaining and educational. The otter builds its home in the ground on the banks of a stream where large fish are numerous. A peculiar trait of the otter is to seize by the head the

fish it preys upon and it has an amazing difficulty telling the head from the tail of an eel. The otter's fur is of great value and for that reason the animal is relentlessly pursued by trappers, and the method of his capture is aptly illustrated. The perfect photography and hand coloring of the film makes it additionally attractive as an educational offering.

IN THE ABRUZZI (Italy).—Patheplay. A film that, added to its own beauty, has the charm of color photography. It deals with a section of Sunny Italy which is famous for its splendid views which are shown and besides this the film covers the industries, types and costumes of the natives, closing with a display of very original ideas in hairdressing.

DAMASCUS AND THE RUINS OF BAALBEK.—Edison. Beautiful, ancient Damascus! So beautiful, it is said that the prophet Mahomet after gazing upon it from a neighboring hill, said: "What desire would I have for the Paradise hereafter, if I enter such an earthly paradise now?" Baalbek, on the other hand, is a melancholy waste.

THE HARNESSED FALLS OF THE NORTHWEST.—Patheplay. An interesting study, beautiful to behold, of the waterfalls of the northwest, which are used to develop electric power sufficient to supply the needs of the surrounding country.

HOT SPRINGS AND GEYSERS OF NEW ZEALAND.—Patheplay. New Zealand is noted, among other things, for the number of its geysers and hot springs. Many of them are now inactive. The film shows boiling hot springs within three feet of streams of cold water. Other interesting views are those of Pigeon rock geyser, which shoots every twelve minutes, with absolute regularity, and numerous other geysers in eruption.

THE PINK GRANITE INDUSTRY AT MILFORD, MASS.—Edison. Granite blocks, huge and huge, seem to be the very foundation of many of our great city buildings. How they are quarried, cut, polished, transported is interestingly told in this reel.

TOAD TRAITS.—Patheplay. A comprehensive study of the toad family is conducted in this film which was made under the



Essanay's London Offices, Harry Spoor, Manager.

direction of Dr. Ditmars, the curator of reptiles in the New York Zoo. The film shows and explains the characteristics of the entire species, the spadefoot toad, poisonous toads, the African water toad and others too numerous to catalogue but of surprising interest to every one.

PANAMA HAT INDUSTRY.—Lubin. An excellent industrial picture showing the evolution of the fashionable Panama hat. The hats are all made by negroes, who appear to be very happy at their work and show considerable skill. First you see the gathering and stripping of the rushes, then the boiling, drying and weaving. The hats are then bleached, blocked and ironed and turned over to the trimmers, who supply the bands and other finishing. The last scene is the retail hatter's shop with its many customers anxious to secure a dainty piece of headgear.

A DAY AT SINGAPORE.—Melies. An interesting scenic of the picturesque show places of Singapore, Straits Settlements, Asia. Singapore, which is at the extreme southern end of the Malayan peninsula, is one of the largest seaports in the world. Its inhabitants are for the most part Malays, with a large proportion of whom we see all classes in their respective quarters.

Fighting Photoplayer Dead

"Bull" Young, the genuine California pugilist who was featured in Majestic's "One Round O'Brien Comes Back," and had been signed by that company for Fred Mace's "One Round O'Brien" series, passed away in the Clara Barton hospital, Los Angeles, recently. Death was the result of a knockout blow received in a fight, but it wasn't an "O'Brien" one. His opponent was Jess Willard, another "white hope," and the pair had fought strenuously for eleven rounds when the fatal uppercut came. At the hospital, Young was found suffering from a cerebral hemorrhage, and a trepanning operation was performed, but failed. New Majestic players who were to be his associates in the "O'Brien Series" attended the funeral. Young was always a gentleman in the studio. At his picture work he showed none of the earmarks of a prize-fighter, except for his great girth. Fred Mace, who was to have directed him in the new series, often said he was the easiest handled prize-fighter that ever played in a film.

Melies Old Studio Sold

Announcement is made that the St. Louis Motion Picture Company has purchased the studio near Los Angeles, formerly occupied by the Melies Film Manufacturing Company. This studio is said to overlook one of the most picturesque spots in the state of California, with rivers, mountain ranges, deep canyons and the sea only a short distance away. The St. Louis Motion Picture Company, maker of the Frontier brand of films on the Universal program, has been producing pictures in Albuquerque, New Mexico, for the past several months, but will now move its equipment to the new studio without delay. It is highly possible that next year the Albuquerque studio may again be occupied, for a short time at least.

Massachusetts Quits League

Upon the authority of Ernest M. Hosstmann, president of the Motion Picture Exhibitors' League of the

State of Massachusetts, we learn that at a recent meeting of the Motion Picture Exhibitors' League of America, Massachusetts State Branch No. 21, it was voted to immediately disband and return the charter. A new organization was at once formed, calling itself the Motion Picture Exhibitors' League of the State of Massachusetts, to be, for the time being, an entirely independent organization.

Players Became Real Heroes

The Indians and cowboys of the New York Motion Picture Corporation's Kay-Bee outfit proved real heroes last week in the Topanzo Canyon of the Santa Monica Mountains. Two hundred of them, by fast and furious work, got under control and extinguished a burning brush fire covering sixteen square miles. The fire approached to within three miles of the camp of the Kay-Bee outfit. Several Indians were badly scorched



Scene from Ramo's "The Worker."

about the face and hands, but none were seriously injured. A holiday was given all hands by Thos. H. Ince, and a fish dinner enjoyed at the Kay-Bee camp in Santa Ynez Canyon.

A Daring Bit of Work

In order to "land" a crucial situation in the Kleine-Cines release of October 14. "The Wheels of Justice," a structural iron bridge was built by the Cines Company over a ravine about seventy-five feet wide, and was destroyed in one of the most daring scenes ever made by that company. A car is run over the bridge and when the vehicle reaches the center of the bridge, the structure collapses, dropping several persons and the car to the bottom of the ravine, creating a scene that will cause many a thrill when it is projected.

Films Made from Famous Poem

"The Flower of Destiny" is the title of a Kleine-Cines release for Tuesday, October 7. This is considered one of the most beautiful subjects that the Cines Company has ever made in two reels. The action of the photo-drama is staged in the middle ages and the costuming is elaborate in the extreme. A rose left in a window sill as a token of love becomes the harbinger of death, when the courtier makes the mistake of thinking it had been left for him.

Of Interest to the Trade

Anti-Trust Sold to Universal

On September 1, the Universal Film Manufacturing Company assumed control of the Anti-Trust Film Exchange, located at 128 West Lake street, Chicago, Illinois, having recently purchased the exchange from C. R. Plough. Mr. Plough has been retained as manager of the concern, having signed a contract to continue in that capacity for at least a year. The deal was closed upon Mr. Plough's recent visit to New York City, at which time, it is rumored, an offer was also made for Joseph Hopp's Standard Film Exchange, but up to the time of our going to press the offer had not yet been accepted. We learn upon fairly good authority that \$50,000 was the price paid for the Anti-Trust.

Rice Heads Picture Concern

Edward Everett Rice, celebrated theatrical manager, has gone over to the ranks of motion picture producers. He has just been chosen president of the People's Moving Picture and Amusement Company, a \$5,000,000 corporation formed in New York State. The new corporation acquires the Edward E. Rice Theatrical Production Company and will stage its former theatrical successes in motion pictures.

Among his first productions will be "Evangeline," which was his first; "Conrad the Corsair," "1492," "Adonis," "Excelsior," "Hiawatha," "Horrors," "Revels," "Robinson Crusoe" and "Monte Carlo." These are all spectacular and are said to be adapted to moving picture portrayal.

"Evangeline," which will be the first film production of the People's Moving Picture and Amusement Company, served to introduce a score of such well-known stars as William H. Crane, Henry E. Dixey, Laura Joyce, Lillian Conway and Lillian Russell.

Gunning Now with Warners

Fred C. Gunning, famous the country over as the Eclair's "Me" man and head of their publicity department, has resigned from that position to become assistant manager of Warner's Features, Inc., with offices on the eighth floor of the Leavitt Building in West Forty-sixth street, New York City. In his new position Mr. Gunning will assist P. A. Powers, president of the concern, and handle all advertising and publicity work.

Screen Club Nominations

Advices from the East state that at a recent gathering of Screen Club members a complete list of candidates has been named to be voted upon at the annual election of officers, to be held on October 6.

The following were named by the nominating committee: For president, King Baggot; for first vice-president, Joseph W. Farnham; for second vice-president, James Kirkwood; for third vice-president, Tefft Johnston; for recording secretary, George D. Proctor; for corresponding secretary, J. H. Gebhardt; for treasurer, C. A. Willat; for members of the board of governors, for a two-year term, Jule Burnstein, Arthur Leslie, Paul Scardon and Leo Delaney.

King Baggot and C. A. Willat are candidates to succeed themselves. Mr. Farnham is the present corre-

sponding secretary. Tefft Johnston is a member of the present board of governors.

Four members of the present board of governors, elected for two-year terms, have served a year and will hold over for another year. They are William Robert Daly, Lawrence A. McGill, C. Jay Williams and Herbert Brenon.

Films Didn't Harm Fealy

Does a legitimate actress lose caste with legitimate audiences by quitting them for the picture studio? Suppose she heads her own stock company in a large city and attracts a following from the fashionables, then goes into picture work, and finally appears on the stage again, and at the old theater. Would she be welcomed by the folks she left for the films—the payers of high admissions who, perhaps, look with disdain on the cheap-priced cinematograph entertainment.

Well, Maude Fealy, the stage star, has been uplifting the latter by hard work at the Thanhouser studio in New Rochelle, whither she had gone after many successful seasons with the Fealy-Durkin stock company in Denver. The understanding was that she would return to Denver for a few weeks in August. The return was sure to demonstrate whether Miss Fealy's drawing powers had waned. And the Denver papers chronicled that never in the history of the exclusive Lakeside theater, had society turned out in such numbers as at the Fealy opening.

"Who's Who" Is a Kinema Collier Comedy

Richard Harding Davis' latest comedy entitled "Who's Who," in which William Collier opens at the Criterion theater, deals with the adventures of an amateur cowboy whose gorgeous costumes makes him the target of the moving picture camera. Shortly afterward he is robbed of his raiment by a real "bad man," who proceeds to hold up a stage with his silver-plated pistols,—whereby the amateur acquires such a desperate reputation that he has to hide under an alias to keep out of prison. A lawyer comes to tell him that he has fallen heir to a large fortune, but fearing that this is a detective ruse, the hero hides until he is identified by means of the moving picture. Kinemacolor furnishes the films, and Mr. Collier the comedy,—so it may be called a "Kinema Collier."

Extensive Sales

"Dr. Nicholson and The Blue Diamond," the first release of the Film Releases of America, being exploited and sold by the Exclusive Supply Corporation, has been sold in the following territories: Golden Gate Film Exchange, California, Arizona and Nevada Exhibitors F. F. Co., Ohio and Michigan, Weiland Film Co., Western Pennsylvania and West Virginia; Consolidated F. F. Co., Canada; Famous Players Film Co., New England; Northwestern Feature Film Co., Oregon, Washington and Idaho; Electric Theater Supply Co., Eastern Pennsylvania and Southern New Jersey; Exclusive Features Co., Greater New York and Northern New Jersey; General Feature Film Co., Northern Illinois.

A Lion on the Rampage

The Los Angeles papers last week recorded a sensational scene not down on the bills, that took place at the Selig studio. When Kathlyn Williams, the leading lady, was going through a detail of dramatic business with "Duke," a black maned African lion, noted for fierceness and eccentricity of disposition, he broke through the enclosure in which the scene was being photographed and ranged at large through the wilds of the Selig animal farm. Fifty native Congos, listed in the piece as "extras," dropped their spears at the first charge of Duke and scaled the eucalyptus trees, in a way that might have appeared humorous, if their faces had not depicted terror during the process. Supt. Persons, and his animal keepers finally succeeded in lassoing Duke and getting him back to his quarters.

In the Bishop's Carriage

"In the Bishop's Carriage," the famous story published by Bobbs-Merrill Co., upon which a very successful and popular play has been based, will be released in motion pictures September 10 by the Famous Players Film Co. The film version of this noted subject presents Mary Pickford in the absorbing role of Nance, who with Fate as stage director plays many strange parts until at last she adopts a role that leads to love and happiness. The play is a fascinating drama of the underworld that approaches tragedy and ends in romance, and the film production is an interesting combination of the thrilling incidents of the book and the dramatic episodes of the play, originally derived from the book.

Picture Has Real Bull Fight

"For the Love of a Toreador," the title of a Kleine-Cines picture to be released in October, possesses several unique scenes, one of which is a real bull fight. Spanish actors recently brought from Rome by the Cines Company took part in this picture, and the bull fight was, therefore, staged exactly as the real affairs occur in Spain.

Newman Plant Enlarged

The Newman Manufacturing Company, 717-721 Sycamore street, Cincinnati, Ohio, and 101-103 Fourth avenue, New York, N. Y., has just added another floor to its Cincinnati plant, and has installed additional machinery and equipment. This firm, which manufactures brass frames, brass easels, brass railings, and equipment in general for theaters, found it necessary to make this addition owing to the great increase in its business. Its New York factory reports splendid business, and great Fall trade is looked forward to. The company's complete catalog can be had upon request.

President Neff's Notes

Big preparations are being made for the Illinois convention to be held at Peoria, September 23-24.

Thomas Leonard, president of the Southern Illinois Local No. 1, writes that southern Illinois will be represented by a large delegation.

The convention will be called to order in the assembly room of the Jefferson Hotel at 10:30 a. m., Tuesday, September 23.

The Indiana State Convention of the Motion Picture Exhibitors' League of America will be held at the

new Severin Hotel at Muncie on September 30 and October 1.

Mr. Neff visited Indiana recently and perfected arrangements for the big assembly hall at the hotel, and for the exhibition that will take place.

A banquet will be served on the night of September 30 in the beautiful dining room of the hotel. Every motion picture exhibitor will be welcome, whether a member of the League or not.

All the National officers are expected to attend both the Illinois and Indiana State Conventions. Both states will be reorganized under the old charters and new officers elected.

Kleine to Build New York Theater

George Kleine, in company with Sam H. Harris, of the theatrical firm of Cohan & Harris, and Sol Blume, talking machine man and former music publisher, are associated in a plan for the building of a theater on the south side of Forty-second street near Broadway, New York. When finished the house will be used as an exhibition place for feature films. It will cost \$375,000 and will be equipped with a large stage and up-to-the-minute facilities.

Calvert Has Narrow Escape

Mr. Calvert, leading man for the Chicago Essanay dramatic company, was hurt the other day while rehearsing for a photoplay. The accident barely missed being a serious one. A church belfry was built especially for the taking of a picture and stood some thirty-five or forty feet from the ground. It was in the belfry that the action of the scene was to take place. The actor was suspended from one of its beams, which he discovered, when almost too late, was not strong enough to withstand his weight. He felt the beam giving way and tried in vain to reach the rope. The director heard the creaking of the boards and, glancing up, saw Mr. Calvert's plight. He quickly grabbed the rope and pulled it over toward the actor who caught it just in time to save himself from a bad fall. In sliding down the rope, however, the palms of his hands were badly burned, but after a first aid treatment administered by Lillian Drew, Mr. Calvert was able to finish the scene.

Irish Feature Coming

"The Heart of Kathaleen," a three part production of the New York Motion Picture Corporation, is booked for release in the near future. It is a wonderful story of old Ireland, replete with stirring effects, sweet love scenes and real atmosphere. A storm at sea is one of the sensational, scenic and photographic marvels of the film, and the impressive effect produced is said to be awe-inspiring in its grandeur and majesty. This three reel feature was cut down from seven reels, so we can look for a film packed with action.

First Celio Release Coming

"Venomous Tongues" is the first release of the new Celio Company, of Rome, Italy, whose output in America will be handled by George Kleine. This is a "two reel" and will feature the new leading woman, Miss Francesca Bertini and the famous Italian actor, Mr. E. Ghione. Miss Bertini is well known in America for her splendid work as a former leading woman of the Cines Company.

Brevities of the Business

PERSONAL NOTES.

Joe Brandt, who has long been responsible for the "verse" in *Universal*, has sailed away to Europe, there to found another *Universal Weekly*, or some other kind of a press sheet, devoted solely to the interests of the big film house, incidentally leaving



Broadway and the Screen Club without one of its most popular press agents and all around good fellows. Joe, who is known to film folks from Maine to California and from Edmonton to Juarez, laid the foundation of his business career by graduating from the University of the State of New York with the degree of L.L.B., and was admitted to the bar the same year. From the practice of law he entered the national advertising field and was for several years identified prominently with the Hampton advertising agency, where he gained a knowledge of space values, which proved immensely valuable to him in later years. Leaving the advertising field, he became manager of the New York office of the *Billboard*, and later, advertising manager of the *Dramatic Mirror*, where he

formed an acquaintanceship with Carl Laemmle, whose private secretary he afterwards became. When Mr. Laemmle joined his interests with the *Universal*, Mr. Brandt became advertising manager of that corporation, and editor of the *Universal Weekly*. He made it a point to attend as many conventions as possible and soon grew to know practically every exchangeman, manufacturer and exploiter of films in America, and to number them all as friends. The English film trade may confidently expect some big things upon Joe's arrival in London, and it's safe to say the entire British public will become aware of his presence in the near future. Certainly Joe will continue to boost "that *Universal program*" in no still small voice.

Miss Vivian Rich, playing leads for the *American*, is a native of no country. Captain Rich, her father, was owner of a trading ship and frequently took his wife and family with him. Miss Rich was born at sea and under the Southern Cross far from the protecting stars and stripes. However, as her parents are American born, Miss Rich claims the United States as her native land.

Gabriel Pollock, the scenic director of the big Selig plant in Chicago, who is never at a loss to provide the most difficult and elaborate scenic surroundings for photoplays, has arranged a series of most striking scenes of the infernal regions equalling those that sprang from the fantastic imagination of Gustav Dore. These remarkable scenes and interesting accessories will be utilized in a big Selig sensation.

Madam Blache, president of the Solax Company, and a company of fifty people, together with property men and numerous assistants and an equipment of three wagon loads of properties and scenery, have left for Lake Hopatcong, where numerous scenes in the forthcoming Solax feature entitled "Rogues of Paris" will be staged. The transfer of the company and the equipment to this famous lake resort means an expense of more than \$2,000. A feature of the work in the country will be the erection of army pontoon bridges and the use of a castle at the present time owned by the Russell Sage estate. Included in the company are Vinnie Burns, Claire Whitney, Mrs. Truesdale, Joseph Levering, Fraunie Frannholz, Wallace Scott, James Johnson, James O'Neil, supers, attendants, etc.

J. A. Berst, whose name stands for "Pathe," and K. W. Linn of the Eclectic Film Company, were Chicago visitors from September 5 to 8.

Chris Lane, head of the scenario department at the Selig plant, has just completed a pictorialization of "The Royal Box," a play from the pen of the late Charles Coghlan, in which that distinguished actor appeared several years prior to his death. Mr. Lane has devised over a hundred scenes for this work and the leading part will be taken by Gertrude Coghlan, the daughter of the dramatist.

Richard Willis has been commissioned to write a series of photoplays for J. Farrell MacDonald of the "Venus" Features.

MacDonald is firm in his determination to produce pictures which will "teach something." In his own words: "I am through with putting on pictures which merely tell a story or introduce a so-called 'punch.' It seems wrong to wilfully lay aside the power which we undoubtedly possess to do some good in this world."

Wallace Kerrigan, good natured and aggressive, is now manager of the *Universal Providencia Ranch*. He is a twin brother to J. Warren Kerrigan, and has fitted into his position as though he were made for it.

Hail to the King and Queen of the Coney Island Mardi Gras, who reigned in all their glory the week of September 8 in their Dominion of Pleasure and Fun. The Vitagraph Company was made justly proud by the selection of John Bunny as the King of the Coney Island Mardi Gras and by his choice of Lillian Walker as his Queen. Amid confetti and fun and with a following of millions of sight-seers and pleasure seekers, John Bunny and Lillian Walker made moving picture that will be heralded by their devotees in all sections of the globe.

Harry C. Matthews of the *Venus* Features has at last finished his sumptuous production of *Aladdin* and a very remarkable picture it is as regards acting and photographic as well as its direction. "Aladdin" stands out as quite the finest fairy story ever filmed.

Miss Margaret Prussing, who has been a member of the Chicago stock of the Selig Polyscope Company, has resigned her position with that organization to enter the cast of William A. Brady's "Little Women," which will open shortly in New York.

Carlyle Blackwell, who has been taking leads with the Kalem Company, went to the *American* on September 15. George Larkin has joined the Kalem, taking leads, and Joe De Grass is now at the *Ammex*, where he will produce. Lots of changes going on in filmdom. By the way, William Alder, late of the *Universal*, has gone to the *Ammex* to manage the film and camera departments.

Frank Montgomery and Mona Darkfeather are back from Bear Valley, where they produced some fine Indian stories for the *Universal*. Both look as brown as berries and thoroughly enjoyed the time they spent in the hills.

Charles E. Nixon, assistant publicity manager of the Selig Polyscope Company, has been spending the last two weeks vacationing amid the wonderful natural scenery of Glacier National Park, Montana. Mr. Nixon was accompanied by his wife and daughter and a party of friends.

Harry Von Meter, the *Universal* player, has accepted an engagement with the *American* forces at Santa Barbara. Harry is one of the best known men in the profession and a very capable actor. He had a good send off from his old companions.

John F. Pribyl, personal representative of W. N. Selig, is undergoing a rather serious spell of illness. The doctors have pronounced the ailment a combination of yellow jaundice and peritonitis. Mr. Pribyl's condition has improved during the last week, and he is again able to be at his desk at the Selig offices.

Edwin August worked a wonderful exposure in "A Man in the World of Men." He impersonates twin brothers in this, and the audience see him get into an automobile, first as one brother and then as the other. It is a fine piece of photography.

Edward Barry and his bride sailed for London on the Olympic. Mr. Barry goes as a special representative of Warner's Features, Inc., and will assist Mr. S. L. Warner, now in charge of the office at 18 Cecil Court, to equip and maintain enlarged quarters in or near "Flicker Alley." He will handle the *American* productions in all countries of the world outside of the United States. His experience in the film business dates back eight years; in 1906 he was placed in charge of Midland's branch of the Chas. Urban Trading Company; in 1908, when the Cine Company opened an office in London, Mr. Barry accepted the position of sales manager, and later he came to America and represented the Cine interests here until Cine films were licensed. He has been sales manager for the Ambrosio-American Company and the Raw Film Supply Company here in America for the past two years, is a charter member of the Screen Club, and leaves behind a host of friends who will wish him success abroad.

Kathie Fischer, a niece of Margarita Fischer, is acting under the direction of Harry Pollard (Margarita Fischer's husband). The other day she was to be spanked in a scene and she smiled up at Pollard and said, "I think we won't rehearse this scene, Uncle Harry."

Bessie Learn contributes a great big thrill to Edison's "Slander's Tongue," when she snatches a baby from in front of a train. It is one of those scenes where the spectator literally holds his breath. The clever acting of the little heroine does much to increase the intensity of the situation.

Tom Mix, the all-around champion cowboy with the Selig Stock Company, stationed at Prescott, Ariz., now has under way a new western play that promises to eclipse all predecessors in the matter of sensational dare-devil feats with "critters and shootin' irons." The skilled and fearless Mix is famed for everything but sentiment.

Bob Ross of the Evand Studios is now in full charge of the stages, scenic arrangements, property rooms and everything else which pertains to the making up of the scenes. It would be hard to define his position but he fills it all right.

Tom Evans of "Venus" Features is taking a few days' holiday. He has been working day and night for months and is twenty-one weeks ahead on releases. Those who know Tom prognosticate that he won't be able to stay away from his beloved studio for twenty-four hours.

Bessie Learn, Herbert Prior, Ben Wilson, Augustus Phillips, Charles M. Seay, C. Jay Williams and others of the Edison studio, have become speed demons during the year and now George Lessey put their noses out of joint by appearing in a brand new 1914 model. Right up on the front seat next to George sits a handsome Airdale terrier, which the director says he is training for the camera.

Stanley H. Twist, director of publicity and business lieutenant of the Selig Polyscope Company, left Chicago on Saturday, August 30, for an extended trip to the Pacific Coast, where he will attend to some business matters for the Selig Company, as well as some personal matters. Mr. Twist expects to be gone three or four weeks.

Fred Mace had a great send off when he went East with little Bud Duncan and Harry Edwards to join the Thanhouser forces at New Rochelle. Mace is president of the Photoplayers' Club and a fine president, too—it will be hard to fill his shoes. By the way, the Photoplayers' Club is one of the finest in the West and the membership list is assuming large proportions.

Eugenie and Visky Forde of the Frontier brand called on their way to Santa Paula, where the company will be for a time. They had suppers and other events tendered them when they left New Mexico. Both of these clever ladies will join the dramatic companies, of which there will be two, as well as the comedy aggregation under G. P. Hamilton.

J. Warren Kerrigan, so well known as the American Star, has arrived at the Universal and started work under Allan Dwan's direction. Mr. Dwan is happy now he has his old combination together again—Warren Kerrigan, Pauline Bush, Jessie Van Trump, George Periolat and William Worthington.

Bessie Bannon, Horace G. Plimpton's secretary, is still globe-trotting over on the other side.

Henry Guell, who for years starred with Lily Langtry, playing opposite the Jersey Lily on her last tour of the United States, is now with the Crystal Film Company. Besides being an actor of recognized ability, Mr. Guell is extremely good-looking.

Capt. Leslie T. Peacocke of the New York scenario department of the Universal Company has invaded the realm of comic opera as a librettist and his first effort along these lines is a new vehicle for Annette Kellermann. The opera is to be called "The Mermaid," and will have early presentation on Broadway at the hands of George Lederer.

George Berg, for a number of years connected with the Klein Optical Company, is now in charge of the newly created feature department of the Mutual Film Corporation. Mr. Berg's office will be in the Mallers building on Wabash avenue.

ROLL OF THE STATES.

ALABAMA.

The Princess theater, a picture show at Birmingham, was sold by the owners, J. D. Helms, E. H. Easterling and W. F. Howell to E. H. Colley of Birmingham. The consideration is said to have been \$1,500.

The Elite moving picture show, situated on North Railroad avenue, Opelika, owned and operated by Hutchinson and Stallings, was destroyed by fire.

CALIFORNIA.

Architects John C. Austin and W. C. Pennell are preparing plans for a one-story brick store and moving picture theater building to be erected at the intersection of Washington, Hoover and Bonnie Brae streets, Los Angeles, for H. L. McAllister and J. M. Dobbins. It will be irregular in shape, the dimensions being 169x183x36x121 feet.

Gustav Koch of Pasadena is reported to have stated he will

start work at Hermosa Beach immediately on the erection of a fireproof moving picture theater on a Pier avenue corner, the building to cost \$10,000 and to have foundation heavy enough to carry a three-story structure.

San Pedro street, 1219 South, Los Angeles. Mrs. S. H. Van Nuys, owner. Picture theater.

Construction has been begun in Hollywood upon one of the finest and most elaborate moving picture theaters yet projected in the city. The building, planned by Krempel & Erkes for H. W. Lewis, will occupy a site on the south side of Hollywood boulevard near Highland avenue. It will follow the Romanesque style of architecture.

James Keene, an Eastern moving picture producer, has arrived in San Francisco from New York with plans for a new \$25,000 studio which he intends to build near this city. The new company is being backed by Eastern capital in a large measure, and by some California capital. Feature films devoted to showing scenery of Northern California will be taken. There will be over one hundred actors employed the year around producing dramas pertaining to the early history of California. Several well-known stars, such as Frederick Ward, Nance O'Neil and James Neal, are already under contract to appear in the new productions.

DISTRICT OF COLUMBIA.

Florida Amusement Company, owners; I. C. Denny, architect; John H. Nolan, contractor; to build moving picture theater, 1438 Florida avenue, Washington; cost \$10,000.

A large moving picture theater is to be located at the corner of Ninth and E streets, Washington, which will be known as Crandall's. Owner, Harry Crandall.

FLORIDA.

It is stated that a lease has been perfected between the owners of the Bisbee building and the Montgomery Amusement Company at Jacksonville for the use of the store on the east side of the building for an arcade from Forsyth street through to the new motion picture theater, which is to be built for the company on the old Maloney property in the rear of the office building.

IDAHO.

Nampa has another moving picture theater. It is located in the Arvidson building on Twelfth avenue between Front and First streets, and opened for business September 1. Robt. Taylor and Frank Lester are the proprietors.

ILLINOIS.

Coroner Hoffman proposes to teach "safety first" in the public schools by means of movies.

Some of the young men of Earlville have purchased a moving picture machine and will give shows here in Dewey's Hall on Wednesday, Saturday and Sunday nights of every week.

Henry J. Schlaacks, architect, has plans for a moving picture theater on Wilmette avenue, Evanston.

A new motion picture theater is planned for Woodlawn, Chicago, at the northeast corner of Jefferson avenue and Sixty-fourth street. The property has been sold to the Loop Theater Company by Charles A. Abrams for \$15,000.

The Airdome theater at Wyoming conducted by Frank Warren will be rebuilt and will open about October 15.

On Saturday, September 13, the Empire theater, West Madison and Union streets, Chicago, formerly operated as a burlesque theater, reopened as a motion picture house. Mutual films, booked through the Majestic branch, are being shown.

Hamburger's Apollo Theater opened with Mutual films on Monday, September 8. Other theaters to begin a Mutual service the same week are the Virginia at West Madison and Halsted streets, and the Hamlin on West Madison.

INDIANA.

A contract has been let to Mat Hollenberger of Evansville for the construction of an addition and the remodeling of the Columbia theatorium, Columbia street and Fulton avenue, owned by Philip Skort. The theater will have a seating capacity of 600. Work has been started. Brubaker, Stern and Boyle were the architects.

Fire destroyed the Why Not moving picture concern at Greenfield, causing a loss of \$3,000.

IOWA.

Walter St. John, George Mercer and Peter Hedlund will open a new moving picture theater at Sixth and College avenue in North Des Moines on October 1. The theater will be located in the building formerly occupied by Ruth and Clark at the northeast corner of the street intersection. Promoters of the new theater are spending about \$5,000 to remodel the building for use as a moving picture playhouse.

The new Gem theater on Main street, Hedrick, was opened to the public Saturday, September 6, under the management of J. H. Ward, formerly located at the Auditorium.

KANSAS.

F. E. Rundel has leased the Oxford, Kan., opera house and will put on moving pictures.

KENTUCKY.

Alexander Brothers & Co. of Cadiz have bought lots on Main street and will erect picture theater.

Omer J. Oats of Morton's Gap has opened a moving picture show in that city.

LOUISIANA.

The Lafayette theater, New Orleans closed its season Aug. 24 and after remodeling will open again Sept. 8.

Noteworthy for its artistic interior and brilliant illuminating effects, the Plaza in New Orleans, the latest photoplay house of the Herman Fichtenberg enterprises, now in the course of construction at Canal and Dauphine streets, will be one of the most attractive theaters in the south. William H. Gueringer, general manager of the Fichtenberg enterprises, consisting of the Alamo, Dreamworld and Picto theaters, in New Orleans, as well as picture playhouses in Vicksburg, Houston and Dallas, says that the Plaza, when completed and open, between Oct. 15 and Nov. 1, will present entertainment of the highest quality.

A syndicate to operate moving picture houses in New Orleans and vicinity is being formed by B. F. Brennan and other motion picture men.

MARYLAND.

Noah Kirson has purchased the dwelling of ex-Postmaster Benjamin Mitchell at Hancock for \$2,000. The building will be razed and a moving picture theater, one story high and the full length of the lot will be erected.

MASSACHUSETTS.

Famous Players Film Company of New England, \$50,000; Hiram Abrams, Florence Leighton, Joseph M. Levenson.

MICHIGAN.

While other cities have been wrestling with the Sunday moving picture problem, Ionia has settled the question without trouble, and the pictures are showing Sunday evenings for large audiences.

William F. Klatt will erect a moving picture theater at Detroit. C. Crane, architect.

H. W. Beecher has been issued a permit to build a moving picture theater at 814 Division avenue, Grand Rapids, S. E., the cost to be about \$5,000.

Idlehour theater, Grand Rapids, is to be remodeled at a cost of \$10,000. Charles Hoertz & Son have the general contract.

A new moving picture house is planned for Warwood. L. M. Hoffmann will in the near future confer with a committee from the town council in regard to a building for that purpose.

The park board of Grand Rapids has decided to appropriate from the general fund the sum of \$75 which will be added to a like sum was appropriated by the board of education and \$150 by the West Michigan State fair, for 300 feet of film containing the pictures of the municipal playgrounds. This film will be the property of the board of education and the park board and will be used by the motion pictures which are a part of the civic center programs.

The Beecher Company, Incorporated, Grand Rapids, has filed articles of incorporation. The company will conduct a moving picture and vaudeville house. Capital \$10,000. The incorporators include Henry W. Beecher, William R. Yeager and Gardner L. Miller.

MINNESOTA.

The opera house management at Mora has installed a new picture machine and hope in the future to have better pictures, with less machine trouble.

R. J. Sparling, structural engineer, has drawn plans for remodeling the Unique theater at Mankato.

Wangenstein & Giliuson have received figures on an addition to the picture show building of B. Giben on Grand avenue between Fifty-fifth and Fifty-sixth avenues, Duluth.

The new Rex, the finest and most modern photo playhouse in the northwest at Duluth has been opened by Thomas Furniss. The theater is absolutely fireproof, being constructed of concrete and steel and has many exits, which makes it free from all danger. One of the features of this picture house is a large pipe organ, which is equipped with all the modern attachments, such as chimes, bells, echo, etc. A ladies' rest room has been provided for on the second floor and also one for the men. A five-piece orchestra under the directorship of Kenneth E. Runkel is another of the many features.

erection of a new theater. Saxe brothers, owners of six theaters in Milwaukee, one in St. Joseph, Mo., and two in Minneapolis, promise a theater that will be ideal in point of elegance, comfort and convenience. The theater will be next to the Miles theater. Contracts have been let for an excavation to begin in October.

Superior street, Duluth, is to have another motion picture playhouse. William Abrahamson, owner of the Empress and Savoy properties, will build at 311 West Superior street. The building will front twenty-five feet on Superior street and will be 140 feet deep. The front will be elaborately decorated. It is estimated that it will cost about \$25,000.

P. J. Long's theater building at Ironton is nearly completed and is to be occupied by a moving picture show run by A. L. Mertens, formerly of Jeffers, Minn.

Victor M. Phelps of Moline, Ill., is to open a moving picture and vaudeville house at Austin.

Seventh street, St. Paul, is to be further ornamented by the

MISSISSIPPI.

J. H. and C. B. King have purchased the interest of J. E. Paoli in the Dukate theater, Biloxi. They will also erect a moving picture theater on the site of the present Bijou building.

MONTANA.

I. A. Iverson of Cut Bank has commenced work on his brick building which he will use as a motion picture theater. It will be 25 by 80, and is the third brick block for this town this summer.

Culbertson is to have a moving picture show twice every week during the fall and winter. Three local men, viz., Fred Nelsen and Andres Petersen of Dane Valley and Sam J. Fryhling of Culbertson have formed a company and will give a show every Tuesday and Friday evening of each week.

NEBRASKA.

A contract has been let for a moving picture theater at Wisner for Gus Wessel. F. C. Inhelder, proprietor.

NEW JERSEY.

Chas. P. Cannella drew the plans of moving picture theater that Antonio Pendala will build at 304 Walnut street, Newark. Cost \$6,500.

Free moving pictures are being exhibited weekly in the public parks of Jersey City, the innovation being the idea of City Commissioner Harry A. Moore, director of the public parks. Six thousand people witnessed the pictures in Paulus Hook Park on opening night. The cost of the exhibition is met by the city. It is planned to give similar exhibitions in the other parks. The moving pictures take the place of concerts for which the city makes an annual appropriation.

A new moving picture theater is to be built on Main street, Sag Harbor, by George Kiernan.

Omnigraph Motion Picture Corporation, Manhattan. Motion picture films; capital, \$50,000. Incorporators: Charles W. Abrams, 450 Riverside Drive; John W. Harding, Edward S. Luther, 247 Fifth avenue, New York City.

NEW YORK.

The People's Motion Picture and Amusement Company, New York City. Capital stock \$5,000,000. To carry on a general moving and motion picture business, ballet company and other classes of vaudeville.

Motion Picture Company, Inc., Catskill; motion pictures, general advertising, printing and publishing; capital \$50,000. Incorporators: P. Huntington, Sea Cliff; K. B. Sackman, Brooklyn; L. Maucher, Ridgefield Park, N. J.

Kismet Feature Film Company, Inc., Manhattan; motion pictures, etc.; capital \$10,000. Incorporators Edwin Middleton, 200 Manhattan avenue; Frank D. Thomas, Long Acre Hotel; Blanche Townsend, 16 W. One Hundred and Fourth street, all of New York City.

Jefferson Exhibition Co., Inc., Buffalo, motion pictures; capital \$50,000. Incorporators, Hiram C. Harrison, C. Lee Abell, Martin Pleuthner, all of Buffalo, N. Y.

Shampton & Shampton have prepared plans for a moving picture theater to be erected at 720 Nostrand avenue, New York City.

Colonial Motion Picture Corporation, Manhattan; motion pictures, capital \$2,500,000. Incorporators: Thos. Cosmos, 121 East Thirty-first street, New York; Proctor W. Hansl, 286 Fifth avenue, New York; Otis M. MacMillan, Jr., 60 Wall street, New York.

De Luxe Feature Film Company, Inc., of Manhattan, motion pictures; \$10,000. Herman Hoffman, Hattie B. Hoffman and Isidore Schneider, all of 261 Broadway, New York.

William V. Ranous and William N. Fitz Gerald of Brooklyn are directors of the Ranous Motion Picture Company of New York City, incorporated with a capital of \$10,000.

Warner's Features Inc., Manhattan; motion pictures; capital, \$1,000,000. Incorporators: Patrick A. Powers, 609 West Eleventh street, New York City; Harry M. Goetz, 145 West Forty-fifth street; Jesse J. Eldodt, 54 Morningside Drive, New York City.

OHIO.

C. C. Mathews has started work on a picture show at Alden

avenue and Summit street, Columbus after plans by Architect C. F. Wright. The owner is E. L. Stanton.

OKLAHOMA.

M. M. Hayter has purchased Frank Green's interest in the motion picture show at Pawnee. An electric piano has been ordered as well as other features. The show will be moved to the Ainslee building, where better accommodation can be had.

PENNSYLVANIA.

A permit was issued to the Joseph Levin Company for the erection of a moving picture theater at 1108 North 40th street, Philadelphia for Jennie Biden. Cost \$8,500.

In addition to the five up-to-date moving picture houses already in Allentown, Messrs. Max and Schneider, two progressive residents of the sixth ward, have plans under way for the erection of the sixth place of amusement. The new moving picture house will be erected at No. 637 North Second street, and will be one of the most modern of its kind in this locality.

Borzner & Wood are preparing plans for moving picture theater for Herman Liberman at corner of 27th street and Girard avenue, Philadelphia.

Revised plans for a one-story moving picture theater to be built at Front street and Susquehanna avenue, Philadelphia, for Margolin Bloch have been completed by Peucker & Winder, architects.

THE DOPESTER SAYS.

The demand for western subjects of the original "American" type has become so pronounced in many quarters that the company has had a number of scenarios especially written, calling for exceptionally thrilling incidents. The best talent was selected and a number of very promising subjects are already completed. At the offices of the company the following titles were mentioned as being the first to be released: "The Flirt and the Bandit," September 29; "Badge of Honor," October 2; "Taming a Cowboy," October 10. Other subjects are in hand and will be released from time to time.

A company of Vitagraph players has just returned from Niagara Falls, where some remarkable scenes of thrilling rescues in the Niagara river, a dash over the falls and through the rapids were made. Little Florence Foley, the Vitagraph child actress, was saved from a watery grave by Mlle. Ideal, showing her wonderful skill as a swimmer and how to save a drowning person. Earle Williams, Rose Tapley, Gladys Dupell and other Vitagraph players, under the direction of Captain Lambert, will be seen in the forthcoming Vitagraph release, entitled "The Diver."

Fame still pursues our old favorite, John Bunny. A new theater is to be opened at One Hundred and Forty-seventh street and Broadway, New York City, on the 15th of October, bearing the name of "Bunny." By a strange coincidence, Mr. Schultz, of "Foxy Grandpa and Bunny" fame, is to be the manager. John Bunny has been invited to open this theater, which seats 1,400 people, 800 on the main floor and 600 in the galleries. It promises to be one of the most magnificent and largest moving picture palaces in New York City.

The new studios and laboratories of the American Film Manufacturing Company at Santa Barbara being completed, the work of paving the streets is under way. Quartz secured from the mountains is used for the foundation over which will be laid a thick coating of paving cement. The quartz assays several dollars to the ton, according to the tests made by a local assayer. Thus American's "City Beautiful" will be paved with streets of gold.

James Neill, the veteran stock actor and impresario, has joined the Universal forces as director. This announcement comes as a finale to a persistent campaign upon the part of General Manager Bernstein of the West Coast Organization at Universal City, who offered a series of inducements that eventually persuaded him.

William West does one of the finest bits of character work of his career in "Caste," Edison's two-reel production of Robertson's famous comedy. The part of old Eccles, the confirmed drunkard, is one of those characters which every actor hopes to play. West played it on the stage before he became a motion picture actor, and his knowledge of the part, combined with his experience before the camera, made a success of his portrayal inevitable.

Joseph Callahan, the old-time actor, who recently came to Los Angeles over the Orpheum time with his sketch "Great Men Past and Present," has joined the Universal and is working with Otis Turner, who has gone to San Francisco for some weeks.

Director Otis Turner of the "101 Bison" brand, has taken a specially selected company to San Francisco to commence a trio of stories dealing with the picturesque life of the corsairs and buccaneers. The features will be put on with especial attention to historic detail.

They are still talking about Edison players down in Georgia, and it is very evident that Charles M. Seay won a host of loyal friends in Atlanta. Of course the fact that Seay told them that Atlanta was the best place in the United States for making pictures and that Mabel Trunnelle smiled her prettiest upon gallant Georgians undoubtedly had a good deal to do with it. However that may be, the Atlanta Journal cannot say enough in praise of the Edison players.

A record sale attesting to the drawing power of the feature film is the action of Sam Benjamin of Chicago in purchasing the state rights of Iowa on a second copy of "Tigris." This is probably the first time in the history of state rights that two copies of such a long subject as "Tigris" has ever been sold for that state alone. "The Death Knell," the Itala three-reel subject, is being actively booked by the Golden Gate Film Exchange of San Francisco and the Emby Feature Film Company of New York City. W. E. Greene of Boston and the Attractive Feature Film Company of Philadelphia. The Weiland Feature Film Company of Pittsburgh have bought the Itala two-reeler "Branded for Life," as have also the M. & F. Feature Film Company of Chicago.

Barry O'Moore contributes a clever piece of character work as Sam Gerridge in Edison's "Caste." His delineation of the fiery artisan whose life consists of his love for Polly Eccles and his trade, shows the remarkable talent of this young actor for character portrayal. It is hard to realize that he is the same man who plays the town "sport" in "Slander's Tongue."

"In appreciation of the work done by the employers under my management," is the way Isidore Bernstein, the general manager of the Universal Western Studios, headed his statement that a holiday, with full pay, would be allotted to everyone connected with the studios on Labor Day.

If you are in doubt as to whether or not peculiarly funny things happen around moving picture studios, just listen to what occurred to Miss Annie Edney before she joined the Essanay Comedy Company of Chicago. Miss Edney says: "I was a visitor at the Chicago studio one morning about two months ago when a producer grabbed me by the arm and yelled something about getting into a nightgown. I sought out one of the actresses and asked if I might borrow something that would do for a nightgown. This was Miss Hennessy." (Editor's Note: Miss Hennessy stands four feet four and a half inches. Miss Edney's height is five feet nine and a half inches.) It was a little "short" of what Miss Edney had expected, but as the producer had demanded that she get into a nightgown she carried out his order to the letter. When Miss Edney finally arrived in the studio there was a riot. So funny did she look that she was immediately cast for a part in the comedy attraction being produced on the studio floor. The producer who had called to Miss Edney to get into a nightgown had made a mistake and meant somebody else. He's awfully glad he made the mistake now, because Miss Edney is doing wonderful work in the comedy company.

On Labor Day, James McGee and Edgar Thompson of the Selig Polyscope Company were hosts to a party of their associates on a private launch trip to Catalina Island.

It is not often that an actress is called upon to play two absolutely opposite roles in one afternoon, but such was the case with Mabel Trunnelle not long ago. She has been playing an intensely emotional part—that of a mother whose child dies in her arms. For three hours she had been weeping in scenes and in rehearsals when it was announced that a retake was necessary for a scene in "Caste," in which she played frivolous, light-hearted Polly Eccles. So Miss Trunnelle made a quick change in costume and completely reversed her character at a moment's notice.

The New York offices of the Golden State Motion Picture Company, exploiting "100 Years of Mormonism"; the Occidental Motion Picture Company, presenting "From Dusk to Dawn"; and other enterprises presided over by H. M. Russell of Los Angeles, removes from the seventh floor of the Candler building to the ninth floor of the World's Tower building, 110 West Fortieth street, New York City. This change is necessitated by the growing business of these companies and their allied interests. Ernest Shipman will hold down the desk as general manager.

The first Florence Lawrence feature that has just been completed by Director Harry Salter for the Universal, is a strong love story that shows Miss Lawrence at her best. The scenario was written by Capt. Leslie T. Peacocke, and is an adaptation of his powerful short story "The Victorious Surrender," which appeared last fall in "The Smart Set" Magazine.

Complete Record of Current Films

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

LICENSED				Date.	Title	Maker.	Length.
DRAMA.				8-28	He Fell in Love with His Mother-in-law.....	Vitagraph	500
				8-28	Objections overruled	Biograph	500
DRAMA.				8-28	The Crook's Revenge	Patheplay	1,000
				8-29	The Captivating Widow	Kalem	500
DRAMA.				8-29	Mike, the Timid Cop	Kalem	500
				9-1	Among Club Fellows	Biograph	500
DRAMA.				9-1	Edwin's Badge of Honor	Biograph	500
				9-1	The Younger Generation	Edison	1,000
DRAMA.				9-2	The Engaging Kid	Lubin	500
				9-2	Trimming a Boob	Lubin	500
DRAMA.				9-2	Whiffles Decides to be Boss	Patheplay	500
				9-2	His Lordship, Billy Smoke	Vitagraph	1,000
DRAMA.				9-3	The Girl, the Clown and the Donkey.....	Edison	775
				9-3	Mr. Dippy Dipped	Essanay	1,000
DRAMA.				9-4	Hard Luck Bill	Essanay	1,000
				9-4	Fickle Fortune's Favor	Patheplay	500
DRAMA.				9-4	Howlin' Jones	Selig	1,000
				9-5	Bogg's Predicament	Kalem	500
DRAMA.				9-5	Pickwick	Vitagraph	500
				9-6	When Women Go on the Warpath	Vitagraph	2,000
DRAMA.				9-8	Cupid Versus Woman's Rights	Vitagraph	1,000
				9-9	Sleufoot's Seventh Suicide	Patheplay	1,000
DRAMA.				9-9	Old Moddington's Daughters	Vitagraph	1,000
				9-10	The Desperate Condition of Mr. Boggs.....	Edison	1,000
DRAMA.				9-10	The Treater's Treat	Essanay	1,000
				9-11	Baby Indisposed	Biograph	500
DRAMA.				9-11	The Lady in Black	Biograph	500
				9-11	Two Too Many	Selig	1,000
DRAMA.				9-12	Wanted a Plumber	Kalem	500
				9-12	Too Many Cops	Kalem	500
DRAMA.				9-12	An Exclusive Pattern	Lubin	600
				9-12	Sauce for the Goose	Vitagraph	1,000
DRAMA.				9-13	A Jungle Flirtation	Patheplay	500
				9-15	His Hoodoo	Biograph	500
DRAMA.				9-15	Dan Greegan's Ghost	Biograph	500
				9-15	The Island of Perversity	Edison	1,000
DRAMA.				9-15	Pumps	Vitagraph	500
				9-15	Sandy Gets Shorty a Job	Vitagraph	500
DRAMA.				9-17	The Comedian's Downfall	Edison	600
				9-17	Sweet Revenge	Essanay	500
DRAMA.				9-17	Tobias Wants Out	Selig	1,000
				9-19	The Burglar and the Baby	Kalem	500
DRAMA.				9-19	One Best Bet	Kalem	500
				9-19	Dr. Turn Turns the Tables	Patheplay	500
DRAMA.				9-19	John Tobin's Sweetheart	Vitagraph	1,000
				9-20	Her Present	Lubin	400
DRAMA.				9-20	His Reward	Lubin	600
				EDUCATIONAL.			
EDUCATIONAL.				9-4	With the Natives of New Zealand	Patheplay	500
				9-5	Children of the Tenements	Kalem	500
EDUCATIONAL.				9-5	The Otter	Patheplay	500
				9-5	The Baby Elephant	Vitagraph	500
EDUCATIONAL.				9-12	Panama Hat Industry	Lubin	400
				9-17	The Duck Raising Industry	Essanay	500
EDUCATIONAL.				9-18	Toad Traits	Patheplay	500
				SCENIC.			
SCENIC.				9-2	In the Caucasian Mountains.....	Patheplay	500
				9-3	A Series of Tallulah Falls, Ga.	Edison	225
SCENIC.				9-5	In the Abruzzi	Patheplay	500
				9-13	Tahiti, the Picturesque	Patheplay	500
SCENIC.				9-16	Jerusalem and the Holy Land	Edison	1,000
				9-17	Cornwall, the English Riviera	Edison	400
SCENIC.				9-18	Hot Springs and Geysers of New Zealand.....	Patheplay	500
				9-19	Harnessed Falls of the Northwest.....	Patheplay	500
TOPICAL.							
TOPICAL.				9-1	Pathe's Weekly, No. 46	Patheplay	1,000
				9-4	Pathe's Weekly, No. 47	Patheplay	1,000
TOPICAL.				9-8	Pathe's Weekly No. 48	Patheplay	1,000
				9-11	Pathe's Weekly No. 49	Patheplay	1,000
TOPICAL.				9-15	Pathe's Weekly No. 50	Patheplay	1,000
				9-18	Pathe's Weekly No. 51	Patheplay	1,000
DAILY LICENSED RELEASES							
MONDAY: Biograph, Edison, Kalem, Lubin, Pathe, Selig, Vita-graph.							
TUESDAY: Edison, Essanay, Cines-Kleine, Lubin, Pathe, Selig, Vitagraph.							
WEDNESDAY: Edison, Essanay, Kalem, Eclipse-Kleine, Pathe, Selig, Vitagraph.							
THURSDAY: Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.							
FRIDAY: Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vita-graph.							
SATURDAY: Edison, Essanay, Cines-Kleine, Kalem, Lubin, Pathe, Vitagraph.							
COMEDY.							
8-27	His Athletic Wife	Essanay	500				
8-27	What Cupid Did	Essanay	500				
8-27	The \$1,000 Reward	Patheplay	1,000				
8-27	Which Way Did He Go?.....	Vitagraph	1,000				
8-28	Black and White	Biograph	500				

INDEPENDENT

DRAMA.				
Date	Title	Maker	Length	
9-1	The Worker	Ramo	3,000	
9-1	The Thrust of Hate	Electric	3,000	
9-1	Decreed to Die	Lewis Pennant	3,000	
9-5	A Timely Reminder	Lux	1,000	
9-5	Retribution	Solax	1,000	
9-7	Lost in the Night	Crystal	1,000	
9-7	The Light Woman	Rex	1,000	
9-8	The Voice of the Wild	Film Releases of America	3,000	
9-8	For the Crown	American	2,000	
9-8	Between Home and Country	Reliance	1,000	
9-8	Robespierre	Imp	3,000	
9-8	Poisoned Waters	Nestor	1,000	
9-9	An Actor's Adventure	Gaumont	1,000	
9-9	The Playmates	Majestic	1,000	
9-9	A Forest Romance	Bison	2,000	
9-10	The Judge's Son	Broncho	1,000	
9-10	Mother	Powers	1,000	
9-10	The Banker's Daughter	Eclair	2,000	
9-11	Through the Neighbor's Window	American	1,000	
9-11	Gypsy Queen	Keystone	1,000	
9-11	The Shells	Imp	1,000	
9-11	The Diamond Makers	Rex	2,000	
9-12	Gratitude	Solax	1,000	
9-12	The Waif	Kay-Bee	1,000	
9-12	The Message to Headquarters	Thanhouser	2,000	
9-12	In the Cycle of Life	Powers	1,000	
9-12	A Bride From the Sea	Victor	2,000	
9-13	Red Sweeney's Defeat	American	1,000	
9-13	The Clown's Daughter	Reliance	2,000	
9-13	Wandering Folk	Bison	2,000	
9-13	On Forbidden Paths	Frontier	1,000	
9-14	The Race for Love	Majestic	1,000	
9-14	The Hand of Providence	Crystal	1,000	
9-14	A Pawnee Romance	Eclair	500	
9-14	The Fight Against Evil	Rex	1,000	
9-15	Calamity Anne, Heroine	American	1,000	
9-15	Twickenham Ferry	Reliance	1,000	
9-15	The Fatal Verdict	Imp	1,000	
9-15	Beauty and the Ugly One	Nestor	1,000	
9-16	The Lion Hunters	Gaumont	2,000	
9-16	Playmates	Majestic	1,000	
9-16	Redemption	Thanhouser	1,000	
9-16	In the Coils of the Python	Bison	2,000	
9-17	The Land of Dead Things	Broncho	2,000	
9-17	The Disguise	Reliance	1,000	
9-17	The Stepson	Nestor	1,000	
9-17	Rob Roy	Eclair	3,000	
9-18	A Fall Into Luck	American	1,000	
9-18	The Bondsman	Domino	2,000	
9-18	Escaped From the Asylum	Imp	2,000	
9-18	Never Again	Rex	1,000	
9-19	Flood Tide	Thanhouser	1,000	
9-19	The Doctor's Story	Powers	1,000	
9-19	Percy H. Baldwin	Victor	1,000	
9-19	Western Love	Solax	1,000	
9-20	Travelers of the Road	American	500	
9-20	His Last Deal	Majestic	1,000	
9-20	The Stolen Woman	Reliance	2,000	
9-20	Through the Window	Bison	2,000	
9-20	The Ranchman's Double	Frontier	1,000	
COMEDY.				
9-3	Men and Muslim	Solax	1,000	
9-6	A Girl Graduate	Great Northern	1,000	
9-7	A Vegetarian's Dream	Eclair	500	
9-8	Mabel's Dramatic Career	Keystone	1,000	
9-8	The Gold Mesh Bag	Gem	1,000	
9-9	Taming Their Grandchildren	Thanhouser	1,000	
9-9	Pleasing Her Husband	Crystal	500	
9-9	Some Luck	Crystal	500	
9-10	Dooley and His Dog	Solax	1,000	
9-10	Algy Forfeits His Claim	Nestor	500	
9-11	Love Me, Love My Animals	Gaumont	1,000	
9-11	Dorothea and the Chief Razamataz	Frontier	1,000	
9-12	The Girl Ranchers	Nestor	1,000	
9-13	The Winning Loser	Majestic	1,000	
9-13	Binks Elevates the Stage	Imp	500	
9-13	Hy Mayer Cartoons	Imp	500	
9-14	When the Worm Turned	Thanhouser	1,000	
9-12	The Tax on Bachelors	Lux	500	
9-12	Arabella's Rivals	Lux	500	
9-15	The Manicure	Gem	500	
9-15	Sam's Despondency	Gem	500	
9-15	What Father Saw	Keystone	500	
9-15	Willie Minds the Dog	Keystone	500	
9-16	A News Item	Crystal	500	

9-16	A Bachelor's Finish	Crystal	500	
9-17	Invisible Ink	Solax	1,000	
9-17	The Pearl of the Golden West	Powers	1,000	
9-18	Tiny Tim's Elopement	Gaumont	1,000	
9-18	The Juvenile Kidnappers	Frontier	1,000	
9-19	Cowtown Reformation	Kay-Bee	1,000	
9-19	The Battle of Bull Con	Nestor	1,000	
9-20	Jim Takes a Chance	American	500	
9-20	Binks and the Bathing Girls	Imp	500	
9-20	Antics in Ink by Hy Mayer	Imp	500	
EDUCATIONAL.				
9-7	The Habits of Field Spiders	Eclair	500	
9-14	Hydrogen	Eclair	500	
SCENIC.				
9-10	Views of Stockholm	Nestor	500	
TOPICAL.				
9-10	Animated Weekly No. 79	Universal	1,000	
9-10	Mutual Weekly No. 37	Mutual	1,000	
9-10	Gaumont Weekly No. 79	Gaumont	1,000	
9-17	Animated Weekly No. 80	Universal	1,000	
9-17	Mutual Weekly No. 38	Mutual	1,000	
9-17	Gaumont Weekly No. 80	Gaumont	1,000	

KINEMACOLOR

DRAMA.				
Date.	Title.	Maker.	Length.	
	Mission Bells	Kinemacolor		
	Love and War in Toyland	Kinemacolor		
	Hiawatha	Kinemacolor		
	When Love Grows Up	Kinemacolor	2,230	
COMEDY.				
	A Family Affair	Kinemacolor		
	In Search of Bacchus	Kinemacolor	1,500	
TOPICAL.				
	Shriner's Parade and Sports, Los Angeles, Cal., 1912	Kinemacolor		
	Life on Board An American Man-o-War	Kinemacolor		

MISCELLANEOUS FEATURES.

	The Black Sheep	Union Features	3,000
	A Dash for Liberty	Great Northern Special	3,000
	Doctor Nicholson and the Blue Diamond		
		Film Releases of America	4,000
	Tess of the D'Urbervilles	Famous Players	5,000
	Nero and Britannicus	Eclectic	3,000
	Grandmother's Lamp	Ambrosio American	3,000
	The Blindness of Courage	Dragon	3,000
	The Black Snake	Apex	3,000
	The Crime on the Coast	Film d'Art	3,000
	Who Killed George Lambert	Gaumont	3,000
	In a Serpent's Coils	A. K. Corporation	3,000
	Doomed to Die	Union Features	3,000
	Moths	(Thanhouser) Mutual	4,000
	In the Bishop's Carriage	Famous Players	
	The Betrothed	Ambrosio	6,000
	The Steel King's Last Wish	Great Northern Special	3,000
	Sapho	(Majestic) Mutual	6,000
	The Serpent's Fang	Great Northern Special	2,000
	Decreed to Die	Lewis Pennants Feature	3,000
	A Fight For Millions	Blanche Features	4,000
	A Fight for Justice	Great Northern Special	3,000
	The War Correspondent	Itala	4,000
	High Treason	Pasquali	4,000
	The Red Powder	Apex	3,000
	The Two Sergeants	Pasquali	6,000
	When Paris Loves	Eclectic	3,000
	The Voice of the Wild	Film Released of America	4,000
	A Princess of Bagdad	Helen Gardner	5,000

DAILY EXCLUSIVE RELEASES

(Independent.)

MONDAY:	Dragon, Eclectic, Film Releases of America.
TUESDAY:	Gaumont.
WEDNESDAY:	Solax, Gaumont.
THURSDAY:	Gaumont.
FRIDAY:	Solax, Lux.
SATURDAY:	Great Northern.

DAILY "MUTUAL" RELEASES

(Independent.)

MONDAY:	American, Keystone, Reliance.
TUESDAY:	Majestic, Thanhouser.
WEDNESDAY:	Broncho, Mutual Weekly, Reliance.
THURSDAY:	American, Keystone, Pilot.
FRIDAY:	Kay-Bee, Thanhouser.
SATURDAY:	American, Reliance, Majestic.
SUNDAY:	Majestic, Thanhouser.

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY:	Imp, Nestor, Gem.
TUESDAY:	Bison, Crystal.
WEDNESDAY:	Animated Weekly, Eclair, Nestor, Powers.
THURSDAY:	Imp, Rex, Frontier.
FRIDAY:	Nestor, Powers, Victor.
SATURDAY:	Imp, Bison, Frontier.
SUNDAY:	Crystal, Eclair, Rex.



MOTOGRAPHY

EXPLOITING

MOTION PICTURES

Vol. X

CHICAGO, OCTOBER 4, 1913

No. 7



JUANITA DALMOREZ

Essanay





A Story of Adventure, The Kleine-Eclipse Feature
(In Two Parts)

“The Last Minute”

(Release Tuesday, October 14, 1913)

Another of the “Arizona Bill” series, featuring Joe Hamman at his best. Charged with action, full of thrills and following a pretty story through situations of splendid dramatic power, you will find this a fitting successor to the “Mong Fu Tong” for adventure and excitement.

Before dying, John O'Connor, an old friend of “Arizona Bill” writes to him, asking his presence at once. Arizona proceeds in haste to his friend's home and is handed a will designating as heiress Miss May Hobson and Arizona Bill as executor. Sullivan, the disinherited nephew of O'Connor promptly contests the will and a month of 30 days is allowed Arizona to prove the authenticity of the will.

There follows 30 days of wild excitement during which May Hobson is captured by a gang hired by Sullivan and Arizona has a warm time to save his neck.

Bill's wife also takes a hand in the tussle and shows Arizona the track of the bandits.

To see Arizona's wild ride on horseback, to see him follow the bandits as they leap upon a passing train, by himself leaping from his galloping horse to the vestibule; to see him wage the fight over the top of the coaches; into the engine room; on the very roof of the engine; and, finally, to see him make a spectacular leap from the locomotive into the bed of a river, is to realize what thrills this two-reel affords.

Better book it—and remember the date is Tuesday, October 14th. Released through General Film Co.

1, 3 and 6 sheets with all Kleine subjects.

George Kleine

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Two Reel "SELF CONVICTED" **Thursday, September 25th**
A great detective story, with reformation rewarded

Two Reel "THE SPECIAL OFFICER" **Thursday, October 2nd**
A get-rich-quick man is beautifully foiled by Daddy Bowne, Special Officer

Two Reel "BREED OF THE NORTH" **Thursday, October 9th**
Excellent dramatic story of the Northwest lumber region

Two Reel "THE TAKING OF RATTLESNAKE BILL" **Thursday, October 16th**
Powerful melodrama with a beautiful and pathetic finish

September 29th—"THE INVADER"

September 30th—"THE ACTRESS AND HER JEWELS"

September 30th—"THE CONSTABLE'S DAUGHTER"

October 3rd—"THE SCARF PIN"

October 4th—"FOR HER BROTHER'S SAKE"

October 6th—"THE COUNTERFEITER'S FATE"

October 7th—"THE TWO COWARDS"

October 10th—"THE DRUMMER'S NARROW ESCAPE"

October 10th—"GOING HOME TO MOTHER"

October 11th—"THE HIGHER LAW"

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MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

CHICAGO, OCTOBER 4, 1913

PUBLISHED BI-WEEKLY BY
ELECTRICITY MAGAZINE CORPORATION
MONADNOCK BUILDING, CHICAGO

TELEPHONES: HARRISON 3014—AUTOMATIC 61028

New York Office, 1022 Long Acre Bldg.,
Forty-second Street and Broadway.

Ed J. Mock and Paul H. Woodruff.....Editors
Neil G. Caward.....Associate Editor
Mabel Condon.....Associate Editor
Allen L. Haase.....Advertising Manager

Entered as second-class matter at the postoffice at Chicago, Illinois, under act of March 3, 1879.

TERMS OF SUBSCRIPTION

United States, Cuba, and Mexico.....Per year, \$2.00
Canada.....Per year, 2.50
Foreign countries within the Postal Union.....Per year, 3.00
Single copy......10

NOTICE TO ADVERTISERS

Changes of advertising copy should reach the office of publication not less than fifteen days in advance of date of issue. Regular date of issue, every other Saturday. New advertisements will be accepted up to within ten days of date of issue, but proof of such advertisements can not be shown in advance of publication.

NOTICE TO SUBSCRIBERS

REMITTANCES—Remittances should be made by check, New York Draft or money order, in favor of MOTOGRAPHY. Foreign subscriptions may be remitted direct by International Postal Money Order.

CHANGE OF ADDRESS—The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change.

This publication is free and independent of all business or house connections or control. No manufacturer or supply dealer, or their stockholders or representatives, have any financial interest in Motography or any voice in its management or policy.

CHICAGO, OCTOBER 4, 1913

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WHAT'S THE MATTER WITH THE SINGLE?

WHEN, in the maturity of the evening, the photoplay fans stroll homeward, have you ever listened to the flow of excited, enthusiastic comment on the plots that turned out just as they were expected to, and the plots that didn't turn out as they were expected to, and how one just had to cry, or to laugh, or to hold one's breath? That, the unabashed confession of the photoplay's control of the emotions, is the best evidence of its importance in modern social life.

Close observers, however, are becoming aware of a change, slight perhaps, but nevertheless ominous, in the tenor of this post-performance comment. There is, apparently, no diminution in the number of the fans; in fact, they are probably increasing. And the majority of them are still fans in every sense of the word; enthusiastically interested in every film, no matter what its subject or who its maker. But we cannot disregard the fact that there are some, still of small number, but greater today than yesterday, who are not wholly pleased with the program of the neighborhood theater.

The picture theater has always endured the criticism of those who did *not* attend, and whose word consequently was without weight. The exhibitor, of course, serves the public, and to succeed he must please the public. But the unkind remarks of those who do not know him are the least of his troubles. It is to the opinions of his own patrons that he must give respectful and heedful ear.

A small but important portion of the picture loving public is even now harboring the impression that the pictures are not as good as they used to be. That impression may be wrong or it may be right; but in any event it is there, and it must be considered.

A few years ago any sort of an automobile was watched with awe and respect. Today the newsboy on the corner looks with contempt on last year's model, and can tell you why this year's car is better. Familiarity hardens us, and what was excellent yesterday will not do today. Continued improvement is the price of continued success. We cannot stand still—if we do not go forward we go backward. If our taste and our understanding improve, and their object remain stationary, the effect is as if the object had retrograded. Even improvement, if it does not keep pace with the developed taste, has all the appearance of retrogression. That may explain the present changing attitude of the public, or a representative part of it, toward the picture shows.

The alarmist, be his motives the most worthy, generally receives little thanks. We are prone to disregard warnings of all kinds—an attitude which has doubtless saved the world a lot of worry and panic. But when the signs are plain, they are intended to be read.

After the neighborhood theaters have presented their daily change tonight more than a few homeward bound show goers will say, in effect, "I'm going to quit; the pictures are getting rottener every day." They are saying that now. A good many said it last night. More will say it tomorrow.

Statement of the ownership, management, circulation, etc., of MOTOGRAPHY, published bi-weekly, at Chicago, Ill., required by the Act of August 24, 1912.

NOTE—This statement is to be made in duplicate, both copies to be delivered by the publisher to the postmaster, who will send one copy to the Third Assistant Postmaster General (Division of Classification), Washington D. C., and retain the other in the files of the post office.

NAME OF	POST-OFFICE ADDRESS
Editor, PAUL H. WOODRUFF	7025 Yale Ave., Chicago, Ill.
Managing Editor and Business Manager, Ed J. Mock,	6549 Harvard Ave., Chicago, Ill.
Publisher, ELECTRICITY MAGAZINE CORPORATION,	1457-1460 Monadnock Bldg., Chicago, Ill.
OWNERS: (If a corporation, give names and addresses of stockholders holding 1 per cent or more of total amount of stock).	
Ed J. Mock	6549 Harvard Ave., Chicago, Ill.
B. C. SAMMONS,	Blue Island, Ill.
JOHN CROCKER,	Maroa, Ill.

Known bondholders, mortgagees, and other security holders, holding 1 per cent or more of total amount of bonds, mortgages, or other securities:

There are no bonds, mortgages or other securities outstanding against MOTOGRAPHY.

ED J. MOCK, Business Manager.
Sworn to and subscribed before me this seventeenth day of September, 1913.

(Seal)

LEONA J. ECKSTROM.
My commission expires Aug. 17, 1914.

They will not quit, of course; not now, anyway. They have the habit, and the constant hope of improvement. If the improvement comes soon, they will stick. If it doesn't, they will gradually decrease the frequency of their visits, and presently the habit will be broken.

This is not a pleasant subject. Its only excuse—and that is a sufficient one—is that it is *true* and that it is vital.

Considering the motion picture industry as a whole, it has not only advanced, but the improvement has been marvelous. Only those who realize its youth, its great size, the difficulties of doing good work and the ease of doing bad work, will appreciate just how well it has done.

A few years ago the business was peculiar for its close attention to the demands of the day and its disregard of possible future developments. All effort was devoted to serving the people what they seemed to want. When they laughed at comedies, the output of comedies was put under pressure. When they cried over sentimental dramas, more sentimental dramas were prepared forthwith. Because they seemed to show little interest in educational and scenic subjects, those subjects were left alone, in spite of the fact that the most obvious logic would indicate a future demand for them.

But as the public found its wants supplied, the manufacturers found themselves with more and more prosperity and leisure. They were able, for the first time, to lean back and meditate on the probable lines which their art would follow later.

Men who achieve big success must be daring. This quality began to manifest itself in bigger plans for bigger productions. Where the single reel with a maximum cost of perhaps a few thousand dollars had been the *chef d'œuvre*, dreams of mammoth productions costing a fortune to stage began to materialize. Today the big, expensive, almost perfect reproduction is almost common.

The picture has entered the big theater and is competing directly with the "legitimate."

That is admirable—it is the development *par excellence*.

But that is probably just what is the matter with the neighborhood theater. The big production is the thing—the single reel has become vulgarly commonplace. And the neighborhood theater subsists upon the single

reel. The neighborhood pleasure-seekers want the single reel; the back-bone of the present business is the single reel. The twenty million dollars a day that you read about is single reel money.

The single reel deserves and needs all the attention the manufacturer can give it. It must improve to keep pace with the growing fastidiousness of the fan. All the important film manufacturers are big enough to continue to develop the big production while they return some of their surplus energy and skill to making a better common picture for the common people—the people that really support every business on earth.

CITY'S WAR ON STREET DEATHS.

THE recognition of woman as one of the most valuable factors in civilization was emphasized last week, when Mayor Harrison appointed Mrs. Ella Flagg Young as the head of the Board of Education of the public schools of Chicago. Her up-to-dateism was manifest by her immediate interest in moving pictures as a precautionary measure for saving the lives of little children in the congested streets. The Chicago Railway Company gave an exhibit to the Chicago Commercial Association at the La Salle Hotel, affiliating with an address by Geo. H. Wittle, chairman of the committee on street traffic, together with a talk by Charles C. Healey, of the police traffic squad, and Coroner Hoffman. Mrs. Young expressed a desire to have the seven films that were shown become a part and parcel of the educational movement for safety, and be shown during the next few months at all the public schools in Chicago.

OUR NEW YORK OFFICE.

MOTOGRAPHY'S New York office is now open. It is at 1022 Long Acre building, Forty-second street and Broadway. In charge of the office will be Miss Mabel Condon, already known personally to most of the trade, and, through her departments in MOTOGRAPHY, to all of our readers.

It will be the aim of the New York office to cooperate with the New York motion picture trade just as fully as though the whole paper was published at that eastern center. The trade of the metropolis will be notified by mail of the telephone number, and is invited to call up and make known its desires in the way of film reviews, personal notes and general publicity.

It is our hope that 1022 Long Acre building will serve to bring into still closer and still more pleasant relations the eastern motion picture trade and the publishers of MOTOGRAPHY.

CHURCH GOERS SEE PICTURES FREE.

GIVING free tickets for motion-picture exhibits is a novel plan employed by the First Christian Church Sunday School at St. Louis, Mo., to secure attendance from the boys and girls, as well as from older persons. The first morning the new idea went into effect each person who attended the services was given a free ticket to a moving picture entertainment for the following evening in the church.

These tickets will be distributed to scholars every Sunday morning and the entertainments will consist of three reels of beautiful and inspiring religious and educational pictures. Moving pictures are shown every Sunday evening after the sermon in the church auditorium. Rev. John L. Brandt is pastor and Charles A. Forse is superintendent of the Sunday school of the First Christian Church.

Picture House of Glasgow a Palace

Alleged World's Finest Theater

THE *Electrical Review*, published in London, England, contains in its August 22 edition a four-page description of the Picture House, opened at 140 Sauchiehall street, Glasgow, Scotland, which it alleges to be the finest motion picture theater in the entire world.

This new theater is one of the chain of houses operated by the Provincial Cinematograph Theaters, Ltd., and is under the management of Sir John Ure Primrose. Though it had been operated as a theater for some years, it was closed during the summer for extensive alterations and an average number of two hundred and fifty men were continuously employed—night, day and Sunday—without intermission for four months in its reconstruction, which has cost upwards of \$150,000.

The site, which is 220 feet deep, has a frontage of 60 feet on Sauchiehall street and has been divided into three parts: the entrance hall or vestibule, the palm court and the projection hall.

The entrance hall and vestibule, from which two broad staircases lead to the balcony, is panelled in dark oak and includes the ticket office, two cloak rooms and a telephone exchange with a public station.



The projection hall, showing the lighting system.

The palm court, a magnificent tea room and waiting hall, 50 feet square, is surmounted by a handsome cathedral glass dome, 20 feet in diameter, and has a fairy fountain which plays continuously into a mosaic basin 9 feet in diameter, the water rising to a height of 8 or 10 feet.

The projection hall, which is one of the largest in the country, has a floor area of 120 feet by 60 feet, and is surmounted by a barrel-vaulted ceiling 50 feet above the theater floor. The decorations consist of fumed oak panelling and fibrous plaster work, together with real tapestry hangings. A striking feature of the proscenium is a handsomely modelled group of statuary representing Phoebus, the Sun God. Under the ground floor of the main hall, with direct access from the palm court, is the Jacobean café, furnished in comfortable masculine style, where the business man may enjoy a quiet smoke or read, with telephonic and other facilities at hand.

For the ladies the Wedgewood Café has been pro-

vided on the first floor, adjacent to the balcony of the palm court, and already this room has established itself as one of the favorite meeting places of the city.

The technical equipment of such a building is a serious financial item, requiring not a little initiative and



The palm court.

forethought in addition to technical skill in its design, as well as careful supervision during erection, for the success or failure of the whole undertaking depends to a very large extent on efficient lighting, heating, ventilation and projection.

Turning to the electrical side, two four-wire 0.25 square inch lead covered and armored service wires are tapped off from the electric mains of the city and connected to a 250-ampere, 500-volt four-pole throw-over ironclad switch fixed in a special meter room, situated in the center of the building. From this switch connections are taken to two ironclad main d. p. five-way lighting distribution boards and two s. p. power boards. The incandescent light, which is fed from seven local distributing boards, placed at convenient points throughout the building, had been carried out on the indirect



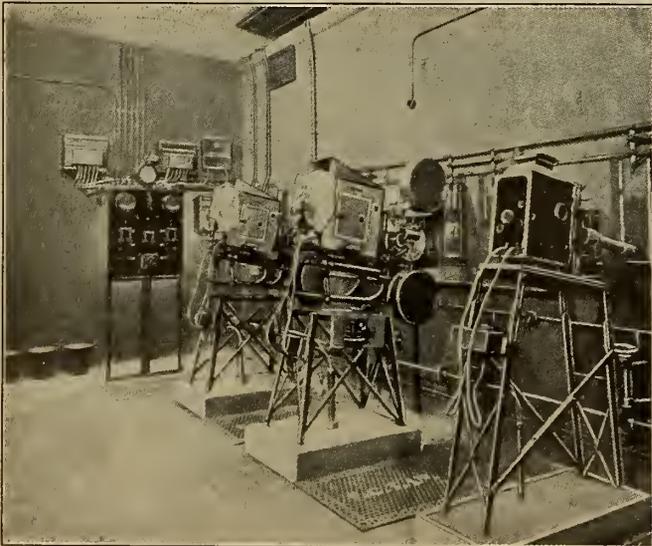
The oak lounge and smoking room.

system and a striking feature of the projection hall is the three 42-inch ceiling and six 30-inch cornice bowls, which carry 1,000 and 600 watt Osram lamps respectively. These fittings are of hammered brass, but those used in the balcony of the palm court are of 1/2-inch ala-

baster, turned from the solid, some exceedingly artistic effects being obtained with the various colored veins. On the ground floor of the palm court it was practically impossible to use reflected lighting, owing to the various levels from which the fittings are seen, and, therefore a lantern treatment, harmonizing with the Louis XVI decoration, was adopted. In order that the beauty of the cathedral glass dome shall not be lost at nightfall, six 1,000 watt Orsam lamps are fixed on the upper floor, and a beautifully diffused light—natural by day and artificial by night—is transmitted through the stained glass.

For the Oak Lounge, a quaint old lantern design of electric fitting was adopted for the pilasters and this, in conjunction with two-light candle brackets of the Dutch period, produces a most pleasing effect.

The ventilating plant installed is a very elaborate and costly one, and the company claims that it is by far the largest of its kind in the British Isles. The temperature of each apartment can be kept constant, entirely independent of the fact that the temperature of the outside air may vary from 30 degrees F. to 80 degrees



In the operator's quarters.

F. or that the number of persons present may range from 1 to 1,200.

As may be expected, the heating and hot water supply plant has also been carried out on the same elaborate scale, and four boilers of the sectional independent type have been installed in the basement. The heating circulation is on a small bore forced-circulation system, the pump being directly coupled to a totally enclosed one brake-horse-power motor and connected in the main return header for the purpose of forcing the cooled water back to the boilers.

At one end of the boiler room a 1,000 gallon tank has been sunk into the floor and this is connected by a 4-inch pipe to the fountain basin in the palm court, which had already been referred to. Nearby, another motor has been directly coupled to a Rees-Roturbo pump, capable of delivering 15,000 gallons per hour into an overhead tank 90 feet above, and from this point the water falls by gravity to the fountain, passing through the air filter screens on the way down.

Since the average attendance at this theater is close to one million people per year it can readily be understood that elaborate provision has to be made for the removal of the dust and dirt carried in from the streets,

and for this purpose an electrically driven 8-horse power vacuum pump, connected through a 1½-inch pipe line to all parts of the building has been installed, which is capable of maintaining an 8-inch vacuum when dealing with 10,000 cubic feet of air per hour from five 12-inch renovators, some two hundredweight of dust being removed from the carpets and seats each week by this process.

The operators' room, which is probably the most important in the whole building, is a well ventilated apartment, measuring 21 feet x 16 feet x 12 feet high. Two moving picture projectors and one slide projector are installed. For the electric supply to the projection arcs, which require 100 amperes each, a four-bearing semi-enclosed direct-coupled motor-generator is fixed in the meter room. As a stand-by to this set, in case of a breakdown, a five-way paralleling resistance of 16 amperes capacity per way connected direct onto the outers is fixed above the lantern room, but, needless to say, this is only used in emergency, as 80 amperes at 500 volts is a rather expensive item when taken for 10 hours per day.

In order to insure a quick service of refreshments in the several cafes, the kitchens are connected to the cafes by an electric elevator provided with push-button control. Correct time throughout the building is insured, as all clocks are fitted with electric impulse movements controlled by one master-clock fixed in the palm room. Electric picture indicators are fixed in the various cafes and lounging room in order to keep patrons in touch with the progress in the projection room.

English Stars to Make Features

Constance Crawley and Arthur Maude, the English stars who have been featured in eight special classic productions by the Powers Photo Players, and one by the Universal Film Manufacturing Company in Los Angeles, are now commencing the manufacture of feature films for themselves and have already five scenarios never yet done in pictures and written by Mr. Maude.

Constance Crawley is a half cousin of Lord Kitchener and one of the foremost Shakesperian exponents of the day. She started her career with Sir Herbert Tree at His Majesty's Theater, London.

Arthur Maude, her co-star, was with Irving and Martin Harvey in London for some years, and so these two artists have been bred in the classic atmosphere of refined drama.

The plays Miss Crawley and Mr. Maude have starred in are: "Pelleas and Melisande" by Maeterlinck (Universal), and "The Midianitish Woman," "Jephtha's Daughter," "The Shadow of Nazareth," "Francesca da Rimini," "Pagliacci," "A Florentine Tragedy," "The Second Mrs. Tanqueray" and "Everyman," the old morality play toured successfully by Miss Crawley. The first three were written by Mr. Maude and the last five dramatized by him. "The Florentine Tragedy" was used by these clever people as a headliner over the Orpheum Circuit.

Automobile Sacrificed to Art

When "Crooks and Credulous," a "Flying A" subject, was put on, Ed Coxen took his seat at the steering gear of the automobile and, not being a full fledged chauffeur, it was thought he would succeed in handling the car like a speed maniac. He did succeed and much better than anticipated. The car was entirely demolished and Mr. Coxen had a very narrow escape from severe injury and possible death.

Taking Pictures of the Frozen North

Emerson Hough Expedition Returns

AFTER three and a half months of constant traveling by whatever means were available, the expedition of the novelist, Emerson Hough, which left Chicago on May 1, has returned with many tales of hard-



The camp of the expedition.

ships and much material of a convincing character that bears out the statements.

Mr. Hough's basic idea in taking this trip was to secure material for a novel which he now has in preparation. Also realizing the many things to be encountered in an adventure of this kind, that could not be vividly recalled in the future, and have justice done to them by word description, he conceived the idea of taking with him a motion picture camera. Accompanied by Conrad Luperti, camera man of the Essanay Film Manufacturing Company of Chicago, were G. K. Cornwall and B. K. Miller.

The expedition arrived at Edmonton, Canada, on May 28, and from there traveled to Athabaska Landing,



Building scows.

Alberta. Scows were pressed into service from this point from the Roman Catholic Mission under command of Father Lefebvre. After several days of arduous travel Grand Rapids was reached. At this point the lives of all were endangered. The whirling waters of the rapids

were so speedy in their course that it was impossible to control the scows. While the boats were shooting at full speed through these rapid waters they encountered protruding rocks which precipitated all aboard into the icy waters.

Considerable of the provisions were lost and much important material they had gathered. Fort McMurray was finally reached where the party boarded the steamer Graham which took them to Smith's Landing. From this point it was necessary to make another portage of fifteen miles. This portage which trails over mountains and practically impassable trails taxed the strength and endurance of the party to the utmost. Between portages the rapids are of such a character that they are unnavigable. On this mountain portage canoes were used, guided by Indians, to a small island where motion pictures were taken of the pelican colony. From Fort Smith the party continued on the Steamer Mackenzie on the Mackenzie River and went through the Great Slave Lake, then through the mouth of the Mackenzie River and continued until Fort McPherson was reached, and then on into the Arctic Circle.



Eskimos at Ft. McPherson.

At Ft. McPherson a two days' delay was necessary for the building of scows. From the famous Klondike Divide they directed their scows up the Rat River. After going a short distance it was found, however, that the river was impassable and again the party was compelled to walk. For ten days and averaging eighteen hours a day the party walked until they reached the summit of the river where the Lune Lakes meet. Here it was necessary to chop down trees to make rollers of the logs on which to transport their two twenty-five foot scows which carried their baggage, food, ammunition, tents, cameras and film. Each boat was weighted down with four hundred pounds of supplies. They then pressed further north into the Region of Blackflies. This territory has been given this name because of the millions of small flies that infest the country. Mosquito netting was worn over the heads but was not found to be of much use in keeping the flies off. These tiny knats penetrated through the small apertures in the netting inflict-

ing their painful stings. From this point they were compelled to portage again into the Little Bell River, a small but very dangerous mountain stream. After leaving Little Bell they were compelled to track a day and a half



Shooting the cascade on Athabasca River.

to Big Bell. It was here that the first real pangs of hunger were experienced, bacon and beans constituting the main diet. On the Mount of Eagle River Mr. Luperti was fortunate in felling a beaver, the first fresh meat eaten in several weeks. The weather proved very cold in this section and on account of the hard winds the expedition was compelled to lay up for a day. This was followed by a snow storm through the entire night. The next morning Crow River was reached, but the colony was found deserted as all the inhabitants had traveled to Rampart House to meet Bishop Stringer. As their food had given out they were compelled to break into the trading house for provisions. In order to keep from freezing to death they were forced to continue their travel until they reached Rampart House where they were made welcome and also paid for the provisions they had secured in the trading house. They then directed their course to Fort Yukon which is a seven days' journey from Rampart House.



The Midnight Sun.

Very little comfort was to be had at their camping points. While the ground is covered with moss, the heat of the body would thaw the frozen water underneath and saturate the moss with water. While travel-

ing down the Porcupine River they continued their journey day and night stopping every five hours to prepare something to eat. After reaching Fort Yukon they traveled to Dawson City and then to White Horse. Here an engine and car was procured by Mr. Luperti from which he took pictures of the summit of the mountain. Skagway, famed for its wonderful mountain scenery, canyons and natural gorges was the next stopping point. They continued from here by steamer to Vancouver and then to Chicago, covering a total distance of 5,500 miles in their travels.

The motion pictures of this adventure which will be shortly released by the Essanay Film Manufacturing Company covers every point of interest encountered on this expedition. Perhaps the most marvelous thing in their taking is that there is not an inch of static in the 7,500 feet exposed. Pictures were taken of the Indians in their dealings at the trading posts and of the beautiful sights that border the Mackenzie River. The most wonderful perhaps of all was the photographing of the midnight sun. Mr. Luperti waited three nights to take



Snubbing up Rat River.

this picture. Altogether the trip was a most successful one and much interest will naturally follow the showing of the films.

Horsley Has Big Plans for Future

Ere David Horsley had been back on the shores of the good old United States twelve hours he was host at a dinner to the film notables of New York at a dinner given at the Hotel Astor, at which he talked interestingly and at length of conditions as he found them on the other side and his own plans for the future.

Mr. Horsley made it known that he had definitely decided to retire from the manufacturing end of the business and would in the future devote his time to the exhibiting end, which he believed the most profitable. He announced it as his intention to open a chain of picture theaters from coast to coast. His visit abroad included a three weeks' stay in England and shorter visits in France, Switzerland, Italy and Germany.

Kleine Sails for Europe

George Kleine left Chicago Tuesday last en route for Italy. Mr. Kleine will call for a few days at his New York office before sailing. He proposes to arrange for a series of new multiple-reel subjects and to take care of the subjects now in making abroad.

Performs Death Dance at Society Fete

Python and Gypsy Girl

A STORY quite out of the ordinary forms the theme of the two-reel Kleine-Cines film called "Zuma, the Gypsy," which is to be released in the near future. Mdlle. Hesperia, who enacts the role of the passionate gypsy dancer, completely loses her own identity in the character of the swarthy gypsy girl she portrays, and one would never be able to recognize her as the beautiful girl whom we frequently see in some of the Kleine-Cines society dramas.

The photography throughout the entire two reels is remarkably clear and sharp, and one is simply astounded at the clearness of the picture in certain scenes of great depth, for nothing is out of focus and yet it is clear to be seen the backdrop is many feet back of the characters in the immediate foreground.

While the dance with the snake and the final scene in which Zuma permits the snake to bite her, are hardly elevating or educational, and while they will doubtless cause more than one shiver of repulsion to run through the audiences which witness the film, following its release, still the excellent photography, the immense stage settings and the convincing manner in which the story is put over will easily bear the reviewer out in calling this a great picture.

Again, the Cines directors show their intricate attention to detail, for characters are introduced into the picture who have really nothing to do with the story other than to lead naturally up to later emotions on the part of the principal players. For instance, Baron D'Angelo is introduced into several scenes apparently with the sole object in view of making it natural for the Count to appreciate the charm of Zuma, because his friend, the baron, has found her interesting.

As the story opens, we see a gypsy traveling show going into camp, and later we see Zuma sent out to dis-



The gypsy girl meets the Count and his wife.

tribute handbills, announcing the performance which is to follow. The gypsy girl, clad in the quaint gypsy fashion, wanders along the road and at last comes to the estate of a rich count. Claudia, the wife of the count, is attracted by Zuma's grace and beauty and suggests to

her husband and his guests that it would be a novelty to attend the performance of the afternoon.

Accordingly, the next scene shows the crowds assembling for the performance and among the ballyhoos of



Zuma witnesses the flirtation.

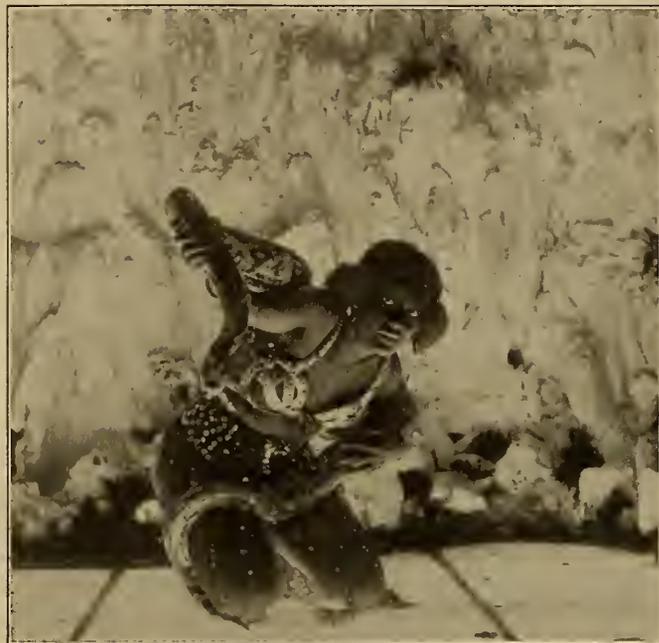
the show we recognize he who played Ursus in *Quo Vadis*. The scene changes to the inside of the tent and we again see the player who enacted the role of Ursus in the Cines Company's greatest production, in the role of a strong man performing marvelous feats of strength with dumbbells. Following this performance Zuma appears with a huge python wound about her neck and shoulders. With the snake wrapped about her body she performs a weird sort of dance, this concluding the performance.

As the crowd departs, Zuma notices the count and his wife among the throng and approaches them. She is complimented upon her skill in dancing, but, meanwhile, the proprietor of the show has seen her talking to the strangers and he follows and rebukes her, finally going so far as to strike her with a whip which he carries. The count and his wife witness the attack, berate the proprietor of the show for his cruelty, and force him to promise to treat Zuma better in the future.

Though he promises, at the time, upon his return to the gypsy encampment, he again attacks the girl and beats her severely. Awaking that night, and still suffering from the pain of the blows, Zuma determines to run away and finally seeks refuge in the home of the count and his wife, who have been so kind to her. The proprietor of the show follows her, but the count buys Zuma

from him and takes her with him to the city when he returns from his country home.

Zuma is delighted with her new life and surroundings, and is faithful as a dog to her new master and



Zuma's snake dance.

mistress. Her every thought is for their safety and comfort and her whole life seems now to be devoted to seeing for their welfare. When Luciana, a friend of Claudia's, arrives, and, being a natural flirt, at once wins the attention of the count, Zuma perceives that the home is liable to be disrupted if Luciana is allowed to go on with her flirtation.

Seeking Luciana out in her own boudoir, Zuma commands her to leave the house at once and threatens to kill her if she lingers. Luciana is frightened and hastens to make an excuse for a hurried departure. The Baron D'Angelo, a friend of the count's, is the next visitor and he is strangely fascinated by the gypsy girl. His friend's comments on the girl's attractiveness lead the



Scene from Kleine-Cines "For the Love of a Toreador."

count to notice her more than before, and Zuma, on her part, falls head over heels in love with the count, though she carefully refrains from showing her feelings lest she be the cause of unhappiness to Claudia, the count's wife.

Some days later, when the countess plans a mask

ball and a fete, Zuma volunteers to aid in the entertainment by giving her snake dance, and both the count and countess are delighted by her offer. A snake is ordered from a distant zoo, but the animal which is sent still bears its fangs. Zuma is told the fangs must be removed before she gives her dance and at first sets out to remove them. Remembrance of her growing affection for the count, and fear lest her passions get the better of her and she be the cause of unhappiness, leads her to resolve upon a strange sort of suicide, however, and she leaves the snake as it arrived from the zoo.

The night of the fete arrives and Zuma does her dance in the crowded ballroom. She concludes the spectacle by permitting the huge reptile to bite her, and is borne away to her own chamber, there to die from the poison rather than live to regret her own indiscretion in loving the count.

Filmed Raid On Still

No doubt the first time a real raid on a mountain distillery has ever been made by the moving picture artist was filmed by an Asheville, N. C., moving picture man, C. E. Ray, in company with D. A. A. Kanipe, the only survivor of the Custer massacre, employed in the raiding service; T. F. Roland, deputy marshal; Mark Reed, deputy collector; C. P. Denton, E. P. Smith,



The raid on the still.

Frasier Brittan and Richard Bogar of the sheriff's force of Burke county in the wildest mountains of Burke county, North Carolina, last week. Mr. Ray planted his picture machine in such way as to secure an excellent view of the surprise, fight, capture and destruction of a big mountain still. And to prove the statement, Mr. Ray has the copper still at his photograph gallery and a certificate from one of the officers that it is the still captured. Its condition shows the thorough work of the officers. After the melee was over a number of still photographs were also made.

One day last week Mr. Ray received a telegram to come over and go with the raiding party as they thought they had a distillery located and wanted to get the picture, if their surmise proved correct. The still was in the wildest part of the mountains of Burke county, where several battles have been fought between the officers and the moonshiners within the past two years.

The film taken has been forwarded to the Mutual Weekly and will later be shown in Asheville.

Motography's Gallery of Picture Players

CHARLOTTE BURTON is winning laurels for herself in American Film Company pictures despite the fact that her stage experience previous to film work was that of the amateur rather than the professional.



Charlotte Burton.

But she entreated film authorities to give her a chance; film authorities did, and Miss Charlotte responded with work that has more than pleased. A winsome, pretty girl is Miss Charlotte, with soft, brown hair, lots of it, and round blue eyes that look the world in the face with an appeal that always wins. Maybe that's because she's typically western, a "native daughter" and an energetic one. Riding and shooting are but two of her accomplishments; the one she is most proud of is her ability to cook and make real coffee. Outside of that she is a persevering filmster with the burning desire to one day be numbered among really big film favorites. Here's believing Miss Charlotte will get her wish.

GEORGE B. FIELD is just naturally a "heavy"; anybody who has seen him in "Flying A" pics will tell you that. He has a "fish eye"—as the G. M. would say—and when he looks at you out of the corner of it,



George Field.

as per the accompanying photograph, you don't wonder that a hero and sheriff linger around in every scene to be handy when needed. Mr. Field is a splendid horseman and a poor hunter, and both because of one reason—his love of animals. Before his screen days he had experience a-plenty on the stage, alternating with Fred Stone for three years as the scarecrow in "The Wizard of Oz," doing a vaudeville act and spending three years as "heavy" in Belasco (now Moroscow) stock. The Nestor company gave him his first film experience, thence to the American company, where he seems to have "arrived," if one can judge from the many favorable comments on his playing.

EDWARD COXEN was born in London and came to the states and San Francisco when he was eighteen months old. It was in the west that he grew up, attending school at San Francisco and Berkeley, experi-



Edward Coxen.

menting in the departments of various callings but always having at heart the desire to go on the stage. His efforts, on leaving school, he devoted to prospecting in the Sierra mountains and Nevada, then turned his attention to the practice of civil engineering. So long as a problem was unsolved it arrested the Coxen attention, and it was not long before that calling was discarded and Mr. Coxen determined to realize his desire to go on the stage. It was after the San Francisco fire that the opportunity came and the one-time prospector and civil engineer became the successful actor. Curiosity guided him into the picture world, and he claims there is no other attraction can take him out of it.

JEAN DURELL has played character leads for the second "Flying A" Company for so long a time that she scarcely needs an introduction to the picture-going public, for every dyed-in-the-wool, honest-to-goodness "fan" knows her intimately by this time.



Jean Durell.

Her work on the screen is steadily improving, and winning for her a host of new admirers. Some of her best work of recent times was done in the suffragette comedy released by the American under the title "Mrs. Carter's Campaign," in which picture Miss Durell enacted the leading role, that of "Mrs. Carter." The cause of suffragism has in Miss Durell an able sponsor and an exceptionally apt exponent. Though cast in the main for character roles, this popular actress has a sunny personality which makes her a decided favorite among her fellow players, and she is always ready for a lark of any sort which is planned by the company in their hours of leisure.

Mary Fuller Has Real Romance

Mary Fuller has frequently been quoted as saying that she loved romance as it applied to her art, and we have been led to believe that she would devote her life to art and love romance only in the abstract.

That illusion has been dispelled by an occurrence at Searsport, Maine, where Miss Fuller has been spending the Summer at the head of one of the Edison companies.

While riding with Walter Edwin and Augustus Phillips she suddenly reined in her horse and sat fascinated by a face which peered at her from amidst a cabbage patch. And what a face it was! The nose, though delicate and sensitive, showed determination. The broad forehead indicated massive intellect; the eyes were set well apart, in accordance with the dictates of art. The hair, though thin, was curly. Miss Fuller was captivated at a glance and, with



Mary and Wilfred.

characteristic impetuosity, she jumped from her horse and without any further ceremony embraced the charmer, to the amazement of her companions.

But that was not all. She refused to let go of him! Nothing would do but that he'd have to be hers. Edwin and Phillips tried to argue with her, while the object of her sudden affection looked on in dumb amazement, but Miss Fuller refused to listen to any argument. She loved him and he must be hers.

And so it was that Wilfred joined the Edison players and became a great favorite, though Miss Fuller still insists that he is hers and adds that it is her only case of love at first sight.

Another Reliance Thriller

The latest daredevil doing of riotous Rodman Law is a jump on the back of a horse from the top of a high cliff. Not content with the sensational possibilities of such a tame proceeding, Law made the jump with a fair damsel sitting astride of the horse behind him. The feat was accomplished at Ausable Chasm, New York, from the top of "Table Rock" and was part of the plot of a photoplay entitled "The Lover's Leap" scheduled for release by the Reliance on October 11.

Law and his "picture" sweetheart took their places on the horse's back and he started on a gallop for the edge of the cliff. He jumped clear of the rocks and turned almost completely over before striking the water. The film shows that Law and the girl left the horse's back just in time to keep from being injured. They were compelled to swim for some distance and make their way up a steep embankment almost perpendicular to the surface of the water, all of which was faithfully recorded by the cameras. The horse, which had the distinction of being followed by a separate camera-man, found a better landing place and did not seem any the worse for his experience. Neither Law nor the girl felt any ill effects from their reckless plunge, and, in fact, seemed to regard the sensation in the light of a dash around a scenic railway.

Just A Moment Please

Here, here, this won't do! "Pop" Lubin is stealing "Pop" Daniels' stuff by casting Bennie, the office boy, in "Going Home to Mother," the Lubin release of Oct. 10.

"Ohio Censor Board Now Full" reads the heading over a recent newspaper item. My, my, what an awful way for that new censorship board to begin its work! How can the public have confidence in them?

THEIR FAVORITE SONGS.

Kathlyn Williams:—"Down in Jungle Town."
Harry Raver:—"Circus Day."
C. J. Hite:—"Here Comes My Daddy Now."

We had an awful shock the other day when we overheard Haase, who has the desk adjoining ours, talking about that "Shakespeare reel for only \$4.00" and imagined for a moment that the price of film had come down with a rush, but a moment's further eavesdropping developed the fact that Al was only indulging in a little fishing talk, and that the reel referred to was fishing tackle and not film.

That Illinois convention of motion picture exhibitors to be held at Peoria this week is liable to develop into a stormy affair. Hope the Chicago bunch don't "steal the meeting" the way they did a recent meeting of the "nine reels for a nickel" crowd week before last.

FUNNY PRESENT FOR A LADY.
(Banner over M. P. theater)

"MRS. MORTON'S BIRTHDAY."
"THE LIZARD."
"HER PRESENT."

Never realized before what pikers some of these amusement people were till we read of John Bunny's quitting his job as King of Coney Island, because they wouldn't "split the gate" with him. We'll bet John took the "carn" all out of their carnival when he left.

Congrats to George U. Stevenson of the Universal offices. With the assistance of this chap Cloud of *Photoplay Magazine* we see he made the last edition of "Reel Life" with a full page spread on King Baggot as "Ivanhoe." That's going some, G. U.

Speaking of King Baggot, reminds us that that sure must have been some welcome extended the president of the Screen Club upon his return from across the pond. Even though a few members of the welcoming delegation do look as if they appreciated the support of the tugboat's rail (see photos of the gang starting out to meet the S. S. St. Paul) we know they were genuinely glad to have King back in their midst. King deserved it all and then some.

OUR BURG.

Geo. K. Spoor, our fellow townsman and prom. cit., is back again in our midst after a few days spent in hobnobbing with Col. Cody in Denver, Col., and incidentally closing up a deal to make one of the biggest features ever released.

Geo. Kleine is off again. Seems like we no more than mention he's here again, before we learn that he's leaving once more. G. K. is some regular little traveler. Guess we'll have to give the printer orders to keep the line "Here Again, Gone Again" standing, and use it for G. K.'s comings and goings.

The Goatman has escaped from the local pasture again and is now browsing about the vicinity of Broadway and Forty-second street. Noo Yawk. Ever since that convention last Sum. the Goat has had the Broadway bee in his ear and has been anxious to get back.

Still the Universal goes on buying new exchanges. Where's it all going to stop?

This weather ought to boom the demand for real summery dramas. We, in Chi., have had the shivers now for three days straight and would thoroughly enjoy looking at a few pics of the African desert or some other warm spot.

Why not see Dante's Inferno, suggests our adv. man.

Isn't he the wag?

N. G. C.

On the Outside Looking In

By the Goat Man

WRITING, you know, is an occupation. It takes time to do it; always some physical effort and sometimes (though not essential) some mental concentration. Some men make a living at writing. I don't. If my bread and butter, now generally charged for on all menus, came from the feeble effusions that flow from my pen, which is always a pencil that others have discarded—I say if my eats came from such a source I'd starve. The stuff I write isn't even a diversion. It goes into the daily grind as overplus; it is something I shouldn't do. No one knows this better than I do and yet to be the goat I must write. For no one would know how much of a goat I am if I didn't tell them.

* * *

For example, the advertising of the larger film organizations is a topic now referred to the board of directors. All very well. It is nice to have such a digni-



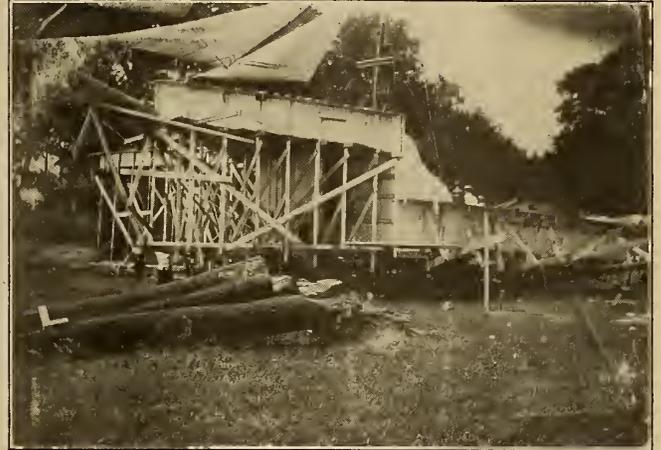
Maurice Costello in a scene from Vitagraph's "On Their Wedding Eve" which was filmed, as the sphinx and the pyramids would indicate, in Egypt.

fied body act upon such a dignified subject. Very well, it has taken all of four years to bring about this state of affairs and finally some timid member hazards the subject that the goat is running out of tin cans. The more vigorous member, who is anxious to get his \$60,000 pet on the way says: "Oh, slush, the goat is the best waiter we've got—let him wait." And there you are. Maybe in four years more the timid member will get to the point of saying: "Oh, hell," or something as pithy and pertinent as that. The chances are that we'll eventually score.

* * *

I am now on my way to New York via Washington. I have never been to Washington, a town Harry Raver told me once on a time was all right except there were too many government clerks that were inoculated with the hookworm, or words to that general effect. Harry learned the art of sitting down all over when he used to live there. He can drape himself over and around and under an office chair better than anybody I know! Well, I hope it won't rain when I get there, for I would like to see the Washington monument when it didn't look like a gasoline gauge. It won't be fun to see Pennsylvania avenue through a pane of glass splattered up with dew drops. When I see things I want to be

right up close. Not that my eyesight is bad, but that's the best way. If you can get your feet under a table with the other fellow you know him better. But I'm reasonably sure that Harper's Ferry will have just as



One of the ships constructed for the Edison production "Hard Cash."

much charm for me as George Washington's town, and I'm nearer Harper's Ferry, with a storm in the offing. The offing is always somewhere where you are not. When I'm in New York, Levine is in Fort Lee. It works out that way right along.

* * *

Going to New York is getting to be one of my regular occupations. The returning from there you never hear about. It's for the same reason that a dog goes into a fight with his bristles up and a loud noise. He goes out of it in an altogether different manner. New York is the film center of the earth on the presumption that America is for Americans. To cut out so much of this travel I'm going to buy some floor space on the install-



Another view of Edison's pirate ships used in "Hard Cash." The ship on the left of the picture was built on a pivot so it could be rocked during the action of the photoplay. The camera was of course headed toward the water, thus making the illusion perfect.

ment plan and plant a representative there with telephone connection. Then, when there is something doing, I will get it first hand.

* * *

You see, a film is always the thing around which

every film man flutters. If Ingvald Oes gets 9,000 feet of Atlantis, it means he has something near his own length and is bound to make a fuss over it. It is that way all around the neighborhood of Forty-second and



Scene from Edison's "The Contents of the Suitcase," giving a novel view of Mary Fuller as the daughter of a moonshiner.

Broadway where the film factors swarm every bright afternoon. To stop a swarm, grandfather used to beat on an old wash basin with a big iron spoon. I'm going to try that on these film fellows. It isn't right that Farnham and Milligan and Beecroft and McArthur should get all the honey. At least, in my present mood and jiggly foundation for this scratch tab, that's the way I feel about it. Maybe I'll change my mind when I land.

* * *

I was shocked to learn that the dopester was planning a little organization of his own. Tip: Let your motto be ferninst the house organ. When you kill that pest your employer can stand the touch of more money—if you're worth it. The house organ as it applies to the film business is a joke. It gives the exhibitor a lot of gush that he discounts; it prevents him buying the journals to the trade which might help him; it ravages the regular appropriation for legitimate advertising; it puts you in bad with the boys who stand the best show of boosting you into the good graces of your boss; it stands a poorer show of selling a print, because it is



Reliance's temporary open-air studio on the recently purchased Clara Morris estate.

never taken seriously. Taboo the house organ and, as dopesters, you will get to bigger money, if that is the chief reason for organizing. Personally, I thought most of the dopesters were being well taken care of. Who, for instance?

George Magie was in town a little while ago, taking over one of the local exchanges for J. Cecil Graham's crowd. George had slipped in quietly and had worked himself down to a mere shadow before he made any noise. When I found him he was planning to hike back to New York to make his report, and then go down to Washington on some special work. You know how it is. Men of this kind create all the ground work for the dopesters and when they do have a little time on their hands they tell of their work. I got the whole story from Graham's good man Friday and now I must sit back and wait for Brandt and Stevenson to print it in their little house-organ which nobody sees but the proof-readers.

* * *

If all exhibitors were as thoroughly in earnest about three reels as a nickel's worth, as Chicago's finest are, there would be little left to do. True, there are some among the number who maintain that an effort to regulate their show is defined by no less a term than meddling. They rant about it. "Nothing will stop us from showing as many as we please," is their pet yowl. These shallow-brains say they made a living before motion pictures were known and they can do it again. You couldn't drive rea-



Jefferson Osbourne and Elsie Albert in scene from three reel Venus Feature entitled "Prince Ahmed and Princess Karibon." This film was produced under the direction of Harry Matthews.

son into their noodles with a sledge. They will never understand that when their three-reel show is over, it is over, and they have a chance at a brand new crowd in exchange for those who have had their money's worth. If two exhibitors on the same block would work up their programs on a non-conflicting basis and hold to the three reels for five cents it would be far better than attempting six reels for ten cents. Just a plain little unvarnished tale like that won't filter through the osseous structure that offers a resting place for their head-gear. These rare exceptions want to hold their crowds as long as they can for five cents. They have never figured what a turnover every hour means. Thank goodness they will eliminate themselves, sooner or later, and we are hoping it will be sooner.

* * *

If you should own an exchange and a theater, both in the same town, would you show 'em for a cent a reel? Not and hold me for a customer if I was an exhibitor.

* * *

I am told that Cutey McArthur is coming to Chicago on a short vacation. What's the use? Both Kleine and Selig are in New York. Twist is in Los Angeles and

Spoor is building an addition to his studio. But then, that's the answer, alright. Only place Cutey could find a resting place.

* * *

Kurt Waldemar Linn didn't come to see me the last time he was here. Kurt always gets lost in my big building and he dreads to hire a guide. Scheme: Telephone and we'll come and get you. Haven't seen you, though, since you lost your Pilsener screen.

* * *

The exhibitors of Indiana are going to try it alone. Indiana for Indiana, and no affiliation. Now that is about what I've been trying to say right along, but the only man who read it that way is M. A. Neff. Mr. Neff hasn't been at home lately, because it is a long



Scene from "Bleeding Hearts," Imp drama telling the story of Jewish Freedom under King Casimir of Poland.

ways out to California where he went, by way of Minneapolis and then back to Peoria, but he has felt more or less hurt because we don't fully agree with him. However, we do believe in exhibitors' organizations; any and all of them that stand for helping themselves. Indiana rings true. We'll be glad when it is all fixed up.

* * *

Carl Ray, now a Los Angeles-Muskegon commuter, got a stop-over in Chicago on his way home the last time and lugged in the blue prints which showed the new Ray Theater which he is building in Los Angeles. When it is all done I'll tell you the whole story because it is going to be worth it. Carl says if I ever get out his

way and don't hunt him up there'll be trouble. Mercy, if I shouldn't! And to think that Billy Horne, the Deputy Goat, lives in the same place.

* * *

I wonder if I will find Rothapfel when I get to New York. He wasn't in Minneapolis when I called



Baby Early and Master Matty in the swimming tank at Tom Evans' Hollywood studios where Venus Features are being produced.

at his old Lyric a couple of weeks ago. It does beat the band how some of them roam around.

* * *

I hear it rumored that Warner's Features, Inc., has taken a whole floor just off Broadway on Forty-sixth street in a new building back of the one made famous by the "forty thieves." There are something like six thousand square feet to be fitted up for offices. Well, Pat Powers has been in that office fitting business for so darned long now that these new ones ought to be about right. I'll make a book that he picks out the smallest room—the one farthest from the entrance—the hardest to find—and will seldom be in. Pat ought to have started



Ballroom scene in Bison's two reel Scottish production of "Shon, the Piper."

a flea farm. He's like 'em; always there, but you can't quite get him.

* * *

The old burg won't be quite right with Ed Barry and Doc Willat clear across the ocean. The only time I ever expect to go there is with J. A. Berst of Pathé Frères who said once upon a time he would like to show

me a real film plant. M. Berst just might get the notion to call himself, for I'm willing.

* * *

It is reported that the Screen Club just had to move or lose Joe Farnham as a member. The eats were getting bad at the old place and Joe's appetite was failing quite noticeably, consequently his cheeks were smaller. This impaired the revenues of the club, so the board held a hurried meeting and decided to move further up town, where a hole will be cut through to a real restaurant. I am told that the rental on the new quarters will be \$4,000 a year. Will somebody get up another souvenir program or some such dingus and sell it to Ad Kessel? By jinks \$4,000 is a lot of money for rent.

* * *

Did Carl Laemmle buy Buffalo Bill's animals or did he rent 'em, or who gives a continental? He's got 'em and that's the rub, after all.

* * *

Speaking of and not for Buffalo Bill, the newest stunt of putting him in pictures is a regular scoop. No other man except Teddy is so well known. Buffalo Bill can get anything he wants from Uncle Sam. I lived for fourteen years in Buffalo Bill's state. I know him pretty well for a tall-grass native. When he wants all the Indians on a certain reservation he pulls the G string and they are his. I fancy that he can have half the troops in the regular army if he pulls all the strings—at once. So much for B. B.'s part. Harry Tammin with Major Bonfils are notorious for putting things across and they are in this new deal heart and soul. George K. Spoor is behind the whole scheme to make the films—tremendous big spectacles they will be, with such a mighty linking of interests. We are going to live with Buffalo Bill—all the way from the time he started his historical career. There will be American films, made by and for Americans, but the world-market will fairly yell for them. For once we will see some fighting that will get by the National Board of Censors.

* * *

There has been an unusual amount of adverse publicity in the Chicago daily papers concerning what they term "crime films." Bradley of the *News* and McCutcheon of the *Tribune* have been called upon for drastic cartoons on the subject and the program seems to be well laid out, I couldn't understand, till I went out to find the answer, and I didn't have to go far. I found a six-shooter about eighteen inches long doing an extraordinary lot of acting. It was brought into play with and without provocation. It was drawn freely by the foreman of a ranch, to subdue his help, and just as freely by a six-foot sea captain to bring order to his stripling of a wife. Old Mr. Six-shooter was on the job all the time. It was the dependable actor all the way through. When somebody pulled the trigger there was the usual cut-out, which the public has learned to interpret. It stands for the same thing that these * * * do in manuscripts! Talking to scenario writers, I find that the demand made upon them is for the scripts verging on sensationalism, so there is a reason for newspaper criticism. These are things I don't get. Possibly it is best to be the goat, after all. At any rate, according to present practice, I wouldn't succeed as a film manufacturer.

* * *

I wish there was an explanation for all this enthusiasm for favorable newspaper comment. The news-

paper is a fleeting proposition. Unless the journals to the trade reprint this "favorable" dope it dies in a day. As a trade factor it leaves no record—has no significance. And yet, the manufacturer will gloat over an inch in his morning paper and pass a page in his trade journal with a yawn. Ho, hum, such is our misunderstanding.

* * *

Well, anyhow, I hope I'll like Washington.

Indiana Has Independent Association

The Indiana Motion Picture Exhibitors' Association which was formerly a branch of and affiliated with the Motion Picture Exhibitors' League of America, met in convention in Indianapolis on Wednesday, September 10, with a big attendance.

At this meeting the delegates gave a report on the national convention at New York City in July of this year and gave their reasons for bolting the convention. The members then went into open debate and argued the question pro and con.

The members unanimously voted to endorse the action of the delegates at the New York convention but did not deem it advisable to affiliate with the new International Motion Picture Exhibitors' Association, and they decided to affiliate with no national association, feeling that up to this time the national association had never been of any benefit to the Indiana exhibitors. If anything the M. P. E. L. of A. had been a detriment, inasmuch as the president was advocating censorship, while the Indiana branch was expending money to prevent it. The Indiana branch carried on a very successful campaign in the Legislature, holding down all unjust and unfavorable legislation which would affect the Indiana exhibitors. In this fight they had no support either morally or financially from the National League.

The Indiana exhibitors want only one association in Indiana. They feel that two associations can be of no good, the only thing they would do, would be to fight each other and in the end neither association would have gained anything, so from now on, Indiana stands for Indiana alone, first, last and all the time, and intends, through this association to protect the exhibitors in every way possible.

The following resolution was adopted and is self explanatory:

We, the Indiana Motion Picture Exhibitors Assn., in convention assembled, September 10, 1913, hereby resolve that we remain entirely neutral as to the matter of affiliation with a National association until such time as the present strife of two organizations is abolished and our slogan shall be—Indiana for Indiana, first, last and all the time, and when we, in convention assembled, shall see fit to affiliate with a National organization, it shall be done only by a majority vote for the betterment of the exhibitors.

The old officers were retained by unanimous vote, J. M. Rhodes, Indianapolis, president; Frank J. Rembusch, Shelbyville, vice-president, and A. C. Zaring, Indianapolis, secretary and treasurer.

The state headquarters are at 420 Saks building. Any exhibitor in the state of Indiana wishing to become a member of this association can write that office and send \$1.50, which will pay dues until January 1, 1914, the dues in the new association being 50 cents a month, payable quarterly, in advance.

Any member of this association is requested to write or wire the headquarters' office if they have any grievance or if they feel that they are being imposed upon, and the association will help them in every way possible.

The next convention will be held in Evansville, the first Tuesday in January, 1914.

A Diamond-S Potpourri

Interesting Items from Selig's

An All-Around Lead

William Duncan, an actor mellowed by long experience in the regular standard repertoire of the theater, a tremendously vital personage, with all faculties alert and young enough to be both receptive and resilient, has happily proclaimed his versatility and cleverness as a pro-



Bud Duncan.

ducer for the Selig Stock Company, with headquarters at Prescott, Ariz. Mr. Duncan not only has an appreciation for the serious side of action, a delicacy in sentiment, but a certain verility and robustness in meeting all the demands thrust upon an actor in portraying types of the wilder west, where every man is a king in his own right. The picture shows Mr. Duncan in his working clothes and a vast variety of moving pictures have shown him a master in many situations requiring verve, nerve and delicacy.

A Fire Scare

At the Selig Polyscope plant last week on the North Shore, the scenic director, Gabriel Pollock, and producer, Oscar Eagle, pooled issues in a fire scene of such intensity and so eminently realistic that a policeman made a fire call, although the Selig company has a fully equipped fire department embracing engines, hose reels and ladder wagons, and several city companies came rushing to the

ground under a full head of steam. Happily their services were not needed, as the Selig companies were equal to all the emergencies of the inflammable situation. Few institutions are more closely fire-guarded than the Selig plant and fire scenes are always conducted with the greatest care for safety to surroundings. Several newspapers called up the Selig offices to make inquiry as to the extent of the fire at the plant—certainly a tribute to the realism invested in this particular picture.

The Golden Cloud

The up-to-date romance and the modern drama derives some of its most thrilling episodes from the influences of the business world, attuned to the sharp chirp of the stock ticker. A writer recently declared that Wall Street will soon be a memory, as for years it has been of



Adrienne Kroell in scene from Selig's "The Golden Cloud."

about five per cent real value, or a fraction more, in real business, to ninety-five per cent gambling and speculation. As long as the crop of "suckers" continues, the stock brokers who merely buy and sell futures without visible assets, will continue to thrive; but, as the hard-working public has grown enlightened concerning the enormous risk in stock speculation, it has grown more cautious in its investments.

In the case of "The Golden Cloud," a new Selig photoplay, the tip that the stock broker discards is picked up by a far-seeing young lady, his fiancée, and she has the hardihood to borrow from her father and go the limit, winning him a fortune in a deal on mining stock—a clever complication in love and business. It is to be released on October 16.

Girl Takes Thrilling Ride

With the rugged environment of the high Sierras and the vivid story of a dynamite conspiracy against a power company, the Selig Company in "The Woman of the Mountains," has all the surroundings to thrill and absorb one with intensity of interest and picturesqueness. A villain, far down in the gulf, has mined a mountain to crumble and destroy the great plant of a power company, while far up the Devil's Chute is the heroine, clinging to a skeleton cable car, as she makes an 1,800-foot drop to prevent the culmination of a great conspiracy. The Selig Stock Company in Los Angeles, made a long trip up into the wilds of the mountains to get just such surroundings for the thrilling play, and were happy in working it out with every detail to make the dramatic climax telling and intense. October 17 is the date scheduled for the release of this picture.

Preparations for Detective Drama

Elaborate scenic preparations are being made at the big Selig plant for one of the greatest modern detective stories, "The Circular Staircase," by Mary Roberts Reinhardt. No expense has been spared to give the great ro-

mance of mystery a befitting and elegant environment to comport with the vibrant atmosphere of the great romance—in which the sense of the supernatural is ever imminent.

J. J. Corbett Now a Photoplayer

James J. Corbett, familiarly known to everyone as "Gentleman Jim," is scheduled to make his initial appearance in moving pictures in a Warner's Feature entitled "The Man from the Golden West." It is a thrilling story of love and adventure, in four parts, and is bound to go big wherever shown. Although this is Corbett's first appearance before the moving picture camera, he is no stranger to the stage, having toured the states and the English theaters in a number of successful plays. Corbett's role in this big production calls for quite a bit of daring and bravery. In one scene, he saves the gold mine from destruction by seizing a sputtering bomb and hurling it with all his might into a deep ravine, where it explodes with terrific force. In another scene he uses a high-powered automobile to capture the stage coach bandits.

A New Producer

Marshal Farnum, the youngest brother in the famous Farnum family, who was concerned with Dustin Farnum in the production of "The Spoilers" in California, is now listed among the producers at the Selig Polyscope Company's plant in Chicago. He has had a long stage experience and should grace the new position with credit.

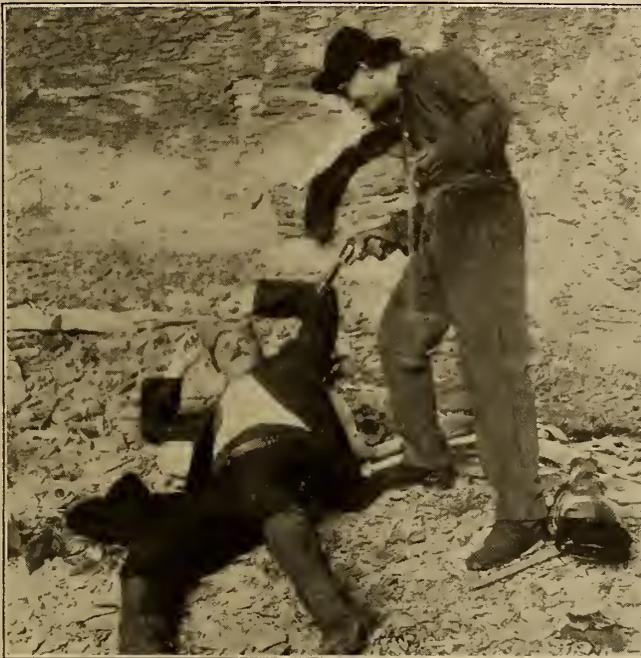


The heroine of Selig's "The Woman of the Mountains" crosses the chasm.

A Powerful Human Interest Story

Francis Bushman Featured

NEVER did Francis X. Bushman appear to better advantage, in a character role, than he does as "Tony, the Fiddler," in the two-reel Essanay release of that title, announced for October 3. Mr. Bush-



Tony captures the outlaw.

man completely loses his own identity in the character of the Italian fiddler he impersonates, and he gets over every passing emotion of the vagrant and simple-minded "Tony" in a truly wonderful fashion.

The exhibitor who is looking for something sensational, spectacular or intensely thrilling will make a



Scene from Essanay's "In Convict Garb" in which E. H. Calvert and Ruth Stonehouse are being featured.

serious mistake in booking this picture, but the exhibitor who is anxious to book for his patrons a picture depending for its charm upon the real human-interest element, should by all means show "Tony, the Fiddler."

No automobile goes over the cliffs in this picture, neither are there any lions or tigers running at large, but there is a medium sized, extremely ragged, and, probably, none too clean Italian fiddler playing a leading role in the film, who will hold your attention from the moment he appears upon the screen until the last scene fades, at the end of the two-reel masterpiece. His love for and intense devotion to "Sue," the daughter of the sheriff, and his love for his violin are the only two passions of Tony's simple life, but Mr. Bushman makes them so real and vital that you involuntarily sympathize with him and may even shed a tear as Tony wanders off, at the end of the picture, with only his violin to comfort him in his sorrow at the refusal of Sue to marry him.

Unfortunately the Essanay still-picture man neglected to take any "stills" of some of the most beautiful



The bank robbers are "pinched" in Essanay's "In Convict Garb."

scenic backgrounds shown in the film, so the scenes reproduced on this page give no idea of the grandeur of the scenery against which many portions of the story are filmed.

The story, briefly, runs as follows:

"Big Bill" has for some time, by bank robberies and holdups, been terrorizing all the towns along the border, and every sheriff and deputy in the country has been making strenuous efforts to capture him. No one seems to know the man by sight, who in reality is Bill Carson, one of Valleyfield's well-known citizens. He is in daily intercourse with Mercer, the unsuspecting sheriff, and one day is shown a letter by that official, stating that a large shipment of silver is coming by stage from the Silver City Mining Company to Valleyfield, and

asking for the sheriff's protection against "Big Bill." Carson, on seeing the note, immediately makes his preparations. He holds up the coach and gets possession of the shipment of silver. Among the passengers on the stage is a young Italian musician, who, when the bandit sees him with a violin, is ordered to remain behind and entertain him. After playing at the point of a gun for some time, he is allowed to go on his way, and finally arrives at Valleyfield, footsore and hungry, where he is befriended by Sue, the daughter of the sheriff.

In the meantime, when the sheriff hears of the outrageous holdup, he sends his deputies out after the bandit, and when they come back dispirited, after a fruitless search, he offers a thousand dollars reward for the capture. Carson is already on hand when the depu-



Ruth Stonehouse and E. H. Calvert in a big moment from Essanay's two reel drama, "In Convict Garb."

ties return, but in a moment of recklessness gives himself away. The sheriff has his man at last, but not for long, as, in spite of the four or five men surrounding him, Bill cleverly manages to get away.

Tony has fallen in love with Sue, and, in order to be near her, applies to the sheriff for a job as deputy. Sue, however, does not return his affection, but the optimistic young musician attributes her failure to respond to his attentions to the fact that he is poor, and remembering Big Bill's fondness for music he conceives an idea of capturing the bandit, thereby winning the thousand dollars, and incidently Sue. He finds his way to the cave, where Big Bill is known to be in hiding, and with his enchanting music lulls his victim to sleep. After getting possession of his revolver he awakens the man, ties his arms and brings him back to town. He receives the reward, which, along with his heart, he proudly offers to Sue. Keen in his disappointment when he learns the girl is already engaged, he takes his beloved violin and wanders off by himself, the soul of the musician seeking relief and solace in his music.

The players are cast as follows:

Tony, the Fiddler.....	Francis X. Bushman
William Carson, Alias "Big Bill".....	Wm. Bailey
Bud Mercer, Sheriff.....	Frank Dayton
Sue, His Daughter.....	Juanita Dalmorez
Jack Townsend, Deputy.....	R. H. Townley
Joe Hall, Deputy.....	Harry Carr
Stage Driver	Otto Breslin

On the 26th of September the Essanay Company will release a two-reel subject entitled "In Convict Garb," in which E. H. Calvert, Thos. Comerford, Ruth Stonehouse and Richard C. Travers are featured. The story deals with the plot of a bank cashier to recoup his

losses at cards by having an ex-convict, whose secret he knows, loot the bank. The bank robbers are discovered and one of them "squeals" on the cashier with the result that the latter is sent along to the penitentiary with his tools. In later years the husband of the cashier's former fiancée becomes warden of the penitentiary in which the cashier is confined and the latter is able one day to kidnap his little daughter and to escape from the prison. Another convict pursues him and after a sensational race between an automobile and a handcar recaptures the cashier and returns the child to her mother.

Soon to Release a Classical

"In the Days of Trajan" is the title of a forthcoming two reel subject soon to be released by the American Film Manufacturing Company. Jack Warren Kerrigan appears as the Prince of Dacia and Vivian Rich takes the role of Princess Octavia. The time honored villain, Jack Richardson, revels in the costume of Junius Publius, the Prefect of Rome, while the other leads are all prominently cast with a large number of supernumeraries. The settings are immense and the ancient properties accentuate the dramatic action.

"Jephthah's Daughter"

Lovers of history and of the Bible especially will enjoy "Jephthah's Daughter," a huge spectacular production founded upon the scriptures, which is an early release of Warner's Features, Inc. The convincing manner in which Constance Crawley and Arthur Maude, the celebrated English artists, enact the leading roles in this



Scene from Warner's Feature "Jephthah's Daughter."

powerful tragedy, cannot fail to win the admiration of all who see their work upon the screen. It required a very large company and elaborate costumes to stage this picture, but the producers have spared no cost to make it historically accurate and ravishingly beautiful.

Sans Grease Paint and Wig

By Mabel Condon



Rosa Gore.

THE Pathe studio and Rosa Gore beckoned me toward Jersey City Heights, so early one bright morning, I started. And right there, I made a great mistake; I should have started the night before. But, in my beautiful ignorance of the now and then—mostly then—schedule enjoyed by the White-Line cars, I set out in the morning with the expectation of being back in New York sometime in the middle of the afternoon. One of the lessons the day taught me was never

to expect to be anywhere until you get there.

The tube was in its usual perfect working order and we shot into Hoboken at a toll of seven cents and fifteen minutes. I gave the ticket agent a shiny Buffalo nickel in exchange for the promise of a ride to the Heights on a White-Line car and then I started in to wait for the car to make an appearance. At the end of half an hour, I was still waiting. Others were waiting too, but they had brought their lunch and didn't seem to mind so much. Mothers put their children to sleep on the station's benches and the few men on the waiting-list read the day's news in all of three or four different papers.

The recollection of my shiny nickel smote me and I approached the ticket agent with the query: "Did you say the White-Line car comes in here?" He replied that he had, added that the car would be in, now, in just a few minutes and with much rejoicing, I returned to my post near the gum-slot machine. It wasn't until after fifteen minutes had slow-footed by, that I began to lose hope of getting any further that day, and by the time another quarter of an hour had passed, I was glad of the gum-slot machine as a support and didn't care who saw me. The air began to turn cold and I realized that the fall of the year was approaching. My thoughts traveled back to Chicago and Jackson Park and I pictured the trees shedding their red and brown leaves, the golfists making the short course in 35 and sweater coats and the beach's most seasoned fishermen, shivering away from the half-mile pier with a single catch.

Was red to be the fashionable winter shade and would the hats be large or small? Men would wear the bow in the back, again, of course, as that style had swelled the hatters' bank accounts and satisfied the masculine fancy. Besides—

There was a commotion in the vicinity of the benches; mothers were waking drowsy children and the men with the newspapers came from behind them with a growth of beard and eyes that told of a stolen

nap. A car was actually approaching and all who had waited read, thereupon, "White-Line." I forsook the gum-slot machine for a seat that groaned and wobbled and the car started. Sometimes it went and more times it didn't. I hoped I'd get there before Miss Gore left for the night and would the conductor please tell me when I did get there? The conductor would; also, he did, hours afterward, and in frantic haste I inquired of Mr. Hoagland if Miss Gore had gone yet. "Not yet" he returned and, with the assistance of a guide, I found Miss Gore.

"Oh, here you are," I exclaimed in a relieved voice.

"Why—yes! So I am!" answered the tall thin lady seated in front of a mirror putting her long brown hair into biscuits. I explained I had travelled all day for the purpose of having her tell me things and she made me at home in the softest chair the pink and white room boasted and asked if I weren't from the West.

"Chicago," I answered and she said that the last time she was in Chicago, she received a gift of a bottle of something from the firm of Chapin and Gore, just because her name happened to match one of theirs.

"It's several years since I was in Chicago," went on the tall, thin lady whose comedy roles in Pathe pictures make the whole world laugh. "I played in vaudeville there, many times—'Crimmons and Gore,' we were booked, my husband and I, and we played all through Europe and Australia in a number of sketches, all comedies," she added, making a little ring of her combings and tucking it away in a little silk bag.

"I had never done comedy until I met Crimmons; originally, I was a dancer." She put her comb and brush in place and found her powder-puff while I tried to reconcile the five-foot nine lady with a dancing career.

"I really was too tall for a dancer," she continued. "so when Crimmons and I got married, I gave up my act to become part of his, though I had never before attempted comedy. But the difference in our height helped make comedy—Crimmons is about as tall as you."

"That less?—for goodness' sake!"

"Yes, so you see we always got a laugh to start with. I worked up a lot of eccentric business and being limber could fold my arms across my back, like this"—business of demonstrating—"and do ever so many little odd things that have fitted into this business just fine. I've been here for almost a year. Crimmons still works in vaudeville and does picture work, at times, too. We both like it and have moved over into Jersey, so I can be convenient to the studio.

"I take great joy in my work and so far have never used my hair the same way twice. I always dress it to emphasize my height, put a freak bow on the end of a psyche and sometimes wire it."

"Don't you ever have a desire to dress up in pretty things, for a picture?" some pretty dresses suspended from nails on the back of the door prompted me to ask.

"No; don't care about dress at all. I was horribly embarrassed, though, the first picture I was ever in. It was an outside 'chase' scene and I had to run down the street in a night-gown. I had never seen an outside scene taken and was unprepared for the sight of the crowds that lined either side of the street to watch the

picture being made. I had a coat on over my gown, very little under it and the weather was cold.

"Now, when I give the signal, throw your coat to that man" said the director, "and run as hard as you can." "I can't," I told him. "You can," he told me and gave the signal. I threw my coat at somebody and ran down the middle of that howling crowd. But the worst of it was, that when I got to the other end, the man who had my coat was supposed to be there before me and wasn't and I had to go back to the studio with somebody's little short coat on and my gown trailing along the side-walk."

Miss Gore donned a white voile waist and buttoned five round pearl buttons before continuing: "I'm an 'old maid' the most of my time and I enjoy making up for the part, for I know it's sure to take; audiences all have a weakness for old maids, on the screen or the stage. But—" she paused to breathe herself into a black street skirt, "there's really no one role I like better than another, for I love them all."

I guessed I'd better say good-bye and let Miss Gore go home, though she said she was in no hurry as "Crimmons" was going to call for her. I was though, rather, and remarked that I'd like to get back to New York that night, if the White-Line car system had no objection and Miss Gore said:

"The White-Line car! Why, nobody uses that!"

"One or two," I amended.

"Why don't you take a Union Hill? You'll have to walk two blocks for one, but you'll get there quicker."

"The shades of night were falling fast

As through a Jersey village past—"

Anyway, I found a Union Hill car and was in New York in thirty-five minutes.

"Sapho" a Clean Film

Probably no good woman ever lived who did not wonder how a bad woman could possibly fascinate any self-respecting man. The terms "good" and "bad" in this relation, are merely comparative. No "good" woman ever existed who was perfect—no "bad" woman has ever been utterly unworthy of *some* consideration.

The book, "Sapho," as Alphonse Daudet wrote it, portrays a woman by no means altogether bad, and his portraiture of such a woman is artistic to the last de-



Scene from Majestic's feature production of "Sapho."

gree. The Netherlands play, dramatized from this book, lost much of Daudet's delicacy and gave the impression of a woman whose thread of life we would prefer not having touch our own. The film adaptation however, as

acted in six reels by Florence Roberts and presented on the states-rights plan by the Sapho Feature Film Company, may be described as thoroughly human. One gets the underlying reasons which made the life of Fanny Legrand—or Sapho—what it was, and the sup-



Florence Roberts as Sapho in Majestic feature production of that title.

porting cast strengthens the impression. As those who read the book will remember, Fanny Legrand—or Sapho—was picked out of the gutter by Caoudel, the sculptor—who used her as a model for his famous statue—Sapho—the creation which made him, as a sculptor. For some months, or years,—the time does not matter, she was faithful to him—their life was idyllic. Then Caoudel left her and she was taken up by LaGournerie, the rhymester—who abused her until endurance ceased to be a virtue. The famous Dechlette, engineer, explorer and statesman, honored her with the shelter of his roof for one night; the most any woman could ever say of him, and made her as celebrated as himself by this attention. Then came Flamaht, the engraver, who spent his all, and eventually forged for her. Always the fascination for men of brains! Always the mental and physical stimulus to original creation which made each of them famous in his own line. Finally after many years, came Jean Gaussin, the young provincial destined for a consular career, and with their first meeting at Dechlette's masque ball the story begins.

There are some things in the story to be sure which are unpleasant, but no more so than in life itself. Sapho is true to life, there can be little question as to that. And in her story there is both lesson and warning to every "good" wife against taking her supposedly established position too much as a matter-of-course. As a play, it holds the interest from start to finish. There is no dull moment in the entire production.

Grafting Contractor Is Exposed

Workman Balks Plot

A LITTLE story of everyday life forms the basis of American's latest to-reel feature, entitled "A Pitfall of the Installment Plan," announced for release on October 6. During the progress of the story some excellent pictures of construction work on a big department store are shown, and prove intensely interesting.

The inside, detailed working of the installment system, in vogue among the big stores of the country, is clearly shown by the films, though one is inclined to wonder whether the average credit man of the big store is as drastic in his actions when he discovers one of his store's patrons has run up an account without being able to meet the payments, as is the credit man in the picture.

Warren Kerrigan makes a healthy, robust, thoroughly likeable young workman of "Steve Martin," the part for which he is cast, and Vivian Rich capably enacts



The department store head settles the claim for damages for false imprisonment in American's "A Pitfall in the Installment Plan."

the part of "Alice," Steve's wife. Jack Richardson, as usual, portrays the grafting contractor to the life, and the audience is sure to rejoice when he is at last apprehended and made to suffer for his villainy.

According to the synopsis of this story Steve Martin had a reputation of being a good workman, but through an unaccountable prank of fortune is unable to secure employment and the once beautiful home is given up for quarters in a cheaper section and the good clothing the family was wont to wear is now almost in rags.

Through the intervention of an apparent stranger Steve is offered a position as foreman of a concrete mixing crew on a new structure being erected for a local department store, under the provision that he obey any orders that might be issued to him by the boss of the concrete workers. He is engaged for the position at a salary of \$16.00 per week and is apparently making good. But one day he finds one of his crew using less cement than the specifications call for. By investigating he unearths graft, and is offered to be taken in on the deal, but upon his staunch refusal is discharged for his efforts.

Thoroughly discouraged and disheartened he returns to his home, where the hopes of the wife of get-

ting back to their old station in life, to better clothes and better meals, are all but realized. Steve has not the heart to impart the sad news and he keeps it to himself, wandering about town each day in the vain hope of securing other employment.



Steve is made boss of the construction gang.

In the meantime, his wife visits the department store where she purchases liberally and arranges to pay for the goods on the installment plan, signing a statement that her husband is employed at the stated salary by the concern in question as foreman of the concrete mixers. She is given her goods and her statement is investigated. This, of course, is found untrue, and her arrest follows. Her pleadings with the officers are in vain and she is hurried off to the city jail.

In the meantime the children, locked up in the home,



The wife learns of Steve's discharge.

grow tired, and as the day is growing darker, a lamp is lit with the customary result of an explosion. The timely arrival of the father saves the children and extinguishes the fire. From the children he learns the destination of his wife. He traces her to the station but is denied

an interview with her until the case is called in court on the following morning.

At the trial the department store offers the boss of the job as a witness to testify that Steve was discharged because of drunkenness. This Steve, of course, strongly denies and in turn states the true reason for his discharge. Upon disclosure of this evidence the suit is dropped by the complainant.

Steve now engages an attorney together they appear at the office of the department store where a claim is made for damages because of false imprisonment. The claim is adjusted by payment of \$1,000 and a promise of a position. Steve's claim of fraud is carefully investigated and proven, whereupon he is put in charge of the work and the guilty man is apprehended and prosecuted.

The cast is as follows:

Steve Martin	Warren Kerrigan
Alice Martin	Vivian Rich
Charlie (her boy).....	Alonzo Greenwood
Helen (her girl).....	Helen Armstrong
Boss of the Concrete Workers.....	Jack Richardson
Prop. of Green Store.....	George Periolat
Police Matron	Louise Lester

Freuler Back from Europe

John R. Freuler, vice-president of the Mutual Film Corporation and secretary and treasurer of the American Film Manufacturing Company, was cornered one day last week out at the American plant, on Chicago's north side, and asked to relate some of his European experiences, he having just returned from a two months' sojourn abroad.

In speaking of the film business in Europe, Mr. Freuler declared that conditions there were almost exactly the reverse of those here, for while the big house showing pictures is only beginning to come into its own in this country, abroad it is the little theater which today is having its innings. The big houses came first there, firmly established themselves, proved the popularity of the films as an amusement, and, nowadays, one finds all the little towns and villages enjoying the pictures through little houses that have just been opened exclusively for films.

Mr. Freuler found that in the majority of cases the smaller towns are still afflicted with store shows, the big and showy theaters not yet having been opened to any extent outside of the large cities. The proprietor of the small show is making the serious mistake of attempting to charge as much for his entertainment, as is his brother exhibitor in the metropolis, with his big theater. A program of about the same length is also being offered, although the big city house has a seating capacity of several thousand and can make a good profit with six or seven reels, at an admission price ranging from 15 or 20 cents up to a dollar or a dollar and a quarter, while the small theater in the country town has a seating capacity of perhaps only two hundred or two hundred and fifty so that a seven reel show permits of one performance being given in an evening instead of three or four.

Excellent music is offered with the pictures, according to Mr. Freuler, and rarely if ever is an attempt made to sandwich a vaudeville act in with the films. Europe seems wild over features and demands more and more of them, despite the fact that nowadays the European exhibitor has somewhere between two hundred and two hundred and fifty films per week from which to select his program. The charge for the rental of the films is higher abroad than it is here, which perhaps

accounts for the fact that the majority of the theaters change their program but twice a week.

Mr. Freuler found the American films very much to the front in the program of every theater, the foreigners declaring that this was due to the steady and dependable quality of the American films. The continual opening up of new shows is bound to still further increase the market for American-made films, so it seems evident the future holds much for the manufacturer who can turn out quality pictures.

The vice-president of the Mutual was accompanied on the trip by Mrs. Freuler and the Misses Freuler, and all of the party thoroughly enjoyed every stage of the journey. They sailed on the *Mauretania* on July 2, and returned on the same steamer, landing in New York on September 5. While abroad they visited England, Germany, Switzerland, Austria and Holland.

In Holland Mr. Freuler had a unique experience in the role of a life saver. One of the young ladies among the party accidentally stepped too near the edge of one of the little canals which radiate all through Holland, and fell in. Mr. Freuler happened to be standing just behind her and, seeing that she was in over her depth and badly frightened, he leaped to her rescue. The water in the canal came almost up to Mr. Freuler's neck, but he proved himself a real hero and gallantly aided the lady ashore, though he afterwards had to undergo considerable joking from the other members of the party who were eager to start a subscription for him or to apply for a Carnegie medal.

As a result of his trip Mr. Freuler returns to America rested and refreshed, and within a few hours of his arrival in New York City was again plunged into the details of the numerous enterprises in which he is interested.

"Atlantis" In Moving Pictures

The stirring novel of "Atlantis" by Gerhart Hauptmann, the German author of note and winner of the \$10,000 Nobel prize in literature, is to be produced in a nine-reel feature film by the Great Northern Film Company. The talented German author consented to have the rights granted to the film company only after he had been tempted with a considerable cash royalty and the assurance that nothing would be left undone to make the production worthy of the original. This being agreed upon, the Great Northern Company chartered a 12,000-ton Scandinavian-American liner, and with its officers and crew and a passenger list of 500 souls steamed into the North Sea, where the opening episodes of the drama are enacted. Another vessel was bought outright and this served to carry out the thrilling sinking of the "Roland."

Many of the principals who were engaged to play the parts so strongly described in the Hauptmann novel were selected at the author's suggestion from the principal capitals of Europe. Madame Orloff of Vienna appears in the principal female role and there are several others of equal importance in the affairs of the stage who will be seen upon the screen.

The part of Arthur Stoss, "The Armless Wonder," who is made such an important character in the novel, has been played by Unthan, whom Mr. Hauptmann made his model when writing the story. Unthan has been seen frequently in America on the vaudeville stage and his services were secured after much effort. It will be seen from this brief resume that the photo production of "Atlantis" promises to be one quite out of the ordinary.

Motion Picture Making and Exhibiting

By John B. Rathbun

CHAPTER VI—(Continued.)

THE character of the arc or flame between the two carbons depends primarily upon the nature of the current passing between the two points. The temperature and quantity of light depends on the rate at which the current flows across the gap, or the number of amperes as the rate of current flow is called. With direct current, or current that flows continuously in one direction, the greater part of the light issues from the "positive" carbon, or the carbon through which the current enters the gap between the ends of the carbon. At least 80 per cent of the light comes from the positive.

The source of light in the positive carbon is a little cup-shaped depression known as the "crater," which is maintained at a temperature exceeding 3,500 degrees Centigrade, the temperature at which the carbon vaporizes. The negative carbon is normally pointed at the end, and is also incandescent for a short distance from the end, but contributes little light, as it is at much lower temperature than the positive. It should be remembered that the current is assumed to pass from the positive to the negative carbon across the gap. The vapor of the arc, which is of a violet color, contributes very little to the light, it being a thin and nearly transparent flame.

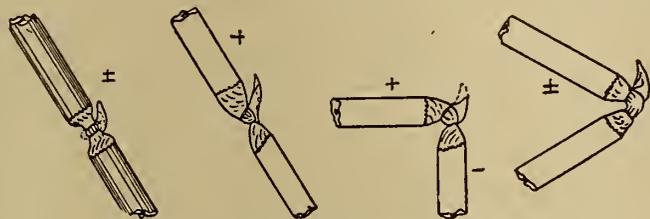


Fig. 47. Differing Arrangements of Carbons.

To obtain the greatest effect from the arc, the crater on the positive carbon should be pointed in the direction in which the light is desired. For this reason the upper carbon of a street arc lamp is always made the positive so that the crater will point down and throw the light on the street or sidewalk. In the projector, the crater faces the condenser lens as nearly as possible. Due to the vaporization of the carbon of which the electrodes are made, they gradually waste away, the positive carbon being consumed at nearly double the rate of the negative. To maintain a uniform length of gap and a uniform amount of light it is therefore necessary to gradually push the carbons toward one another as the burning proceeds. To keep the arc in the same position in regard to a stationary point on the lantern, it is evident that the positive must be fed forward twice as fast as the negative. In street lamps the carbons are fed automatically by a mechanism contained within the lamp. With projector lamps all of the adjustments are made by hand, since not only must the correct distance between the carbons be maintained, but the position of the crater must be controlled as well, a task that is beyond the capabilities of any mechanism now made.

With alternating current, which changes its direction of flow periodically, there is no positive or negative carbon in a true sense, except for an instant before the reversal of the current takes place. The current in this case continually surges to and fro, making first one carbon positive and then the other. Both carbons in this

case are consumed at an equal rate. Small craters are formed in both carbons with an alternating current, but neither of them is as hot or gives as much light as the single crater of the direct current arc. As the two craters are necessarily pointed in opposite directions it is possible to utilize only a small portion of the light given by either of them, the total amount of light being very small when compared with the direct current light with an equal amount of current.

The carbons of a direct current arc lamp are set at an angle of from twenty to thirty degrees with the optical center of the projector, with the arc directly on the center line, so that the crater partially faces the condenser. By offsetting the carbons, or by pulling one carbon past the center line of the other, about one-eighth of an inch, the upper, or positive carbon, burns diagonally, so that the crater slants still more in the direction of the condenser, giving more light at that point. The exact angle at which the carbons are inclined to the center line of the lens depends upon the length of the arc and the amount of offset, as with a long arc it is possible to incline the carbons farther and bring the crater more nearly into the field of the condenser without danger of having the lower carbon coming between the crater and the lens and interfering with the light. The lower carbon of course would throw a shadow on the condenser. The carbons are parallel with one another.

With alternating current, the carbons are set at an obtuse angle with one another, for, if they were parallel, the light would be thrown equally in all directions. When set at this angle the light is thrown out from the apex of the angle which coincides with the location of the arc.

REDUCING AND RECTIFYING THE CURRENT.

Since the voltage across the arc is only 45 volts, with a lighting supply ranging from 110 to 220 volts, it is necessary to reduce or "choke down" the excessive flow of current that would result from this great difference in voltage. An electric arc has no definite resistance, like other apparatus, due to the fluctuations in the length of the gap between the carbon points, so it is evident that the device inserted for the reduction of the flow must be variable in capacity to meet the different conditions that occur in feeding the carbons.

There are various methods of controlling the current flow, the exact method depending on the character of the current (whether direct or alternating), and the permissible cost of the apparatus. The simplest device is a "resistance" placed in series with the arc, which is commonly known as a "rheostat," the action of this being similar to a mechanical brake or friction clutch on a machine that is used for stopping or reducing its velocity. In both cases the excess energy is converted into heat, which is dissipated into the surrounding air.

A rheostat is a most uneconomical method of reducing the current, as a very great proportion of the current passing through the meter to the arc is converted into useless heat. On a 110 volt circuit this heat production represents approximately 53 per cent of the total energy, while on 220 volts nearly 78 per cent is thrown into the air. The rheostat is an absolute necessity with direct current, this being practically the only objection to this class of supply, while its use with alternating

current is optional. When the rheostat is used in series with the arc, at least 15 volts should be allowed above the 45 volts required by the arc, making the equivalent arc voltage $45 + 15 = 60$. Sixty volts should be the minimum pressure for the arc circuit.

To find the resistance necessary for a given line voltage we apply Ohm's law, a formula in which E represents the voltage of the line; C is the required current in amperes; and R is the total resistance of the circuit in ohms. According to the formula.

$$R = \frac{E}{C}$$

The value of E in the case of the arc circuit is obtained by subtracting the voltage of the arc (45 volts) from the total line voltage before proceeding with the rest of the calculation. If the voltage is 220, and the arc voltage 45, E would be, $220 - 45 = 175$ volts. Substituting this value of E in the formula, we have

$$R = \frac{E}{C} = \frac{(220 - 45)}{25} = \frac{175}{25} = 7 \text{ ohms, the required re-}$$

sistance of the rheostat. Rheostats are manufactured for different voltages and current capacities and for this reason it is essential to specify the maximum current and voltage used.

The actual rheostat consists of an iron case in which is mounted a number of coils of resistance wire, the coils being mounted on incombustible insulating spools which insulate the wire from the case. These coils are connected in "series," that is, the end wire of one coil is connected to the beginning of the second, and so on through the series, making it necessary for the current to flow through the entire length of all of the coils in turn. In effect this is the same as a single resistance wire equal in length to the sum of the individual coils. The wire used in the rheostat coils has many times the resisting value of the copper wire commonly used in making the connections, so that the rheostat will be as small and compact as possible. With a given quality and size of wire, the resistance depends entirely upon the total length of the wire. The longer the wire, the higher the resistance. The current carrying capacity depends on the diameter of the wire, and not upon its length.

The majority of rheostats are of the adjustable type, in which it is possible to cut out more or less of the coils, thus varying the resistance. Cutting out the coils reduces the resistance and increases the current. This operation may be performed by means of a switch lever, or by changing the connections of the lamp in regard to the coils. In the latter type of rheostat, one line wire is connected to the end of the last coil, while the other line wire is connected to points between the remainder of the coils, this intermediate connection preventing the current from flowing through a number of the coils.

When it is found necessary to increase the current capacity of the rheostat, a second rheostat may be connected in "parallel" with the first, that is, the two wires of the second rheostat are connected with the end wires of the first, so that the current is split up into two different paths, one-half of the current going through one rheostat, and one-half through the other. Since the same voltage acts on both rheostats, the same amount of current passes through each one of them, as in the first case, making the total current double that of the single rheostat. This is the same thing as doubling the flow of water into a tank by supplying two pipes instead of one. If more than double the capacity of two rheostats is required, the levers or connections of both the

rheostats may be changed, as in the case of the single rheostat, taking care, however, to make the same change on both rheostats.

In this connection it should be understood that both rheostats should have the same amount of resistance to prevent an excessive current from flowing through the rheostat having the lowest resistance. If the separate "steps" of the rheostats are not of the same resistance, there will be a greater current through one than through the other, when the intermediate connections are made.

When heavy currents are used, cast metal "grids" are used in place of wire coils, as it is usually more convenient to obtain a compact resistance with the castings than with the large diameter wire that would be necessary under these conditions. The "grids" of this type are thin plates, slotted from either side, so that a zig-zag circuit is formed from one end of the plate to the other.

The rheostats used for alternating current are identical in form and principle to those used with direct current.

Should the coils or grids of the rheostat become red hot with the full resistance in circuit, it is evident that the resistance is too low for the work, or that the rheostat is too small in regard to current carrying capacity. If the arc is right under these conditions and not drawing excessive current for the projection required, a rheostat of higher capacity should be obtained at once, to avoid the necessity of a shut down, due to burned out coils. The coils should be invisible in the dark, even when working at their fullest capacity. The best resistance wire made deteriorates at red heat.

EMERGENCY RHEOSTAT.

In case of an emergency due to the failure of the rheostat, a simple resistance may be made out of a pail of water and two metal plates. The pail is nearly filled with pure water and the plates are then immersed after being connected with the two wires leading from the main supply circuit and lamp. As pure water is practically a non-conductor, salt or sal-soda is now added to the water at intervals, and in small quantities, in order to increase the conductivity of the water. The addition of the salt is continued until the required amount of current is flowing through the lamp.

(To be continued.)

McGrath to Write Selig Story

Harold MacGrath, author of "The Man on the Box," "Hearts and Masks," "The Enchanted Hat," "The Carpet from Bagdad," "The Princess Elopes," "Parrot and Company," etc., one of the most versatile and popular writers of the younger school, was an interested visitor, accompanied by his wife and brother, at the Selig Polyscope Company's plant, in Chicago, last Thursday. Mr. MacGrath was called to this city from his eastern home by *The Chicago Tribune*, to consult with the powers that be concerning a series of stories (a baker's dozen) that he has completed under the general caption of "The Adventures of Kathlyn." These realistic stories are being picturized at the Selig wild animal farm; the stories of Mr. MacGrath to appear in the *Chicago Sunday Tribune*, in the near future. The facilities of the Selig wild animal farm, the power and cleverness of Miss Williams as an actress, and her fearlessness in association with danger in all forms, will visualize the scenario adaptations of Gilson Willets, who has dramatized the stories from the trenchant pen of Harold MacGrath.

Current Educational Releases

BIRDS OF PREY.—Patheplay. Fish-eating birds are many, but few persons have been permitted a close inspection and study of their habits and characteristics. To a great majority, therefore, this picture will be of keen interest. The first specimen subjected to examination is the kestrel. Its method of attack and defense is shown and the care of its young is illustrated. In like manner the hawk is treated, proving that a paramount characteristic of the birds of prey is an exceedingly interesting cunning, combined with a ferocity of attack that holds the smaller animals on which they feed, spellbound until they have been devoured. The handsome coloring of the film is an added attraction.

HYDROGEN.—Eclair. Here we see highly interesting and instructive laboratory experiments filmed, dealing with the lightest of known substances, hydrogen. This gas is an important component part of the elements. It forms 11.19 per cent of water, and is a constituent of most organic compounds. It is also found in inorganic substances, principally acids. In its pure form, hydrogen is colorless, odorless, tasteless and inflammable, burning with a hot, almost non-luminous flame.

SAGO INDUSTRY IN BORNEO.—Patheplay. The sago-palm as a means of food, is extensively used in the far east, and this film is devoted to a study of the industry. The method of cutting the palms, transporting them, extracting the meal and the cleaning and screening of the sago is screened in a manner that is both entertaining and educational.

CURIOUS FISH.—Eclair. The dragnets or seines with which professional fishermen bring in their prey by the hundreds and thousands, contain innumerable varieties, quite a few of which bear surprising likeness to higher animals. There is the commonly-seen skate, which seems a caricature of human beings. The rousette, or small dog-fish, is eatable, but of coarse fibre and little flavor. The squatine might be called on a cross between these two. The gurnard, a strongly armored fish, wages endless war on its neighbors. A fish whose dorsal fin is dreaded even by fishermen is the sea dragon. Many other strange fish are shown in this most interesting scientific.

HOME LIFE IN JAPAN.—Melies. Interesting and intimate scenes in the homes of Japanese, showing the wash; ironing silk by a peculiar but characteristic method; a Japanese kitchen, the preparing of a meal and the eating of it in typical Japanese fashion; and the tea ceremony, renowned throughout the world as a custom which shows up a Japanese's good or bad breeding, for its rules are laid down by strict etiquette. Every Japanese girl of rank or breeding is well-trained in this ceremony.

THE PEARL OF THE BOSPHORUS.—Patheplay. A trip to Constantinople city which has been in the limelight through the recent Balkan war, although its beauties are well known to all travelers. Particularly entrancing are the views of the Golden Horn and the new Galata Bridge and the suburbs of the city of Pera.

JAPANESE FUNERAL.—Melies. The funeral of one of the richest men in Yokohama. The long cortege is

made resplendent by the tall "funeral trees," a peculiar custom in Japan, and by the huge cages containing doves, the gifts of relatives and friends of the deceased. During the interment the birds are given their freedom, even as the spirit of the deceased is at that moment supposed to receive its freedom.

THE FISH WITH A STORAGE BATTERY IN ITS BRAIN.—Patheplay. This film illustrates the many points of interest in connection with the electric ray, a fish with a peculiar faculty, that of delivering a shock at will. The fish inhabits the Atlantic and Indian oceans and Mediterranean sea at the bottom of which it lies buried in the sand awaiting its prey. The apparatus by which this wonderful fish is enabled to deliver the electric shock is examined and explained and various experiments conducted showing the current carried by the electric ray.

THE LARGEST DUCK FARM IN THE WORLD.—Kalem. Fifteen thousand ducks feeding at one time is one of the interesting scenes shown in the picture of a Long Island duck farm, the largest in the world. The method of preparing and selecting these fowl for market is interesting and educational. It is safe to say that a more interesting picture of its kind has never been projected upon a screen.

SICILY, THE PICTURESQUE.—Patheplay. A delightful tour through the little island of the Mediterranean sea, famed for its natural beauty. Starting at the village of Mazzara-del-Vallo, the audience is transported to the little Mazzara river the banks of which are bordered with curious natural grottoes; from there to the royal chateau for a view of the thriving city of Palermo, and thence through the beautiful surroundings to the new road leading to the summit of Mt. Pellegrino. A beautiful scenic film that is beautifully colored.

SCENES IN SINGAPORE.—Vitagraph. Singapore possesses the most wonderful and quaintest sights ever beheld. Some of the strangest are presented in this brief travelogue.

BLAZING A NEW TRAIL THROUGH GLACIER NATIONAL PARK.—Patheplay. Another beautiful scenic film is added to the list in the "See America First" series. In this tour the camera follows while the official guide marks out a brand new trail to the summit of Mount Henry 10,000 feet above the sea level. Consequently the scenes traversed are pictured for the first time. Glaciers, waterfalls, mountain peaks and an ice cave are among the attractions discovered for the first time and their beauty will enrapture every beholder.

THE DESCHUTES CANYON (WASHINGTON).—Patheplay. An interesting tour through Washington into Oregon, following the Deschutes river where it has worn its way through solid rock until two walls of stone tower on its shores, leaving an awe inspiring picture of rugged mountain beauty.

OXYGEN.—Patheplay. The air we breathe contains twenty-one per cent of oxygen, and in this film, with great attention to important details, this element is extracted from the air and with it many interesting experi-

ments are conducted. For instance, oxygen, being a gas, aids in combustion and the greater the oxygen the greater the combustion; even iron burns like charcoal when it is held in a flame and oxygen applied. The experiments, all of them, will interest a great many persons, who will be glad of the opportunity for a study of physics.

ALONG THE PADAS RIVER.—Patheplay. The Padas river runs through a forest in the island of Borneo, and this forest is noted for the rare woods that grow there. The natives make their chief occupation the gathering of these expensive timbers, but this is not the chief attraction of the Padas river, as the scenery is exceptionally fine.

Capturing Footlight Favorites

Kinemacolor is rapidly capturing the footlight favorites for its new series of "Popular Players Off the Stage," the reason being that the natural color motion pictures portray the actor exactly as his friends know



Richard Harding Davis and Mrs. Davis (Bessie McCoy) at their summer home, Mt. Kisco, N. Y., filmed by kinemacolor.

him, while the actress' costume, complexion, color of hair and eyes are reproduced upon the screen "true to nature," or art, as the case may be. Anna Held is the latest addition to an "all star" collection, which already includes Lillian Russell, Blanche Ring, Raymond Hitchcock and Flora Zabelle, Bessie McCoy (Mrs. Richard Harding

Davis), Weber and Fields, Eddie Foy and the "Seven Little Foyes." A representative of the Kinemacolor Company met Miss Held at the pier of the steamer La France, and promptly secured a contract to film her in



Raymond Hitchcock and Flora Zabelle (Mrs. Hitchcock) at their summer home, Great Neck, L. I., filmed by Kinemacolor.

the numerous new costumes she brought from Paris—including the diamond studded stockings which created such a sensation during her London appearance.

Santa Barbara to Offer Unique Exhibit

"A Year in Santa Barbara County," will be the title of the moving picture display that will constitute Santa Barbara's chief exhibit at the Panama-Pacific fair in 1915. The Santa Barbara *Morning Press* of August 29, says: Plans for the exhibit, the taking of pictures and making of films were discussed in a conference between Louis Jones and H. J. Doulton, Santa Barbara county's fair commissioners, and S. S. Hutchinson, president of the American Film Manufacturing Company. The plan will be presented to the board of supervisors for their approval and the actual taking of pictures probably will begin this fall. Mr. Hutchinson promised the co-operation of his company with the commissioners. Scenes of Santa Barbara county's big ranches, views of various cities and places of historic interest, scenes of the mountains and the beaches, with the populace at play, a comprehensive photographic display of all the county has, and all it does,—this will comprise Santa Barbara's principal exhibit at the fair. Each "show" will last about forty minutes and a lecturer will explain the pictures as they are thrown upon the screen. In addition to the moving pictures, there will be displays of the county's products. Commissioners Jones and Doulton last week made reservation for 4000 feet of floor space for the exhibit and the board of supervisors are expected to make an appropriation for this space.

American to Film Popular Poem

Thos. Ricketts has just completed in two reels the Proctor-Sullivan poem and song "The Lost Chord," which will be released soon under the title "The Trail of the Lost Chord." Nothing is left to the imagination and Mr. Ricketts is deserving of much credit for his masterly handling of this difficult subject.

Of Interest to the Trade

Buffalo Bill Signs With Essanay

The last stand of the Cheyennes, the battles of Wounded Knee, the Little Big Horn, the Mission and all other big engagements of the pioneer days of the West, in which William F. Cody (Buffalo Bill) took



Buffalo Bill.

part, are to be featured in all parts of the world in moving picture films. The battles are to be fought over again for the Essanay Film Manufacturing Company of Chicago.

Not only will Buffalo Bill be the stellar attraction in the great battles between the soldiers and Indians, but his whole life and service to the West will be shown from his boyhood days. He is to be pictured as the buffalo hunter, the Indian scout, the pacifier of the reds, the greatest factor in the settlement of the plains, the real pathfinder and trail blazer, one to whom the West owes a debt of everlasting gratitude.

The contract was closed Wednesday, September 10, for the production of the Buffalo Bill films by one of the greatest moving picture organizations in the world. Buffalo Bill, Indians, cowboys and all the other characters are to fight all over again the terrific battles of plain and canyon on the exact spots where the original engagements took place. They are expected to be the most realistic pictures ever produced, with none of the true-to-life details lacking.



George Spoor.

Expense is not to be considered and time and distance are to be obliterated. The film company's motive is to reproduce, for the benefit of the world, the thrilling adventures of Buffalo Bill, the idol of the youth and the grown-ups of many nations.

The films are designed not only to be of surpassing interest from the standpoint of the thriller, but of inestimable value as an educator both to young and old.

Can the imaginative mind bring to view a more pleasing bit of entertainment than to sit for an hour or two and watch the nation's beloved hero of the plains, Buffalo Bill, fight again the awful battles with the savage red men; watch him leading the blue coated soldiers to victory over the Indians at the battle of Little Big Horn, or his bravery and daring at Pine Ridge and a hundred other bloody battle grounds? It will be Buffalo Bill in

real life, and many of the self-same Indians who aimed the deadly arrows at his waving locks.

The picture outfit and Buffalo Bill will start on October 1 for the old battle and hunting grounds. All arrange-



Buffalo Bill presents the Prince of Monaco to some of the Indian chieftains.

ments have been completed by George K. Spoor, president, Charles F. Stark, commercial manager, and V. R. Day, general manager, of the Essanay Film Company. They pledge the reputation of their firm that the pictures of Buffalo Bill and the battles will be nearer historically correct than any other attempt of theirs.

On this same jaunt they are to show the progress of the Indian from his most savage state when a blanket and a rifle or bows and arrows were his only companions, to his present civilized and progressive state, including his schools and colleges, his farms and modern homes and his handiwork in a thousand ways.



One of the floats in the welcoming parade to the Prince of Monaco who is Buffalo Bill's guest at Cody, Wyo.

The Essanay Company, which was the very first to depict the Western cowboy as he really lived and had his being, is looking into the question of mines of Colorado, with a view of showing mining scenes in its great educa-

tional campaign. The mines of the olden days are to be shown in comparison with those of modern times. The scenes are all to be laid in Colorado and Wyoming.

The pictures will be directed and produced by Theodore W. Wharton, one of Essanay's most capable directors.

There will be 5,000 Indians, 3,000 soldiers, cannons, firearms of all kinds, horses, Indian ponies, mules, prairie schooners, etc.

The camera men selected to photograph this wonderful spectacle will include Messrs. Jackson Rose, C. E. Kaufman and C. A. Luperti.

The pictures will be in six acts, which will comprise 10,000 feet of film. They will be booked by the Col. Wm. F. Cody (Buffalo Bill) Historical Pictures Company, and will be shown in the largest theaters on this and the European continent. They will not be handled as a State Rights proposition.

One hundred thousand dollars is represented in the investment.

President Spoor is taking more personal interest in the proposed Buffalo Bill views than in any series ever undertaken by his company. He is a lifelong admirer of the great scout and Indian fighter, hunter and trapper, and says that it is his firm belief that Buffalo Bill had more to do with the remarkable progress and development of the West than any other person.

Interesting Mexican Views

One of the very interesting features listed for release in the near future will be a set of views of war scenes in Mexico, from photographs made on the spot, and secured by the Columbia Transparency Company, Lees building, Chicago, and put on the market at considerable expense. During the recent bombardment in Mexico City much havoc was wrought by the artillery, owing to the poor marksmanship of the Mexican soldiers and the volunteers within the citadel. The shooting was wild, high and low, and the shells seemed to explode in almost every location except those for which they were intended. Some close-up views of this destruction were obtained by the photographer, and are here reproduced on the slides. It is incredible to believe that gunners firing at a range of less than one mile could possibly effect the unnecessary destruction depicted in these views.

For instance, the battery on one of the streets protecting the citadel was attempting to silence a gun of the government forces placed about five block away. In line with the gun, but two or three blocks beyond the position of the enemy, was a very ancient church, a historic place, where Cortez stopped while on his retreat after the defeat administered by the Indians in the City of Mexico. This church is one which is pointed out with a deal of pride to the tourist on account of its age. It is not complimentary to the Mexican gunners to state that the tower and clock on top of this church were perforated by shells which should have fallen short of the stones of the foundation.

Another view is that of a clock which formerly topped a concrete tower in Bucareli street. The shells passing through this tower completely destroyed the stone and concrete work, although the steel angle iron of the structure remained erect, only allowing the chimes to fall over at right angles with their original position, completely ruined. A flower bed now occupies the spot where the clock formerly stood, and only the surrounding buildings, with their fronts torn out by bursting shells, remind one of the struggle of last February.

Many scenes are depicted in the slides which will prove interesting from an historical point of view. The views of the National Palace of Mexico, where the first charge was made, the Castle of Chapultepec, the home of the presidents of that country, which passed through the ordeal undamaged, the troops encamped in the streets of Mexico City, which is generally referred to as "The Paris of America," all are interesting and educational.

The rurales, rural police of Mexico, were used for the first time in their history as cavalry, against a fortified foe on the streets of a city. The men who go to make up the rank and file of these rurales are men whose courage and daring are unquestioned, but in their charges against the men who are were following the fortunes of Felix Diaz proved that they are of no value except in the open, as the close streets seemed to disconcert them.

The first charge against the citadel was made by these men, and it was believed by the Mexican army officers that they would be successful in reaching the outer works of the citadel, when it was planned to bring up the artillery and shell the enemy's position from close quarters. But the artillery was never advanced, and the rurales will long remember the futile charge in which their comrades in arms were mowed down like weeds by the heavy rifle and machine gun fire which checked their advance. One similar charge was tried a few days later, but they were of faint heart then, and only failure resulted, the rurales thereafter refusing to sacrifice themselves in useless cavalry charges.

Many of the pictures will show that the women of Mexico are not averse to sharing the dangers which beset their husbands or lovers, and many follow even to the battle front. The woman of the Mexican army is a creature demanding a great deal of sympathy and pity, and in hundreds of cases real respect must be given them for their daring and devotion to the fortunes and misfortunes of their loved ones.

The Mexican army has no commissary department, nor does it in the least attempt to provide sustenance necessary for the soldiers who fill its ranks. Every lucky Mexican soldier has his "soldadera," which is Spanish for "female soldier." Sometimes these women are the wives, married by the church, of the men whose fortunes they follow. In other cases, the formality of marriage is waived, they follow the line of least resistance, and the sweetheart of the soldier who falls today will have another lover tomorrow—but that does not detract in the least from the faithful attention she gives to the one she is actually serving. To this woman of the army falls the duty of securing food for her soldier boy, cooking his beans and if in battle, she must seek him on the battlefield and share the scanty meal with him, with no care for the morrow, no thoughts of the future welfare of either, only living in the moment.

Mexico is rich in those things which attract and at the same time repel, and so far as the American is concerned, the country is as yet unknown, misunderstood and maligned. Through such means as that offered by the Columbia Transparency Company some real knowledge of this fascinating land can be gained, and there can be viewed some of the vast differences that exist between Mexico and the United States.

Three Reels or More?

Chicago exhibitors have recently been making a fight of their lives to induce all the exhibitors of the city to agree to a maximum of three reels as the program for five cent houses, but despite the almost unanimous desire to impose such a limit on themselves, a few short-

sighted, narrow-minded, and "personal liberty" loving exhibitors insist they will continue to run as many reels of film for a nickel as they see fit.

The trouble all began with a meeting called for the Globe theater, on Thursday morning, September 11, by a committee consisting principally of Messrs. Glickman, Brown, Sittner and Berlin, all proprietors of five-cent houses, who were then running more than three reels and felt injured because the exchanges of the city had agreed, at the request of the members of the local chapter of the International Motion Picture Association, to put into effect a three-reel maximum program, beginning on Monday, September 15.

Members of the International Motion Picture Association attended the meeting in large numbers, and in fact so far outnumbered the disgruntled element that they were able to control the meeting and its deliberations. Robert Levy was chosen as chairman of the meeting, and D. Natkin as secretary, after which an open discussion of the matter under consideration took place. It was finally decided best for the chairman to appoint a committee of ten, to meet with the Exhibitors' Association and arrange for a general meeting of all the exhibitors in the city of Chicago. Mr. Levy appointed on this committee Messrs. Glickman, Sittner, Roth, Berlin, Brown, Hines, Schaefer, Rose, Christie and Proctor.

This committee met on Friday noon, September 12, and sent out a call for a general mass meeting to be held at the Globe Theater on Friday, September 19. At this meeting Mr. Levy again presided and sought to draw out from the opposition their reasons for wishing to run more than three reels, explaining that the public were becoming satiated with too many films and that the entire business would suffer as a consequence.

Mr. Glickman, speaking for the original "committee" which called the first meeting, said that he was willing to see conditions bettered, but that he must insist upon making money, and the only way he felt he could do so would be to continue to show six reels. He said he had no fear of the exchanges limiting him, for they would have to furnish him with films, and he felt sure there were national and state laws which would compel them to continue doing so. He finally offered to cut down his program to five reels, and possibly later to four, and perhaps—still later, to three, provided the cut didn't interfere with his receipts.

Mr. Schindler was the next speaker, and he gave it as his belief that the city, the public, the film exchanges, and now even the Exhibitors' Association, were fighting the exhibitor, and he felt that it was time to call a halt and let the exhibitor regulate his own business. He argued that it was a mistake to let the exchanges know they had the power to limit a program, for the exhibitors were thus putting themselves entirely into the hands of the exchanges and would soon find themselves being dictated to on other questions.

M. Choyinski in a burst of oratory declared that the question to be considered was not how the pockets of the exhibitors were to be affected today, but tomorrow—not how it affected this or that exhibitor, but how it affected the industry as a whole. He declared that the patrons of the theaters were after all the ones most to be considered, for the moment their interest waned, the moment they became satiated with the films, then the business was due to fall. He urged all exhibitors to stand together for a three-reel maximum, and was roundly applauded as he concluded.

Many others spoke, some on one side and some on the other, and at last the question was put to the

house, with the result that of the two hundred or more men present only seven stood up and voted against the three-reel limit. Several of these men left the room before their names could be secured, but these were among the seven: Mr. Glickman, of the Bijou Theater; Mr. Goldberg, of the Bismark Theater; Mr. Barnett, of the Palace Theater; Mr. Newell, of the Queen Theater; and Mr. Berlin, of the Wabash Theater.

Following the vote the meeting was declared adjourned.

Call for Illinois Convention

A committee consisting of I. Natkin, F. Hartman, J. D. Rose, W. J. Sweeney, Julius Alcock, R. McMullen, L. Zahler, R. O. Proctor, F. Schaefer, A. C. Krebs, M. A. Choyinski, R. R. Levy, C. C. Whelan, H. Hyman and C. H. Phillips last week mailed to all exhibitors whose names and addresses they could secure a notice reading as follows:

There will be a meeting of the moving picture exhibitors of the State of Illinois, at the Jefferson Hotel, Peoria, Tuesday and Wednesday, September 23 and 24, 1913

This gathering is called under the auspices of the Exhibitors of Illinois, an organization of bona-fide moving picture theatre owners, all doing business in the State of Illinois.

It was organized for the purpose of benefiting the exhibitors and putting the moving picture business on a plane, its importance and greatness entitles it to.

You are earnestly requested to be present and lend your personal aid to demonstrate that the Illinois exhibitor does not need outside aid to regulate his business or foreign influence to legislate for his protection.

California Stands by League

At a meeting of the motion picture exhibitors of California, held at San Diego, September 10-13, Mark E. Cory was unanimously chosen as a member of the National Executive Board, Motion Picture Exhibitors' League of America.

The following resolution was adopted: *Whereas*, at the third annual convention of the Motion Picture Exhibitors' League of America there occurred what is commonly called a split or bolt upon the part of certain dissatisfied exhibitors and

Whereas, We believe such action to have been entirely unwarranted upon the part of the exhibitors participating there and prompted by selfish personal motives rather than the good of the league, therefore be it

Resolved, That California State Branch No. 12 of the Motion Picture Exhibitors' League of America deplores the occurrence and condemns the members responsible therefor and be it further

Resolved, That we hereby pledge confidence in the honesty, integrity and ability of M. A. Neff. Be it further

Resolved, That all exhibitors in America be urged to become members of the Motion Picture Exhibitors' League of America and that we pledge ourselves to exert every effort to secure new members.

New California Company Incorporated

Advices from San Francisco state that a number of local millionaires have entered the motion picture field with a new organization to be known as the California Motion Picture Corporation. It is said that the work of erecting a high studio and laboratory at Menlo Park, one of San Francisco's fashionable suburbs, will begin immediately in order that the first release of the new organization may be made before the first of the year. The new studio will occupy an entire city block.

Minnesota Likely to Withdraw

"Because they refuse to stand for state censorship in addition to the present national censorship of motion pictures, the Minnesota Exhibitors' League will probably secede from the Motion Picture Exhibitors' League of America and join the International Motion Picture Exhibitors' League," says a St. Paul, Minn., newspaper.

Pres. Otto N. Rath announced that he would call a special meeting soon to vote on the question.

Odd Lubin Story

According to the story of Lubin's "The Fiance and the Fairy," Helen Thorpe, a daughter of a proud and once well-to-do family, is be-



Helen and Her Sweetheart in the Picture Gallery.

trothed to Harry Morton, a young millionaire. The girl, while liking Harry, is romance struck, and cannot help wishing that her fiance were not so extremely modern and frivolous. At the betrothal party at the Morton's mansion Helen is shown through the picture gallery and is much taken with a brave cavalier who, she learns, was Harry's grandfather. In the midst of the party she steals away and goes again to look upon the painting that has



The meeting of the modern lover and the ancient cavalier.

fascinated her, and exclaims, "Oh, why can't some good fairy send me a lover like that?" A fairy appears and gives the girl two wishes, one that will bring the ideal lover to her and the other that she may send him away.

Helen avails herself of the first wish and the painted canvas comes life and steps out of the frame. He is extremely courteous and gallant, but soon begins to berate her for what he calls the glaring vulgarity and freedom of modern women. Helen is piqued, and quickly voices the second wish. The picture lover returns to paint and canvass as the fairy reminds her it is well to let good enough alone, and Helen returns to the arms of her modern lover. The cast follows:

John Morton.....	Irving White
Mrs. Morton.....	Mary Stuart Smith
Harry Morton.....	Kempton Greene
The Picture Lover.....	Albert Macklin
John Thorpe.....	Edwin Barbour
Mrs. Thorpe.....	Mrs. Sterling
Helen Thorpe.....	Frankie Mann

"The Rivals" in Kinemacolor

The late Joseph Jefferson was taken by the Biograph in certain scenes of his famous "Rip Van Winkle," but by that time he was too old to appear before the uncompromising camera in his equally celebrated impersonation of Bob Acres in "The Rivals." However, his son, William Winter Jefferson (named after the veteran critic



William Winter Jefferson as "Bob Acres" in Kinemacolor's "The Rivals."

who has best described Jefferson's art), determined that Bob Acres should be reincarnated through the medium of Kinemacolor and plays the part in frank imitation of his famous father.

The scenes, however, have been selected with a view to providing realism impossible on the stage of Jefferson's time. Most of them have been taken on the beautiful estate of E. M. Smathers at Larchmont, where the house and gardens are of the real old English style. The play is being staged by Theodore Marston, and Mr. Jefferson is surrounded by an excellent acting company, including Lorraine Frost, late leading lady with William H. Crane; George Staley, Dallas Anderson, George Coleman, Samuel Hines, David Young, Florence Stanley and other legitimate players. Gaston Bell, the popular Kinemacolor leading man, who created "Nathan Hale," appears as "Captain Absolute."

Brevities of the Business

PERSONAL NOTES.

Wednesday, September 10, was a red-letter day at the big plant of the Lubin Manufacturing Company. The cause of the celebration was that the twenty-fifth birthday of the general manager of the plant, Ira M. Lowry, happened on that date, and the little army of picture people united in making merry over the occasion as an evidence of their esteem.



The climax of the occasion happened in the evening when about forty heads of departments, directors of production and editors of scenarios, with a few personal friends, retired to a little old-fashioned road house at Jeffersonville, Pa., and there made merrily till the small hours.

Present at this dinner were the following: Ira M. Lowry, general manager of the Lubin plants of Philadelphia and Betzwood; Tom Hopkins, studio manager; Shannon Fife, Clay M. Greene, Edwin Barbour, Norbert Lusk, Emmett Campbell Hall, George Terwilliger, all of the scenario department, and Lawrence McCloskey, head of that department;

R. W. McFarland, manager of the production department of Betzwood; Charles Goldsmith, secretary of the Lubin Company; Arthur D. Hotaling, Joe Smiley, Harry Myers, Arthur Johnson, Edgar Jones, John E. Ince and Barry O'Neill, directors; Edward L. Simons, consulting engineer; J. Tessier, chief machinist; Kempton Green, Earl Metcalf, Charles Brandt and Clarence Elmer, photo-players; Tom Cochrane, factory manager for Philadelphia and Betzwood; Louis Hall, assistant engineer; Isadore Schwartz, assistant studio manager; Harry Nugent, executive department; William Kerry, purchasing agent; Burton George, assistant director; Siegmund ("Pop") Lubin, J. L. Feibelman, Stanley Lowry and George Fleming.

During and following the dinner there was a talkfest, in which many compliments were paid Mr. Lowry. Clay Greene read a humorous scenario that created a great laugh. Letters and telegrams from Romaine Fielding, Wilbert Melville, Frank Erickson and the mother of Mr. Lowry were read.

Mr. J. E. Robin has been appointed sales manager for the Precision Machine Company and will hereafter make his residence in New York City, although from time to time he will be seen at the conventions of the exhibitors throughout the country. Mr. Robin has been with the Precision Machine Company since its inception and has traveled extensively throughout the United States and Canada demonstrating the Simplex Projecting Machine. He has met exhibitors in every state in the Union and is remembered favorably by every one whom he has met. We predict that the acquaintanceship he has gained through personal contact with the exhibitor will prove a mighty valuable asset to the company in his new position, and we extend our heartiest congratulations and wishes for his continued success.

Mr. Robin will be at the Illinois State convention at Peoria, Ill., on September 24 and 25 with a new model Simplex projector and will make a quick trip throughout the central states visiting the jobbers and dealers before returning to New York City.

Kathie Fischer is a Universal child actress at the Hollywood Pacific Coast studios. She is clever and closely resembles her aunt, Margarita Fischer. She is acting under the direction of her uncle, Harry Pollard. In a scene recently she had been



spanked. She looked up at her Uncle Harry and said, "I don't think we'll rehearse this scene, Uncle."

Palmer Bowman, a clever young actor, who has given very efficient service with the Selig Stock Company during the past eight months, displaying remarkable versatility as an actor, has business qualifications that attracted the attention of Oscar Eagle, and he has made him his assistant for carrying out the labyrinthian details involved in his office as master of productions.

George W. Stout, the comptroller of the Universal's Western business, is being congratulated upon the arrival of a little daughter.

J. Farrell MacDonald and his wife, Edith Bostwick, of the Venus Features, have been taking a few days' well earned holiday and have been receiving old acquaintances in San Francisco.

Owing to the excellence of the "Cracksman" picture, recently put out by James Neill and Wallace Reid of the Universal, the latter is writing a series of them, in which he will play the role of the chivalrous cracksman. They will be directed by James Neill.

Henry Otto, the prominent Selig actor, who does such splendid work for the Photoplayers' Club, has proved that he makes a bully good chairman. His efforts on behalf of the club are much appreciated.

Ed. J. Brady, who will join Wallace Reid's Universal company, is well known on the vaudeville circuits, both for his Jewish impersonations and his "rag" singing. He has written quite a number of successful songs. He has had a long experience in the pictures, having acted with the Powers, the Vitagraph; the Republic and Kay Bee companies. He left the last to join the Universal, and is doing very excellent work.

A. A. Weiland of the Weiland Film company of Pittsburg reports that his success with the Exclusive Program in his territory encourages him to take Ohio, the adjacent state.

Miss Pearl White, the popular star of Crystal films, has returned from Europe and is now again back at her work with the Crystal. Miss White spent about eight weeks abroad and visited all of the studios on the other side, making a special study of the acting methods employed in them.

J. Warren Kerrigan, "Jack of Hearts," as he has fitly been dubbed, has received his award, handsomely framed, from the Motion Picture Story Magazine, signifying he was third in their popularity contest. As Kerrigan took first place in the Photoplay Magazine contest, he is feeling very pleased at the warm recognition of his work. What pleased him most of all was the receipt of a handsomely decorated book, in which his admirers in New Orleans subscribed their names and addresses, 803 in all, and each name a vote.

Carlyle Blackwell of the Kalem company has not severed his connection with that company, as has been reported. On the other hand, it is understood that this clever actor will soon be producing for the Kalem.

Jack O'Brien has joined the Lubin forces and is again the "busy director." A. H. Fralick is also working at the Lubin studios.

James Dayton, the head of the Western Universal Scenario department, keeps up his extraordinary work. He wrote twenty-seven scenarios during July and August, every one of which was produced.

Dorothy Davenport is back again in the "Universal" fold after being with Selig and Kalem. She will play opposite to Wallace Reid, who starts producing on his own account next week. He will write most of his own photoplays, too. He has a delightful little leading woman, for Dorothy is a great favorite with a discerning public. Her work is always conscientious and carefully thought out.

Fred J. Beecroft of the New York Dramatic Mirror arrived in Chicago Monday, Sept. 22, and was entertained Tuesday evening by representatives of Essanay, Kalem and Selig forces.

Ralph Delmore, one of the best known figures on the American stage, a character actor of weight, who has played a thousand and one villain parts in melodrama in the past score years, sees a great opportunity for positivism in acting through the medium of moving pictures, has joined the Selig forces in Chicago and will begin work as a producer during the coming week.

Ramona Langley of the Universal had a chance to show her pluck the other day. Ramona is known to everyone as director Al. E. Christie's leading actress and also as a bright, sunny dis-

positioned girl that everybody loves. During Mr. Christie's recent animal picture the elephant was harnessed to a truck which was piled high with furniture, and Ramona sat on top. His majesty, Mr. Elephant, had never been harnessed before and resented it and suddenly made a bee line for his home at the ranch. He can run, too, and the trainer had hard work to stop him. Much of the furniture fell off and Ramona was tossed about like a shuttlecock, but hung on and was found by the pursuing company breathless but unhurt. Al. Christie was much concerned, for his company are all "brothers and sisters" to him and he hates to see any of them hurt.

Fred Mace brought his California camera wizard East with him and, while George misses his native Los Angeles, he finds the bright lights of Broadway appeal for a change.

Art Ortega, that capital impersonator of Indian parts, goes with Frank Montgomery to the Kalem. Ortega has always been a part of Montgomery's company and his step seems a natural one.

Herbert Rawlinson, who took the part of Van Weyden in Hobart Bosworth's version of Jack London's "The Wolf," says he thoroughly enjoyed the part, but he did not love the beard he had to put on in the latter scenes. Charles Van Loan, the writer, went to see some of the scenes, and turning to Rawlinson, said, "Why the mattress on the face, old man?"

Eugenie Ford of the Frontier writes from Santa Paula, California, that the five hours' trip from Los Angeles to Santa Paula took them just twenty-four hours to make. Vicky Ford and Eugene Ford were in the party. They had two blow-outs, then the inner tube went and they traveled most of the way on the rim, being unable to get an inner to fit. Then the rain came down and soaked them all and finally they had to put up at a small country cottage over night. She says they are all working hard and like the place very much.

At the Wednesday dinner at the Photoplayers Club, Los Angeles, the boys did a graceful thing when they sang the special song composed and written by Photoplayers McCoy and Brady into a phonographic record—said song being written about Fred Mace, the absent president. Later the boys filed past the record and said nice things to Fred. The records were perfect and have been shipped to Mace, and all are betting that he will spend most of his time in front of a gramophone. Fred is missed, all right.

Charles Bartlett, good-looking fellow and actor, joins Frank Montgomery's forces at the Kalem. Charles has had a wealth of experience, is a fine rider and is not afraid to take chances. He has been acting since the age of eight and has been in the pictures for a long time now. He was a member of Frank Montgomery's original Bison company.

Allan Dwan is leaving the Universal to join Aubrey M. Kennedy of the Western Features Film company, which concern starts work about the middle of September. They are old friends, these two, and were associated at the American, at Santa Barbara, as well as at the Universal, before Mr. Kennedy resigned from that institution. They are a couple of enterprising, vigorous men who are bound to succeed. Special Western feature films will be made.

Iva Shepherd, a prominent member of Edwin August's Universal company, was injured at the shore on the rocks when she injured her knee-cap, being thrown on the rocks by a big wave. She has been incapacitated for a week and will not be able to move freely for some time. Miss Shepherd is an emotional actress of great parts. The wave which threw Miss Shepherd against the rocks threw Edwin August and the camera man off into the water, and this time the camera went too. All this happened at Point Firmin.

M. J. McQuarrie leaves the Universal to join Kennedy and Dwan in the Western Feature Film company. Director Otis Turner and Allan Dwan have both expressed the opinion that McQuarrie is one of Filmdom's greatest character actors. A master of make-up and a conscientious actor, he is a desirable man.

General Manager Isidore Bernstein is a happy man, for Mrs. Bernstein and his little girl, "Tommy," have arrived in Los Angeles and are comfortably installed at his Hollywood bungalow in the foothills, together with his sister, Mrs. Janowitz. They are a jolly party. It is a little too early to ask Mrs. Bernstein "what do you think of our climate?" but this will come very soon. It does to everybody, often before they get off the train.

Preparations are being made for continuous production at the J. A. C. Los Angeles studios. Hobart Bosworth will make it his permanent headquarters and, with Jim Crosby running his own companies in addition, a new stage is being built. This will not conflict with the commercial laboratory work which keeps Crosby busy all the time.

It is with sincere regret that we mark the passing of the father of Frank L. Hough, Jr., manager of the Kleine Optical Company, in Philadelphia, on September 15. The deceased was fifty-five years of age, and had been in poor health for many months preceding his death. He was a noted baseball writer on Philadelphia newspapers, and when the American League expanded to the East in 1901, Mr. Hough was instrumental in placing it on a firm foundation in Philadelphia, and had much to do with bringing players from the National league over to the rival organization. He held an interest in the Philadelphia Athletics until last fall, when he sold his stock to Connie Mack for a reported price of \$100,000. The entire trade extends its sympathy to Mr. Hough, Jr., in his late bereavement.

One of the fashionable events of the last week in Paris was a dinner at the Cascade Hotel given by the famous Frenchman, Mr. Louis Aubert, in honor of the principals connected with the famous Kleine-Cines, "Quo Vadis?" The dinner was attended by some of the best known families in the French capital.

Henry Steiner, one of the scenic artists of the Selig Polyscope Company, who has been stationed in California, returned last week to attend the funeral of his mother, who is also the mother-in-law of Gabriel Pollock, the scenic director of the big plant in Chicago, and will remain in this city. Otto Schussling, the well known scenic artist, formerly connected with the Auditorium, has gone out to the Edendale Studio, of the Selig Company, in California.

During the week Ben Udell, formerly identified with the Mutual, in charge of its Minneapolis office, was in New York and took up the matter of handling the Exclusive Program in Minnesota, North and South Dakota.

Lester Park, who recently left New York on a business trip for Warner's Features, Inc., has done such splendid work in behalf of the feature program that he has been made district manager for the western territory.

J. W. Cotter, who has been managing the Kansas City office of the Universal organization, has assumed full charge of the Warner branch office in that city. Mr. Cotter has earned an enviable reputation for efficiency and big things are expected of him in his new berth.

Charles Snodgrass is now manager of the Denver branch of Warner's Features, Inc., J. W. Allen, formerly in charge of the Universal exchange in Oklahoma City, has gone to the coast, where he will fit into one of the western offices of Warner's Features, Inc.

ROLL OF STATES.

NORTH CAROLINA.

Paris Photo Play Company of Winston-Salem, to operate motion picture shows; authorized capital \$100,000, with \$10,200 paid in by J. W. Lambeth, of Thomasville, R. D. Craver, of Chatham, and A. F. Sams, of Winston-Salem.

OHIO.

Toledo has acquired another motion-picture film exchange. It is the Crown Feature Film Company. The company was incorporated with capital stock amounting to \$5,000. Incorporators are Beulah B. Thompson, James York, Jr., and David L. Bower. The agency intends to handle only the latest and most desirable feature films.

J. H. Miller of Lancaster has taken out a building permit for a \$7500 picture theater building of brick, to be erected in East Main street, between Seventeenth and Eighteenth streets, after plans by Architect J. S. Goldsmith.

Landen & Schrenzel opened a moving picture show at Toledo. They will visit Ethel, Silver Creek, Mossyrock and Littell regularly each week on a circuit they have established for the smaller places.

PENNSYLVANIA.

C. White & Bros. have been awarded a contract for a motion picture theater to be erected at Fifty-third street and Lansdowne avenue, Philadelphia, for Robert Hamilton. Building to cost \$10,000 and to be one-story brick.

Lam Building Company and George Hogg are estimating on plans and specifications for a brick and stone one-story fire-proof moving picture theater to be erected at Second and Poplar streets, Philadelphia, for Maroglin & Block.

Lawrence Visscher Boyd, Harrison building, has completed plans for moving picture theater to be erected at Midvale avenue and Frederick street, Philadelphia.

Ground will be broken shortly for a large moving picture theater at 4026 to 4030 Poplar street, Philadelphia. The structure will be built for Morganstein, Rosenblum & Rose. It will measure 60 by 204 feet.

Kahn and Greenberg have sold picture theater at the corner



Orpheum Theater, St. Joseph, Mo. Front designed by Decorator's Supply Co., of Chicago.

of Twelfth and Girard avenue, Philadelphia, to Dr. Samuel S. Steinberg.

The old moving picture theater known as the Theatorium at Lykens, owned by Richard Budd, proprietor of the Glen House is being remodeled and enlarged.

York's new motion picture theater, The Hippodrome, 119-121 West Market street, has been opened to the public. The amusement house is one of the largest in the city and every provision is made for the comfort, safety and convenience of the patrons. It has a frontage of 35 feet on Market street and extends towards Mason alley to a depth of 150 feet.

Architect J. S. Goldsmith is drawing plans for a one-story brick picture show building, which is to be erected at Westerville for Warren and Bryne.

S. G. Smith, proprietor of the Theatorium moving picture theater, has leased the opera house from Frank D. Rarick, and will open same for fall and winter season.

Trumbauersville now boasts a moving picture house, which was opened the past week.

John T. Saunders has been awarded the contract for the erection of a moving picture theater to be built at 733 East Chelton avenue, Philadelphia for Shore and Rubin. Cost \$12,000.

Plans have been prepared for the erection of a moving picture theater on the south side of Moore street for Louis Fine. Cost about \$10,000.

Richard C. Loss is preparing plans for a moving picture theater, Philadelphia. Cost \$12,000.

Wm. Eckbold & Sons, 707 East Girard avenue have plans for moving picture theater to be erected on East Girard avenue, Philadelphia.

The Metropolitan Film Company, Philadelphia. Capital stock, \$200,000. To manufacture, sell, lease and distribute films of all kinds. Incorporators: F. R. Hansell Philadelphia; F. S. Garman, George H. B. Martin, Camden, N. J.

TENNESSEE.
Famous Players' Film Service (incorporated), Chattanooga; capital \$25,000; incorporators, E. D. Rule, L. H. Smith, J. A. Rule, Francis Martin, J. M. Trimble.

The Fifth Avenue theater is showing Kinemacolor pictures. These are shown exclusively in Nashville at this theater.

TEXAS.

C. W. Holly, manager for the Dreamland theater at Uvalde, has leased the Dean building on North Getty street and is having it remodeled and equipped for a picture show.

A contract has been let for the erection of a new \$10,000 photo playhouse to be built at Palestine and to be completed by November 1.

Southern Film Service, Houston; capital stock \$20,000. Incorporators, J. G. Wihington, F. M. Sager, W. N. Lowry.

UTAH.

The American Fork Motion Picture Company, Salt Lake City, has filed articles of incorporation with the secretary of state. The company is capitalized at \$12,000 in shares of \$1 each. F. M. Houstan is president, L. W. Nielson vice-president, Lydia Houstan secretary, Nina Nielson treasurer.

VIRGINIA.

The Empire theater has opened, introducing to Richmond amusement seekers an entirely new policy. The house in the future is to be known as a Kinemacolor theater, offering an excellent program each day of Kinemacolor dramas, comedies and educational features.

WASHINGTON.

Colfax's two motion picture shows have been sold. Westphal and Beamer sold the Bungalow to Geo. W. Gould of Caldwell, Idaho; Robt. Clendenning sold the Pastime theater to Hearn & Blackmer of Potlatch, Idaho.

WEST VIRGINIA.

A charter has been granted the Island Amusement Company, owners of the new moving picture theater. Chester M. Hutchison will manage the theater when it opens October 1.

L. H. Hoffman, of Main street, Center Warwood, has commenced the work of erecting a theater for moving pictures, which will be located in the rear of his store.

WISCONSIN.

The Whitely block at the corner of Ninth and Oregon streets, Oshkosh, has been leased by Roy Cummings, of the Cummings Amusement Company, for a moving picture theater.

R. B. Maxson has started work on the moving picture theater in Amery, near Clear Lake.

SOUTH CAROLINA.

F. K. Hottal will lease moving-picture theater on East Main street, Spartansburg, to be erected by Wilmington, N. C. capitalists.

TEXAS.

Proof that Fort Worth patrons of the pictures demand the latest and most modern, not only in the pictures, but in the show house equipment, is found in the immense crowds that are flocking to the Hippodrome theater, 1104 Main street. The Hippodrome under new management is a marvel in architectural design. George B. Levy, banker and capitalist, is president of the Hippodrome Amusement Company, and his son, P. C. Levy, is secretary-treasurer. L. B. Remy, for several years connected with the Interstate Amusement Company, is manager. An innovation in picture show houses is the tier of thirty-six loge seats. They are so situated that they can be bought separately or for parties. On the first floor are 400 seats and the balcony has a seating capacity of 350.

Contractor Turner Moore started excavating for Palestines new \$10,000 picture theater, which will be located on Crawford street. It will be one of the handsomest amusement places in this section of the State when completed, and will open November 1.

A new opera house is being erected for the Temple Auditorium Company at Temple.

Lee Berger has installed a new picture machine in his air-dome at Flatonia.

VIRGINIA.

Submarine Film Corporation, Norfolk, Va., was chartered with \$50,000 capital stock to manufacture moving picture films of submarine scenes.

WASHINGTON.

A contract has been let for the remodeling of the Old Star theater at the corner of First avenue and Madison street, Seattle.

A ten thousand dollar motion picture theater is to face Stanton Park, Washington, within the next three months, plans having been drawn for such a building by Architect B. F. Meyers.

DOPE OF THE DOPESTER.

If Edwin August's new play, "A Man in the World of Men," to be released under the Powers brand, were not notable for anything else, it would be remarkable for the double exposures,

of which there are four. Mr. August plays twin brothers and in four scenes these brothers appear together, talking to each other and moving in a perfectly natural way, with never a suspicion of stiffness. This double exposure is carried to perfection when the two brothers get into an automobile and converse together. Aided by the efficient acting of Mr. August, the picture teems with excitement.

Frank Montgomery has resigned from the Universal to join the Kalem forces. The deal was settled one night and Frank started in the next morning. He will put on a variety of plays, western and otherwise, and will have a number of his old company with him. Prominent amongst these will be Mona Darkfeather, for a Montgomery production would not be complete without Mona. This clever lady is so closely associated with Indian plays that there are many who really think she cannot play anything else. As a matter of fact, she is very versatile and at one time had never played an Indian part. Frank Montgomery goes to his new directorship with the good wishes of everyone. He is the man who started the Universal Bison and set a standard for others to follow.

In order to secure the greatest amount of realism Captain Dalton, during the making of the Bison picture, "War of the Afridi's," entered the water with alligators, though the trainer and keeper strongly advised against it, as it was feeding time. The captain was forced to use his cane to hold them off; and the picture will clearly show the risks he took from the snapping jaws of the brutes.

Noteworthy in view of this subject being the first release of a new feature company has been the sales of state rights on "Dr. Nicholson and the Blue Diamond," the Film Releases of America subject. Added to the sales made several weeks ago, and these without the aid of lithographs or other advertising matter, are the following dispositions of territory: Pekin Feature Film Co. of Philadelphia, the Exhibitors' Feature Film Co. of Toledo, Ohio, and the Southern Feature Program Association of Dallas and San Antonio.

Mr. F. S. Peabody, president of the Peabody Coal Company of Chicago has had made a series of moving pictures which comprehensively illustrate every detail of coal mining in Southern Illinois. Mr. Peabody will use these films in conjunction with his lectures before technical institutes and before experts and students interested in the safety and welfare of mine employees and the coal business in general. This subject was made by the Industrial Moving Picture Company of Chicago who will co-operate with Mr. Peabody in using the films as the feature of a big educational-advertising campaign.

It was just a matter of good fortune when several butterflies flitted in and across the stage during the taking of a scene in "Memories," a two real fantasy being produced by the "Smalleys" at Universal City. Such a thing could not have been forced.

Tom Mix, who holds the all-around championship in Western ranch accomplishments, is equally versatile as actor, author and acrobat. He recently provided an original two-reel feature scenario, "Child of the Prairie," which is produced with great care by William A. Duncan, the producer of the Arizona branch of the Selig Polyscope Company. The author, who played the leading role, was almost seriously injured in following out the demands for a particular scene, in which it was important that great speed should register. Mr. Mix had arranged to make a flying leap from one cow-pony to another while both animals were going at full speed. In his eagerness to execute this business he put so much strength into the jump that he went completely over the second horse and struck the ground beyond on his head—laying out, unconscious, for the count. The other members of the company and Dr. Stedman rushed to his rescue, administered first aid, and soon brought Mix from the land of dreams back to reality. The others thought this would have been a good chance for a recess, but the strenuous Mix insisted upon going through the scene again, which he immediately did, and made connections on the jump at twenty-five miles an hour.

"Eve's Father," a coming Edison release, produced by the Edison players in Maine, was the cause of some trouble to Mr. Edwin, the director, last week. Mary Fuller, cast for the part of Eve Angelica, a guileless maid, insisted, before starting the picture, "I must have a snake—I must have a snake," with a final bob of her head. So the party went on a snake hunt. The first one caught soon escaped out of the pocket where it was deposited. A green one was chased but lost in the underbrush. Finally three were rounded up—a small red one, a medium-sized black and green, and a large mottled vicious brute that bit Mr. Edwin twice. Mary used the black and green one in the picture; and the scene where she, as Eve, catches it in the grass and calls it "Naughty snake," is one of the many delightful bits in "Eve's Father."

Complete Record of Current Films

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

LICENSED

DRAMA.			
Date	Title	Maker	Length
9-13	The Medal of Honor	Lubin	1,000
9-13	The Lost Millionaire	Vitagraph	2,000
9-15	Retribution	Kalem	1,000
9-15	To Love and Cherish	Lubin	1,000
9-15	The Fifth String	Selig	2,000
9-16	Women	Essanay	1,000
9-16	Fashion's Toy	Lubin	1,000
9-16	Mrs. Morton's Birthday	Patheplay	1,000
9-16	High Treason	Cines	2,000
9-16	The Toils of Deception	Selig	1,000
9-16	Their Mutual Friend	Vitagraph	1,000
9-17	Trooper Billy	Kalem	2,000
9-17	The Merrill Murder Mystery	Patheplay	1,000
9-17	The Hindoo Charm	Vitagraph	1,000
9-18	The Stolen Treaty	Biograph	1,000
9-18	The Broken Parole	Essanay	1,000
9-18	The Clod	Lubin	2,000
9-18	The Redemption of Railroad Jack	Selig	1,000
9-18	Sunny, or The Cattle Thief	Vitagraph	1,000
9-19	Saved by the Enemy	Edison	2,000
9-19	The Right of Way	Essanay	2,000
9-19	The Love of Beauty	Lubin	1,000
9-19	The Rejected Lover's Luck	Selig	1,000
9-20	For the Son of the House	Biograph	1,000
9-20	The Great Physician	Edison	1,000
9-20	The Redeemed Claim	Essanay	1,000
9-20	The Breath of Scandal	Kalem	1,000
9-20	Her Brave Rescuer	Patheplay	1,000
9-20	Our Wives	Vitagraph	2,000
9-22	The Law and His Son	Biograph	1,000
9-22	The Honor of the Force	Edison	1,000
9-22	The Counterfeiter's Confederate	Kalem	1,000
9-22	The Young Mrs. Eames	Selig	2,000
9-22	Daddy's Soldier Boy	Vitagraph	1,000
9-23	The Stroke of the Phoebe	Edison	1,000
9-23	For Old Time's Sake	Essanay	1,000
9-23	A Mexican's Tragedy	Lubin	1,000
9-23	The Blind Gypsy	Patheplay	1,000
9-23	For His Brother's Crime	Cines	2,000
9-24	A Midnight Message	Kalem	2,000
9-24	The Secret Treasure	Patheplay	1,000
9-24	The Spell of the Primeval	Selig	1,000
9-24	The Other Man	Vitagraph	1,000
9-25	Days of the Pony Express	Essanay	1,000
9-25	Self-Convicted	Lubin	2,000
9-25	A Cambodian Idyll	Melies	1,000
9-25	The Race	Vitagraph	1,000
9-26	Hard Cash	Edison	2,000
9-26	In Convict Garb	Essanay	2,000
9-26	The Policeman and the Baby	Selig	500
9-27	The Influence of the Unknown	Biograph	1,000
9-27	A Proposal from the Sculptor	Edison	1,000
9-27	Why Broncho Billy Left Bear County	Essanay	1,000
9-27	A Demand for Justice	Kalem	1,000
9-27	A Great Discovery	Lubin	1,000
9-27	Under the Daisies	Vitagraph	2,000
9-29	The Atheist	Kalem	1,000
9-29	The Invader	Lubin	1,000
9-29	The Invisible Government	Selig	2,000
9-29	When the West was Young	Vitagraph	1,000
9-30	A Daughter of Romany	Edison	1,000
9-30	A Ray of God's Sunshine	Essanay	1,000
9-30	The Actress and Her Jewels	Lubin	400
9-30	Misgotten Gains	Cines	2,000
9-30	The False Friend	Selig	1,000
10-1	The Battle at Fort Laramie	Kalem	2,000
10-1	The Cattle Thief's Escape	Selig	500
10-1	Salvation Nell	Vitagraph	1,000
10-2	A Tender-Hearted Crook	Biograph	1,000
10-2	The Belle of Siskiyou	Essanay	1,000
10-2	The Special Officer	Lubin	2,000
10-2	The Depth of Hate	Patheplay	2,000
10-2	Our Neighbors	Selig	1,000
10-2	The Autocrat of Flapjack Junction	Vitagraph	1,000
10-3	Tony the Fiddler	Essanay	2,000
10-3	The Scarf Pin	Lubin	1,000
10-3	A Clever Story	Patheplay	1,000
10-3	John Bousall of the U. S. Secret Service	Selig	1,000
10-4	The Chieftain's Sons	Biograph	1,000
10-4	The Contents of the Suitcase	Edison	1,000
10-4	The Struggle	Essanay	1,000
10-4	The Railroad Inspector's Peril	Kalem	1,000
10-4	For Her Brother's Sake	Lubin	1,000
10-4	The Mystery of the Silver Skull	Vitagraph	2,000

COMEDY.

9-15	His Hoodoo	Biograph	500
9-15	Dan Greegan's Ghost	Biograph	500
9-15	The Island of Perversity	Edison	1,000
9-15	Pumps	Vitagraph	500

Date.	Title	Maker.	Length.
9-15	Sandy Gets Shorty a Job	Vitagraph	500
9-17	The Comedian's Downfall	Edison	600
9-17	Sweet Revenge	Essanay	500
9-17	Tobias Wants Out	Selig	1,000
9-19	The Burglar and the Baby	Kalem	500
9-19	One Best Bet	Kalem	500
9-19	Dr. Turn Turns the Tables	Patheplay	500
9-19	John Tobin's Sweetheart	Vitagraph	1,000
9-20	Her Present	Lubin	400
9-20	His Reward	Lubin	600
9-22	Poker Paid	Lubin	400
9-22	This Isn't John	Lubin	600
9-22	Sissybelle	Selig	1,000
9-23	Bumps and Willie	Selig	1,000
9-23	Extremities	Vitagraph	500
9-24	The Embarrassment of Riches	Edison	1,000
9-24	Love Incognito	Essanay	1,000
9-25	A Saturday Holiday	Biograph	500
9-25	The End of the World	Biograph	500
9-25	The Capture of "Bad Brown"	Selig	1,000
9-26	The Hobo and the Myth	Kalem	500
9-26	Winning His Wife	Lubin	1,000
9-26	Bunny for the Cause	Vitagraph	1,000
9-29	Dyed But Not Dead	Biograph	500
9-29	With the Aid of Phrenology	Biograph	500
9-29	The Stolen Models	Edison	1,000
9-30	The Constable's Daughter	Lubin	600
9-30	Lillie's Nightmare	Patheplay	500
9-30	Which?	Vitagraph	1,000
10-1	Mr. Toot's Tooth	Edison	500
10-1	A Successful Failure	Essanay	1,000
10-3	Why Girls Leave Home	Edison	2,000
10-3	And the Watch Came Back	Kalem	500
10-3	The Treasure of Desert Isle	Vitagraph	1,000
10-4	A Wall Street Wall	Patheplay	500

EDUCATIONAL.

9-12	Panama Hat Industry	Lubin	400
9-17	The Duck Raising Industry	Essanay	500
9-18	Toad Traits	Patheplay	500
9-18	Home Life in Japan	Melies	500
9-18	A Japanese Funeral	Melies	500
9-25	Blazing a New Trail in Glacier Nat'l Park, Mont.	Patheplay	500
9-25	The Sago Industry in Borneo	Patheplay	500
9-26	Birds of Prey	Patheplay	500
9-27	The Fish With a Storage Battery in its Brain	Patheplay	333
10-1	Oxygen	Patheplay	500
10-1	The Elephant as a Workman, Rangoon, India	Selig	500
10-4	Riding the Flume	Patheplay	500

SCENIC.

9-13	Tahiti, the Picturesque	Patheplay	500
9-16	Jerusalem and the Holy Land	Edison	1,000
9-17	Cornwall, the English Riviera	Edison	400
9-18	Hot Springs and Geysers of New Zealand	Patheplay	500
9-19	Harnessed Falls of the Northwest	Patheplay	500
9-23	Scenes in Singapore	Vitagraph	500
9-26	Sicily the Picturesque	Patheplay	500
9-26	The Taj Mahal, Agra, India	Selig	500
9-27	The Pearl of the Bosphorus, Constantinople	Patheplay	333
9-27	Promenade in Rome	Patheplay	333
9-30	The Deschutes Canyon, Washington	Patheplay	500
10-1	Damascus and the Ruins of Baalbek	Edison	500
10-1	Along the Padras River	Patheplay	500
10-3	Historic Boston	Kalem	500

TOPICAL.

9-11	Pathe's Weekly No. 49	Patheplay	1,000
9-15	Pathe's Weekly No. 50	Patheplay	1,000
9-18	Pathe's Weekly No. 51	Patheplay	1,000
9-22	Pathe's Weekly No. 52	Patheplay	1,000
9-25	Pathe's Weekly No. 53	Patheplay	1,000
9-29	Pathe's Weekly No. 54	Patheplay	1,000
10-2	Pathe's Weekly No. 55	Patheplay	1,000

DAILY LICENSED RELEASES

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

INDEPENDENT

DRAMA.				
Date	Title	Maker	Length	
9-21	The Wall of Money	Rex	2,000	
9-21	The Shoemaker and the Doll	Majestic	1,000	
9-21	Misplaced Love	Crystal	1,000	
9-22	The Ghost of the Hacienda	American	2,000	
9-22	The Hardest Way	Reliance	1,000	
9-22	For the Peace of Bear Valley	Nestor	1,000	
9-22	Ivanhoe	Imp	4,000	
9-23	An Unfair Exchange	Thanhouser	1,000	
9-23	The Struggle	Bison	2,000	
9-24	The Silent Hero	Broncho	2,000	
9-24	The Missing Ring	Reliance	1,000	
9-24	The Heart of a Vacquero	Nestor	1,000	
9-24	A Puritan Episode	Eclair	2,000	
9-24	The Quality of Mercy	Solax	1,000	
9-25	The Miser's Son	Imp	1,000	
9-25	Genesis IV-9	Rex	2,000	
9-26	The Forlorn Hope	Kay-Bee	1,000	
9-26	The Blood Red Tape of Charity	Powers	2,000	
9-26	For the Sins of Another	Victor	1,000	
9-26	The Soul of Man	Solax	1,000	
9-27	Master of Himself	American	1,000	
9-27	The Original Will	Reliance	1,000	
9-27	The Moonshiner	Frontier	1,000	
9-27	Billy's Mate	Bison	2,000	
9-28	The Love of Conchita	Majestic	1,000	
9-28	Paying the Price	Rex	1,000	
9-28	His Last Gamble	Crystal	1,000	
9-29	The Flirt and the Bandit	American	1,000	
9-29	Hearts of the Dark	Reliance	1,000	
9-29	In Peril of the Sea	Imp	1,000	
9-29	Justice of the Wild	Nestor	2,000	
9-30	The Doctor's Sacrifice	Gaumont	1,000	
9-30	When the Debt was Paid	Majestic	1,000	
9-30	Life's Pathway	Thanhouser	2,000	
9-30	Shon the Piper	Bison	2,000	
10-1	The Greenhorn	Broncho	2,000	
10-1	Makers and Spenders	Reliance	1,000	
10-1	Beyond the Law	Nestor	1,000	
10-1	Jacques the Wolf	Eclair	2,000	
10-2	Bleeding Hearts	Imp	3,000	
10-2	His Brand	Rex	1,000	
10-2	The Badge of Honor	American	1,000	
10-2	Exoneraton	Domino	2,000	
10-3	The Loaded Dice	Kay Bee	1,000	
10-3	His Brothers' Wives	Nestor	1,000	
10-3	The Trap	Powers	1,000	
10-3	The Closed Door	Victor	2,000	
10-4	Crooks and Credulous	American	1,000	
10-4	The Man of the Wilderness	Majestic	1,000	
10-4	Targets of Fate	Reliance	2,000	
10-4	Good-for-Nothing Jack	Bison	2,000	
10-4	A Girl of the Dance Halls	Frontier	1,000	
10-5	The Norwood Case	Crystal	1,000	
COMEDY.				
9-13	For Sale by Auction	Great Northern	613	
9-14	Love Me, Love My Dog	Apollo	1,000	
9-20	Convict 337	Great Northern	984	
9-21	Fred's Trained Nurse	Apollo	2,000	
9-21	When the Worm Turns	Thanhouser	1,000	
9-21	Stung	Eclair	500	
9-22	When Dreams Come True	Keystone	1,000	
9-22	None But the Brave Deserve the ?	Gem	500	
9-23	Tiny Tim Kidnaps a Baby	Gaumont	1,000	
9-23	The Baseball Umpire	Majestic	500	
9-23	An Aesthetic Match	Majestic	500	
9-23	Pearl and the Poet	Crystal	500	
9-23	Oh What a Swim	Crystal	500	
9-24	Twiddledum Insures His Life	Powers	500	
9-24	A Painter's Purse	Powers	500	
9-25	Mrs. Carter's Campaign	American	1,000	
9-25	A Highland Romance	Domino	1,000	
9-25	An Awful Relapse	Gaumont	1,000	
9-25	The Village Pest	Frontier	1,000	
9-26	The Official Goat-Protector	Thanhouser	1,000	
9-26	Ifis Crazy Job	Nestor	1,000	
9-27	Binks and the Artist's Models	Imp	500	
9-27	Jolly Jottings by Hy Mayer	Imp	500	
9-27	A Slight Misunderstanding	Majestic	1,000	
9-28	The Farmer's Daughter	Thanhouser	1,000	
9-28	The Speed Bear	Apollo	1,000	
9-28	Why Aunt Jane Never Married	Eclair	1,000	
9-29	The Bowling Match	Keystone	1,000	
9-29	The Bachelor Maid's Club	Gem	1,000	
9-30	Charlie's Little Joke	Crystal	500	
9-30	Baldy Belmont as a Roman Gladiator	Crystal	500	

DAILY "MUTUAL" RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
 TUESDAY: Majestic, Thanhouser.
 WEDNESDAY: Broncho, Mutual Weekly, Reliance.
 THURSDAY: American, Domino.
 FRIDAY: Kay-Bee, Thanhouser.
 SATURDAY: American, Reliance, Majestic.
 SUNDAY: Majestic, Thanhouser, Apollo.

10-1	A House Boat Elopement	Powers	1,000
10-2	Billy Dodge's Bills	Keystone	1,000
10-2	The Shop Girl's Big Day	Frontier	1,000
10-3	The Twins and the Other Girl	Thanhouser	1,000
10-4	His Priceless Treasure	Imp	500
10-4	Whimsicalities by Hy Mayer	Imp	500
10-5	Louie the Life Saver	Thanhouser	1,000
10-5	Like Darby and Joan	Rex	1,000
10-5	Private Box No. 23	Eclair	500

EDUCATIONAL.

9-21	Curious Fish	Eclair	500
9-22	Sanitary Dairy Plant at Washington, D. C.	Gem	500
10-5	Polyps	Eclair	500

SCENIC.

9-13	Under the Danish Beeches	Great Northern	390
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TOPICAL.

9-24	Animated Weekly No. 81	Universal	1,000
9-24	Mutual Weekly No. 39	Mutual	1,000
9-24	Gaumont Weekly No. 81	Gaumont	1,000
10-1	Animated Weekly No. 82	Universal	1,000
10-1	Mutual Weekly No. 40	Mutual	1,000
10-1	Gaumont Weekly No. 82	Gaumont	1,000

KINEMACOLOR

DRAMA.

Date.	Title.	Maker.	Length.
	Mission Bells	Kinemacolor	
	Love and War in Toyland	Kinemacolor	
	Hiawatha	Kinemacolor	
	When Love Grows Up	Kinemacolor	2,230

COMEDY.

	A Family Affair	Kinemacolor	
	In Search of Bacchus	Kinemacolor	1,500

TOPICAL.

	Shriner's Parade and Sports, Los Angeles, Cal., 1912.	Kinemacolor	
	Life on Board An American Man-o-War	Kinemacolor	

MISCELLANEOUS FEATURES.

Sapho	(Majestic)	Mutual	6,000
The Serpent's Fang	Great Northern	Special	2,000
Decreed to Die	Lewis Pennants	Feature	3,000
A Fight For Millions	Blanche	Features	4,000
A Flight rom Justice	Great Northern	Special	3,000
The War Correspondent	Itala		4,000
High Treason	Pasquali		4,000
The Red Powder	Apex		3,000
The Two Sergeants	Pasquali		6,000
When Paris Loves	Eclectic		3,000
The Voice of the Wild	Film Releases of America		4,000
A Princess of Bagdad	Helen Gardner		5,000
The Faithful Servitor	Gaumont		3,000
The Voice of the Wild	Film Releases of America		2,400
My Boy	Louis Pennant		3,000
Rogues of Paris	Solax		3,000
Her Last Ride	Dragon		3,000
Unmasked	Itala		2,700
The Missing Woman	Film Releases of America		2,700
Twixt Heaven and Earth	True Features		5,000
Vendetta	Eclectic		2,000
Chelsea 7750	Famous Players		3,000
Aissa's Dream	Ambrosio		2,000
Arizona	All Star Feature Corporation		6,000
King Richard III	Sterling Feature		4,000
The Living Corpse	Warner's Features		4,000
In the Power of the Hypnotist	Warner's Features		3,000
The Woman in Black	Itala		3,000
Jephthah's Daughter	Warner's Features		3,000

DAILY EXCLUSIVE RELEASES

(Independent.)

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

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Nestor, Gem.
 TUESDAY: Bison, Crystal.
 WEDNESDAY: Animated Weekly, Eclair, Nestor, Powers.
 THURSDAY: Imp, Rex, Frontier.
 FRIDAY: Nestor, Powers, Victor.
 SATURDAY: Imp, Bison, Frontier.
 SUNDAY: Crystal, Eclair, Rex.



MOTOGRAPHY



EXPLOITING

MOTION PICTURES

Vol. X

CHICAGO, OCTOBER 18, 1913

No. 8



PEARL SINDELAR
WITH
PATHE FRERES



A Highly Spectacular, Intensely Dramatic Kleine-Eclipse
(In Two Parts)

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“The Rajah’s Diamond Rose”

(Release Tuesday, October 28)

An enchanting story—like a yarn from Stevenson or Poe! Charged brimful with delightful adventure—one of the very best yet made by ECLIPSE!

Jamie Sandoz, a rich young man visiting in Paris, meets the mysterious Count Seroff who shows him a diamond of remarkable size and beauty. Jamie disappears from the country a disgraced man.

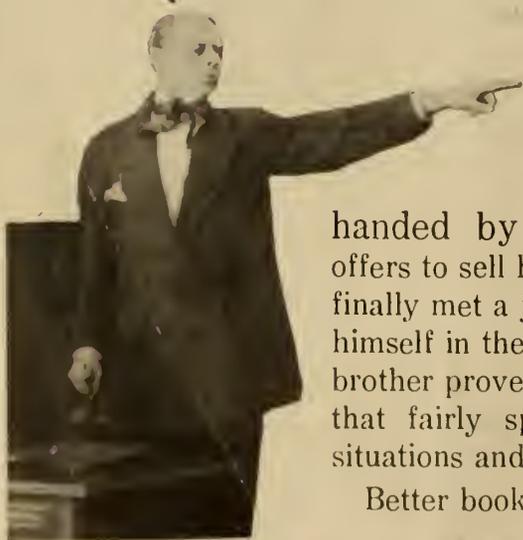
A year later Jamie’s sister, Ophelia, goes to Paris. She agrees to marry her sweetheart only on condition that he steal the Count’s great diamond. He does so—only to be caught red-handed by an automatic camera! Count Seroff offers to sell him the negative for \$25,000. How the Count finally met a just punishment—how the young man cleared himself in the eyes of the law and how Ophelia’s faith in her brother proved its own justification, makes an absorbing story that fairly sparkles with superfine photography, splendid situations and convincing acting.

Better book it—and remember the date is Tuesday, Oct. 28.

1, 3 and 6 sheets with this subject.

George Kleine

166 N. State St., Chicago, Ill.





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“The Last Days of Pompeii”

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P O D



Scene in the Temple of Isis from "The Last Days of Pompeii," Gigantic Six-Reel Spectacle made in Italy by the Ambrosio Company, Controlled in America by the Photo Drama Co. Copyright 1913 by George Kleine.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

CHICAGO, OCTOBER 18, 1913

PUBLISHED BI-WEEKLY BY
ELECTRICITY MAGAZINE CORPORATION
MONADNOCK BUILDING, CHICAGO

TELEPHONES: HARRISON 3014—AUTOMATIC 61028

New York Office, 1022 Longacre Bldg.,
Forty-second Street and Broadway.

Ed J. Mock and Paul H. Woodruff.....Editors
Neil G. Caward.....Associate Editor
Mabel Condon.....Associate Editor
Allen L. Haase.....Advertising Manager

Entered as second-class matter at the postoffice at Chicago, Illinois, under act of March 3, 1879.

TERMS OF SUBSCRIPTION

United States, Cuba, and Mexico.....Per year, \$2.00
Canada.....Per year, 2.50
Foreign countries within the Postal Union.....Per year, 3.00
Single copy......10

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CHICAGO, OCTOBER 18, 1913

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CENSORING POSTERS.

A LETTER is being sent out by the National Board of Censorship which bears upon the old question of posters for motion picture theaters. The letter, which follows, seems to promise an attempt to correct some of the evils which have been, and still are, quite apparent even to the lay observer; or perhaps we should say *especially* apparent to the lay observer:

The People's Institute notes, from its press clippings and its correspondence, that there is a good deal of criticism in all parts of the country, directed against the methods by which motion pictures are advertised. We believe that most of this criticism grows out of the use by exhibitors of posters and printed notices which they have gotten up locally or which may have been secured from sources that have nothing to do with the making of motion pictures. Sometimes the poster utterly misrepresents not only the scenes but the theme of the pictures in question.

At the same time, we note some criticism which appears to be directed against the posters which are supplied by the companies that make motion pictures. These posters generally represent actual scenes taken from the films. But a scene taken from a film, and thus detached from its context, may look much more sensational than it will look when viewed on the screen.

In general, we think it likely that unless some steps are taken by the manufacturers, with reference to advertising, there will be drastic and ill-advised interference by city and state authorities. We do not know whether it is practicable for the manufacturers to bring pressure to bear on the exhibitors or to cooperate with each other in a matter of this sort, but it is clearly a subject that needs to be discussed.

We are inviting a number of heads of the advertising departments of the various film companies to meet with us at the People's Institute. No definite action is contemplated, although some solution might be worked out through conference. We are earnestly desirous to have you with us on that occasion.

The subject of objectionable posters not only is not new, but we have treated it editorially more than once. In *The Nickelodeon*, of August 15, 1910, we commented on "Those Awful Posters," introducing the subject with the following clipping from the *New York Evening Sun*:

It is only necessary to stop and look at the posters outside any one of the hundreds of these "theaters of the people" to see what sort of dumb show dramas are regarded as fit for the young and unsophisticated.

And then we made the following comment, which, as we read it over, seems just as applicable today as it was then:

Seriously, we can hardly blame the *Sun*, ludicrously illogical as is the argument. If the public judged the value of motion pictures by the posters displayed in the lobby, there might be some virtue in the ever-recurring newspaper attacks we have to withstand. Exhibitors may rise up in righteous indignation at the thought of being so judged, but they have invited it and have no just complaint. The newspaper man jumps at conclusions and takes the poster as his criterion because he has not time to investigate the real attraction. We remonstrate, because we know he is wrong. But what of the public that judges the same way, and whom we have no opportunity to convince of its error? Do we realize the number of possible patrons who are actually being turned away by the lurid, senseless and wholly vile poster?

It is possible to produce a good poster for picture theater lobbies. It is even true that some are being produced and used. But they are so few and far between that we mention them only as exceptions to the rule. Film makers without exception are doing their utmost to improve their product; to give exhibitors and their patrons film pictures that are beyond reproach.

Exhibitors vie with each other to get the first runs of the most excellent of these subjects; and then they invite the public to view the result of their efforts by hanging out posters that are a disgrace and a shame to the business.

We don't want to eliminate the poster; means and methods of picture theater publicity are all too limited to sacrifice any of them. But we do want to eliminate the awful shock to the senses that at present masquerades as a poster.

Don't blame the manufacturers because your posters are a blight upon the fair front of your house. You—the exhibitor—are the regulator. All you need do is demand real posters and you will get them. Posters, like everything else, are made to sell, and someone makes a profit on their sale. Make him deliver the goods, and if they are not right, don't take them. Let's try to develop something we can hang outside our theater without being ashamed of them.

November 7, 1910, the Motion Picture Patents Company issued its bulletin No. 27 to this effect:

Legitimate motion pictures are occasionally made the subject of adverse criticism by reason of the use by the exhibitor of sensational and misleading posters that have been prepared without the co-operation or knowledge of the manufacturer of the picture. Exchanges are notified not to supply any poster for use in connection with any motion picture except posters made with the knowledge and consent of the manufacturer or importer of the motion picture.

MOTOGRAPHY for November, 1911, again attacked the problem under the editorial caption of "The Poster Proposition." We will quote here only a few paragraphs of that dissertation:

No legitimate theater showing good comedy or drama has its front decorated with posters. Possibly there are photographs of the leading actors or actresses, or a few still pictures of striking parts of the action, but nothing which savors of sensational publicity.

Of the patrons of a moving picture theater, ninety per cent never read the posters in front. Their minds are made up to go long before they see the theater. Five per cent are floating or transient patrons, heedless of what film is on at the present. And of the other five per cent who did read the posters, the management would be better off without them. For, unless the film actually portrays the scene on the poster, this last element considers themselves cheated in some way.

And what the theater man doesn't realize is that he is chasing away a really good class of patrons by his sensational methods.

We have called this column of comment "Censoring Posters." Perhaps that is not entirely appropriate; for we have seen nothing in the poster line that calls for actual censorship. However bad they are in many ways, the picture theater posters are not in any case immoral or even improper. Perhaps it would not be an unmixed evil if some of them were; for that would afford a basis for regulation and place the whole problem under the control of the proper authorities.

As it is, there is no regulation and no control. Film makers spend time and thought in directing the design of an artistic poster, and then it appears in the lobbies alongside of lithographic monstrosities whose creation was absolutely without excuse.

Posters have not laid themselves open to real censorship. But it must be remembered that the National Board of Censorship is, after all, purely an advisory body. If it had legal power it could not touch the poster problem, because the posters are never illegal. Having, instead, recognition and respect enough to get along without power, it *can* handle the poster and help the industry in that direction as much as it has in the matter of film subjects.

The average exhibitor probably will not be coerced into giving up his glaring, misleading, atrocious posters. But it should not be difficult to persuade him that purely as a matter of better business and higher public regard he should give consideration to the subject. This is legitimate ground for the activity of the National Board;

and if it can indirectly influence the raising of the poster standard even a little, it will deserve our further gratitude.

THE GROWTH OF THE PICTURES.

THE marvelous growth of the moving-picture industry, with its economic, social and educational importance, was probably never more forcibly presented and to such a distinguished and representative audience as at the dinner recently held by the Brooklyn Municipal Club where well-known men of all department of life, men of affairs, of commerce, of politics, of professions gathered to collectively study for the first time this important subject. They listened with keen interest to the words of Commodore J. Stuart Blackton, vice-president of the Vitagraph Company of America, who set before them statistics which graphically demonstrated the colossal proportions which the pictures have assumed.

Commodore Blackton, who is one of the pioneers in the moving picture industry, said:

There are 400 moving picture shows in Brooklyn alone, and about 1,500 in the Greater City. The total return of the film exchanges to the manufacturers per year in the United States has been estimated at \$20,000,000 and the sum levied by the exchanges from the moving picture show owners approaches \$25,000,000. From the public the show managers get a gross return of about \$275,000,000 per year. The total length of all the films manufactured in the United States alone per year is about 40,000 miles, or over three billion separate pictures, of which there are sixteen to each foot of film. This means enough pictures to make thirty-two of each inhabitant of the United States per year.

To show how manufacturers must enlarge their means of output in order to keep up with the growing demand for moving pictures, Commodore Blackton told something of the development of the Vitagraph Company. He said:

The Vitagraph Company came to Brooklyn seven years ago, and the first investment amounted to only a few thousand dollars. There was only one small building, and now the plant occupies several blocks. From 70 to 100 actors are employed continuously in posing for pictures, forming fifteen different companies, each under a different "stage director." A large staff of editors and rewriters of manuscripts, stage hands, mechanics, chauffeurs, film developers, shipping clerks, etc., is at work turning out on the average of a new play each day.

Speaking of the agitation in favor of public censorship of moving pictures, he asserted that a municipal censorship would be the worst thing that could possibly happen to the industry, as politics and graft would then be injected into the business.

An interesting feature of the dinner was the showing of a just-completed film illustrating the dangers of the city streets. The film was produced in conjunction with the Department of Public Safety of Brooklyn, and forms a part of the campaign now being carried on by that organization in the public schools to educate people in how to avoid the perils of the streets. The film is entitled "The Price of Thoughtlessness," and it presents vividly by realistic illustrations just how accidents occur. It teaches a valuable lesson to all pedestrians, vehicle-drivers, bicycle-riders; in fact to all persons who must use the town or city streets.

HONEY-MAKING FILMS.

The department of agriculture has announced that it has finished a motion picture film, showing the progress of honey manufacture from the time the bee leaves the hive in search of blossoms until it returns and deposits the nectar in the comb. The picture will show the whole process of honey-making, and it will be an attractive as well as an instructive exhibit. It is gotten out by the department for educational purposes.

"The Last Days of Pompeii"

A Gigantic Spectacle

"MAGNIFICENT," "Superb," "Wonderful" were only a few of the adjectives used in describing the great six reel Ambrosio production "The Last Days of Pompeii," which was privately shown to representatives of the trade press, at the exhibition room



In the streets of Ancient Pompeii.

of George Kleine, 166 North State street, Chicago, on Saturday afternoon, October 4.

Naturally, comparison was at once made with that other great Kleine offering, "Quo Vadis?" in spite of the fact that, owing to the entirely different character of the stories told by the films, real comparison is well nigh impossible. However, the new feature will not suffer by comparison with the "Quo Vadis?" production, for, in photography, action, stage settings and artistic direction it is well fit to rank alongside the wonderful Cines masterpiece.

Infinite care has been taken in filming the Bulwer-



Glaucus woos Ione.

Lytton story and the great climax, in which the ancient city of Pompeii is wiped out and totally destroyed by the volcanic eruption of Mt. Vesuvius, is a stupendous spectacle rivalling in every way the burning of Rome or the arena scenes in "Quo Vadis?"

The eruption of Vesuvius begins while the population of Pompeii are gathered in the great amphitheater to witness the games and gladiatorial combats, and their terror and ultimate stampede for the exits is a sight that, once seen, can never be forgotten. We see them dashing through the winding streets of the ancient city, endeavoring to save what few household possessions they can, ere the flood of lava overtakes them, watch their panic as the shower of ashes continues and the noble structures of their city totter and fall in ruins, burying many of the inhabitants in the debris, and we fully realize for the first time the enormity of such a calamity.

The arena scenes, alone, offer a fair chance for comparison of the two films, "The Last Days of Pompeii" and "Quo Vadis?" and here, certainly, the Ambrosio production loses nothing, for even larger groups of supernumeraries are handled, and the director and camera-man have each proven themselves masters of their craft. So skillfully is the excitement and interest of the throngs worked up to the climax, in which they turn upon Arbaces, the Egyptian priest, and demand that he be thrown to the lions, that one is led to believe that he,



The blind girl quenches her thirst.

himself, is sitting in the ancient amphitheater and watching the spectacle taking place before his eyes, instead of looking at a wonderfully enacted motion picture.

One little scene, alone, in this arena spectacle, is worthy of the highest praise—it is that one in which we behold not hundreds, but thousands and thousands of excitement-mad spectators, demanding the life of the high priest; their arms are raised in angry protest and every face is lit with passion. The reviewer has seen thousands of films, but cannot recall ever having seen a more convincing mob scene than the one in question—yet this is only one of the hundreds of scenes which go to make up the production, and all are handled with the most consummate skill.

There are five great leading roles in "The Last Days of Pompeii" production and all are enacted by accomplished and talented players, but Signora Fernanda Negri-Pouget as "Nydia," the blind flower girl, stands out vividly from among the thousands appearing in the six

reel spectacle. The part assigned her is undoubtedly what an actor would term "a fat one," but she has made it far greater than it could ever have been made had it fallen into the hands of a mediocre, or even an average, player. Though our sympathy and our interest is always with



Nydia, the blind girl, in the home of Glaucus.

Nydia, Signora Negri-Pouget makes us hang upon her every action, and feel a tremendous and exceedingly real grief when she at last seeks an eternal rest in the waters of the bay.

Though Nydia is on the screen probably during more feet of the film than any other single character in the entire production, she never once forgets that she is "blind" and whether making her way about the ancient streets of Pompeii, traversing the familiar corridors of her home, seeking the priest, Arbaces, in the Temple of Isis, or leading Glaucus or Ione, his sweetheart, through the debris strewn streets of the doomed city and, at last, to safety at the seashore, she never once loses the pitiful, steadfast gaze of the blind. Her wonderful interpretation of the role is certain to make her name famous throughout the civilized world.

The character of Glaucus, the Athenian nobleman, is in the hands of Signor Ubaldo Stefani and is splendidly enacted. Glaucus first wins our respect by his gentle treatment of the blind flower girl whom he meets in the streets, and later, we see him visiting the tavern of Burbo, from whom he buys Nydia, installing her in his palatial home. The potion scene, in which Glaucus drinks the wine given him by Nydia in which the blind girl has dropped the drug, supposed to win his love for her and her alone, but which, in reality, is a deadly poison which "shall scar and blast the brain, make him idiot, raving, mad, while yet the heart beats on," is most capably handled, and Signor Stefani carefully portrays the growing effect of the poison and the ultimate insanity of Glaucus, a part in itself of no small power.

Signor Antonio Grisanti as "Arbaces," the Egyptian high priest of the Temple of Isis, arouses our dislike immediately following his appearance upon the screen, which steadily grows as we perceive his villainous plots work-

ing out to apparent success. Our satisfaction is quite complete, however, as we see the populace turning upon him in the arena with the cry "Arbaces to the lions!" and behold the nearest spectators seizing him to drag him from his box at the amphitheater. For a time it seems the wicked priest is to escape his just deserts, for the eruption of the volcano distracts the attention of the Pompeians and in the confusion Arbaces escapes, but it is only to meet his end beneath a falling column of his own idolatrous temple. If we can judge the ability of Signor Grisanti by the dislike he arouses within us, certainly he must be proclaimed an artist of the first rank.

Signora Eugenia Tettoni makes a most acceptable "Ione," and Signor Cesare Gani Carini, in the minor role of Apaecides, the brother of Ione and pupil of Arbaces, is well cast.

The picture is divided into three parts of two reels each, and the opening part begins with a view of Father Time, seated on a height overlooking the ruins of the ancient city of Pompeii. Inspired by a desire to again behold the happenings of the past, Father Time reverses his hour-glass and the picture fades into the opening scenes of the Bulwer-Lytton story, and we behold again the ancient street of Pompeii, throbbing with life and the busy activities of the inhabitants as they were in the year 79 A. D.

Glaucus, a handsome and wealthy Athenian nobleman, living in the city of Pompeii, is the sweetheart of Ione, a Grecian girl of great beauty. Ione's brother, Apaecides, a young man of religious tendencies, is the pupil of Arbaces, a crafty, lewd and unscrupulous Egyptian, high priest of the Temple of Isis. Arbaces has ever nourished an intense but unworthy love for Ione. The Egyptian despises the handsome Glaucus as his rival and plots his downfall. Nydia is a sweet-minded Thessalian



Ione and Nydia at the Pompeian baths.

flower girl, cursed with blindness at birth and madly loving Glaucus, whom she has never seen, but whose kindly voice and ever-ready purse have many times lightened the hand of her cruel mistress, Stratonice, wife of Burbo, an inn-keeper.

With his friend, Sallust, Glaucus one evening goes to the tavern of Burbo to place bets on the coming gladiatorial contests. He there purchases Nydia from Burbo, after seeing the blind girl frightfully whipped by Stratonice. He takes her to his home.

Arbaces writes a letter to Ione, suggesting that she come and visit him, and intimating that his magic can show her the falsity of Glaucus. Ione accepts the invitation and the Egyptian conjures up a vision in which Ione sees Glaucus making love to other women. Overcome by emotion, Arbaces embraces her. An instant later he is felled by the heavy hand of Apaecides. Ione flees to the home of Glaucus, where Nydia, her heart torn with jealousy, ministers to the terror-stricken girl. Meanwhile, Apaecides, his faith shattered, prepares to denounce Arbaces and renounce the creed of Isis.

The following morning, Nydia goes to the Temple of Isis to seek solace for her aching heart. She meets Arbaces and confides her love to him. The crafty Egyptian promises to secure from the witch of Vesuvius a love potion, which, if administered to Glaucus, should make him love Nydia forever. Meanwhile, Glaucus and Ione, while strolling on the mountain side, are caught by the rain and seek refuge in the witch's cave. Glaucus brings down the curse of the sorceress by killing her sacred reptile and the lovers leave the cave in panic. Arbaces enters and has little trouble inducing the witch to give him a potion that "shall sear and blast the brain, to make him idiot, raving, mad, while yet the heart beats on."

Nydia meets Arbaces, secures the "love potion" and



Nydia blindfolds her jailer and escapes.

gives it to Glaucus. The insane man rushes through the streets reeling from side to side. Meanwhile Apaecides has had a stormy scene with the Egyptian and goes forth to cool his fevered brain, to the seashore. Arbaces fol-

lows and murders him. At that instant the staggering form of Glaucus is seen, and the wary Egyptian promptly seizes him and, calling loudly for help, charges Glaucus with murder. Nydia, who, terror-stricken, had followed



Apaecides defies Arbaces.

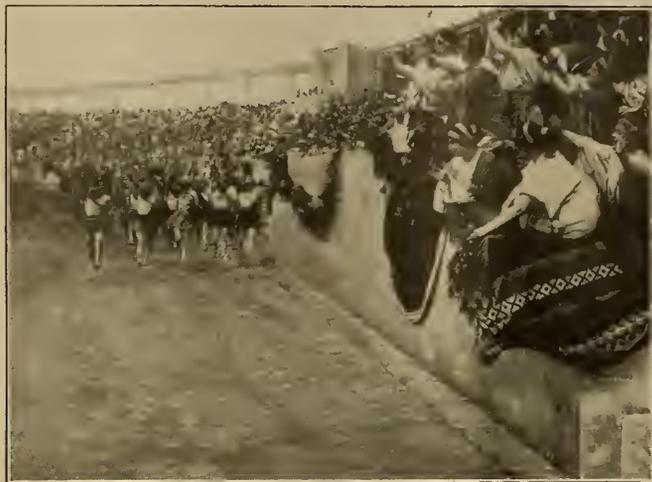
Glaucus, is seized by the Egyptian and carried away to his dungeons. Glaucus is haled before the Senate and condemned to die by wild beasts in the arena at the coming games.

The great day finally arrives, and the mighty stands are crowded with thousands of gay Pompeians intent upon seeing the rare spectacle of a patrician thrown to the lions. In her dungeon, Nydia plans escape. She plays upon the superstitions of her negro keeper and succeeds in locking him in her cell. Conscious that it had all been her fault, the blind girl frantically makes her way to the home of Sallust, friend of Glaucus, who has remained away from the great spectacle.

The great spectacle is at its height. There had been parades of the gladiators and the people had howled themselves hoarse over the valor of the gladiatorial combats. Everything is in readiness for the great feature of the day's sport—the death of Glaucus. Already the people yell impatiently, "Glaucus to the lions!" and the Athenian is given a short sword and roughly pushed into the arena. The hunger-maddened lions spring from their cages! Suddenly the wild, disheveled form of Sallust appears, leaping from the boxes and shouting hoarsely, "Remove Glaucus the Athenian! He is innocent! There stands the murderer!" A gluttural roar goes up from the assembled thousands, in which could be heard excited cries of "Arbaces to the Lions! Arbaces to the Lions!" At that instant the sky suddenly darkens and from distant Vesuvius there shoots into the sky a shaft of hellish fire! Panic seizes the multitude and pandemonium reigns. In the confusion Arbaces escapes. The frightful catastrophe restores the reason of the demented Glaucus. He feels the touch of Nydia's hand in his and feels her leading him through the blinding hail of cinders to the home of Ione. They find Ione prepared for death, but the gentle Nydia leads them both through the Stygian darkness to the Temple of Isis. Here they meet the distracted Arbaces and see him crushed to death by a falling pillar of his own idolatrous church. Then, in a blackness where only the blind can see, Nydia guards the two lovers to the seashore. Knowing them safely aboard, Nydia suddenly throws herself into the waters of the bay. Her love-task ended, the blind

girl at last has found the sweet, eternal rest she sought.

Great credit is due the individual who prepared the subtitles for the film, for the story is clearly explained throughout and aided by many excerpts from the novel itself. "The Last Days of Pompeii" will be fully understood and thoroughly enjoyed by all who have never



The gladiators enter the arena.

had the pleasure of reading Bulwer-Lytton's masterly novel, but for those who have read the story, an even greater treat is in store, when the Photo Drama Company, which controls the film rights, eventually screens the subject in the leading theaters of the principal cities of the country.

Interesting Features Coming

Much interest attaches to "Silas Marner," "The Foreman's Treachery" and "Janet of the Dunes," the Edison two-reel subjects for the last half of October. "The Foreman's Treachery," released on the 17th, was taken in the mining district in Wales and has many beautiful scenic backgrounds, which add greatly to the dramatic action of the film. The particular scene shown was taken in an Abbey court which is several hundred years old. It depicts the struggle in which the old miser is killed and thrown down the well by the foreman.



The Old Miser Thrown in the Well.

"Silas Marner," released on the 24th, is an adaptation of George Eliot's well-known novel. The Edison Company followed her story very carefully and are convinced that lovers of the novel will be delighted with the

way it has been handled. William West, unquestionably one of the greatest character actors on the screen, plays the part of Silas to perfection.

"Janet of the Dunes" is an adaptation of the novel by Harriet T. Comstock. Judging by the tremendous success of "Joyce of the North Woods," this later adaptation from the same author should be well received. The story was filmed down on Montauk Point, Long Island, in exactly the proper atmosphere. The cast includes Mabel Trunnelle, Charles Ogle, Richard Tucker and Herbert Prior—a very powerful combination.

Farnum Engaged for All Star

Dustin Farnum will play the part of "Clay" in "Soldiers of Fortune," soon to be produced by the All Star Feature Corporation. This is the role in which Robert Edeson starred. The original dramatization of "Soldiers of Fortune," from the novel by Richard Harding Davis, was made by Augustus Thomas. Mr. Thomas has prepared a scenario of the book and play as a basis for the photo-drama which he will himself stage as general director of productions for the All Star Feature Corporation. In the version of "Soldiers of Fortune" which Mr. Thomas will use for the "silent" production there



Mabel Trunnelle in Edison's "Janet of the Dunes."

will be, of course, many more scenes than there were in the spoken play. In making this scenario and in putting on the play, Mr. Thomas will have the active assistance of Richard Harding Davis, the author.

Secure Illinois Rights to "Arizona"

Territorial rights to Indiana and Illinois for the All Star Feature Corporation's production of "Arizona" have been acquired by the Famous Players Film Service, of Pittsburg. This purchase is in addition to the rights for Western Pennsylvania, West Virginia, Ohio, and Kentucky already purchased by the same service. The Gaumont Company, which recently purchased the right to present this great six reel production of the famous Augustus Thomas play in the British Isles has also bought the rights to the other British possessions, including South Africa, Australia, etc.

First "Broncho Billy" Multiple Reel

Shortly to Be Released

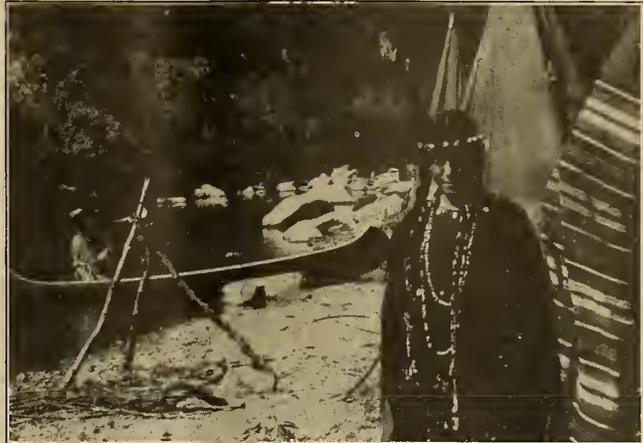
THE kids of the country will be happy. On October 17 the Essanay Film Manufacturing Company are to release a two reel Broncho Billy picture, the first multiple reel subject featuring the Western hero that has ever gone out to the exchanges. It's title is "Broncho Billy Gets Square" and G. M. Anderson, appearing in the leading role, avenges himself upon a pal who brought about his arrest and imprisonment.

Marguerite Clayton, the new leading woman of the Western Essanay Company, appears to advantage in the role of "Grace," and we predict for her a hearty welcome by the picture going public and the exhibitors.

The story opens with the discovery by Broncho Billy of a reward notice of the sheriff's, offering a handsome sum for information leading to the arrest of either Broncho Billy, or his pal, Dave Kirkland. Billy tears down the notice and carries it to his cabin, where he shows it to his pal, laughing at the idea that either one would give the other away, in spite of the fact that the notice offers

girl is told that Billy has gone away forever and cannot marry her as she expected.

Part two of the picture opens fifteen years later, just as Broncho Billy is being released from the penitentiary,



White Feather, the Indian Girl, in Essanay's "Broncho Billy Gets Square."

after serving his sentence. Making his way to the Indian village, he learns with surprise that Kirkland has married the Indian girl and, later, deserted her. Angered still more by this act of Kirkland's, Billy, who has been given a letter of introduction from the warden of the prison to Ned Lyle, his son, who resides near the town of Sennet, seeks out Lyle and is warmly welcomed by the latter.

Lyle is in love with pretty Grace Todd, daughter of the village postmaster and proprietor of the general store, but is greatly worried because his prospective father-in-law has lost everything at the gambling game operated by Dave Kirkland, and has been obliged to deed his property all over to the gambler, to cover his losses. Kirkland, who has fallen in love with Grace, tells Todd he will tear up the deed if he will induce Grace to marry him. Todd urges his daughter's consent and the girl, though



Broncho Billy Summoned to the warden's office to receive his pardon.



Kirkland is compelled by Broncho Billy to return to his Indian wife.

immunity to either, should he surrender himself and tell of his pal's whereabouts.

A day or two later, while riding near a mountain stream, they encounter White Feather, a pretty Indian maid, carrying water from the stream to her tepee in a nearby encampment. Kirkland offers to carry the buckets for her, but she waves him away and permits Broncho Billy to assist her. This incident arouses Kirkland's jealousy and he goes to the sheriff and gives himself up, being promised immunity from prosecution for telling the whereabouts of Billy.

The sheriff and his posse set out to capture Broncho Billy, but the outlaw puts up such a strenuous resistance that it is only by setting fire to the cabin in which he has taken refuge that the sheriff's posse finally are able to arrest him.

When Broncho Billy, in jail, learns that Kirkland was the one who betrayed him to the officers, he vows vengeance. Kirkland, meanwhile, forges Broncho Billy's name to a note to White Feather, in which the Indian

she hates Kirkland, agrees, in order to save her father.

Just as matters have reached this stage and while Kirkland and Grace are awaiting the arrival of the minister, who is to marry them, Broncho Billy rides up and

discovers in Kirkland his former pal, and the man on whom he has sworn to be revenged.

Billy rides to the nearby Indian encampment and gets White Feather and two of her copper-skinned relatives



Telling fortunes in Essanay's "The Love Lute of Romany."

to accompany him, telling them he will lead them to Kirkland, who has deserted White Feather. The party arrive at Todd's store just as the minister is about to pronounce the gambler and Grace man and wife, and the Indian woman breaks up the ceremony by producing a certificate of marriage to Kirkland. Then the gambler is taken back to the Indian encampment by the husky guardians of his dusky wife. Broncho Billy has, meanwhile, summoned



Francis X. Bushman in Essanay's "The Toll of the Marshes."

Ned Lyle, and ere the minister leaves the Todd domicile it has been arranged that Lyle and Grace shall be married, so a wedding ceremony occurs after all. Broncho Billy feels that he has obtained an adequate revenge and

at the same time made happy the hearts of many people.

On October 24 a two reel picture entitled "The Love Lute of Romany," in which William Bailey, Beverly Bayne and Juanita Dalmorez are featured, will be released. The story is a pretty romance of the open road and its wandering nomads, and is staged amid beautiful scenic backgrounds. A sensational fall over a cliff proves a thrilling bit in the first reel of the picture, but the film does not in any sense depend on this spectacular incident for its drawing power.

Has a New Wrinkle

Don Meaney, the advertising architect of the Essanay Film Manufacturing Company, is about ready to spring a new one on the exhibitors of the country. It's a typical railway time table folder, only instead of leaving and arriving time of trains, it gives the release dates and a brief description of all Essanay releases of the following month, the word "released" being changed to "dispatched," thus corresponding to railway nomenclature.

The Friday multiple reel subjects are listed as "Overland Limiteds," on which it is announced no tourist sleeping cars are necessary, as each has enough exciting and



The Gypsy girl prevents trouble in Essanay's "The Love Lute of Romany."

amusing situations to keep the most blasé person awake. The Saturday western releases run under the captions "Niles Canyon Limited" and "The California Sunset." The Essanay Film Manufacturing Company is advertised as the "Fast Service Route" with specials "leaving all General Film Stations."

The nifty little folder is printed in red and white, on a blue background and being the exact size and shape of a railway folder, is extremely handy to carry in the pocket and refer to frequently. Mr. Meaney is to be congratulated on his extreme originality in preparing the folders and it is safe to predict that this new advertising device will prove as attractive as many of the other publicity stunts he has originated in times past.

Joseph Spero, recently appointed a district manager for Warner's Features, Incorporated, has severed all his connections with the Warner organization

Motography's Gallery of Picture Players

WALDEMAR PSILANDER is undoubtedly the most widely known actor in Europe. His impressive portrayal of leads in productions of the Great Northern Film Company have made a distinct impression upon



Waldemar Psilander.

motion picture patrons throughout the world. He has an impressive personality, as the accompanying photographic reproduction will show, and has played a wide range of parts in the Royal Theaters of Copenhagen, Stockholm and Christiania. From time to time he has appeared in Berlin and wherever his name is announced it is acclaimed with fervor by theater-goers. Psilander still is a young man in years, although thoroughly seasoned in his profession, and the Great Northern Company

made a "ten strike" when it annexed him to its acting forces. He is tall and athletically built and has a personality that makes his presence felt, in his film work, almost as strongly as in real life.



Betty Nansen

made a "ten strike" when it annexed him to its acting forces. He is tall and athletically built and has a personality that makes his presence felt, in his film work, almost as strongly as in real life.

ELLEN AGGERHOLM is one of the most popular members of the Great Northern acting forces, notwithstanding the fact that she has but lately joined the company. She is a talented young actress who has won fame for herself along the lines of versatility. She has played many roles during her career on the stage and is regarded as one of the most winsome, as well as the most talented young women graduated from the stage to the motion picture field. Her father is a prominent artist in Denmark and the Great Northern Company has had prepared an artistic one sheet poster of the young woman in a characteristic pose. Miss Aggerholm has made a distinct impression in the photo-



Ellen Aggerholm

plays in which she appeared up to the present and in the near future she is to be given still more prominence in many of the feature productions. She is a slender Miss with a most compelling pair of eyes.

CARL ALSTRUP'S pleasant features have been seen so frequently in Great Northern film productions that an introduction seems almost unnecessary to moving picture patrons. He has played many parts in his time

and is noted particularly for his splendid work along the line of comedy. Many of the recent Great Northern releases have shown his genial features on the screen and in whatever role he appears, he is sure to make a distinct impression. Mr. Alstrup's work before the camera and on the stage has not been confined to comedy alone. He has played several serious leads and his versatility extends over a wide range of characters. Alstrup, like many others in the Great Northern acting forces,



Carl Alstrup

has had many years of experience on the stage and his training is thorough. He believes that the solution of half of the world's problems is "to laugh." Furthermore, he not only preaches this doctrine but practices it.

"The Horrible Example"

Dan Mason, character man of the Edison Company, does some truly remarkable work in the forthcoming release entitled "The Horrible Example" which is one



of the new comedy features on which the company has been working for some time. According to the film story a young cork salesman, in love with a violent prohibitionist's daughter, poses as a "horrible example" at a great political meeting. During the evening he puts a little something in the prohibitionist's tonic that has a remarkable effect upon the crusty old fellow. Mr. Mason plays the role of the rabid prohibitionist and in the accompanying illustration is shown as he is

about to address the great gathering assembled before him. A faint idea of Mr. Mason's skill at makeup can be obtained from the view of him we present our readers, but to truly appreciate his comedy hits and eccentric makeup you will have to see the film after it is released. Hardened film reviewers are said to have rocked in their seats as they viewed this comedy at the advance showing of the film and the laughs are sure to be loud and long when it is publicly exhibited.

Belasco Joins Ince

On a recent visit to San Francisco, Thomas H. Ince, general manager of the New York Motion Picture Corporation, secured a valuable acquisition to the motion picture stage. Through a flattering offer he has succeeded in luring from the fold of the legitimate, the clever character actor, Walter Belasco. Manager Ince believes that directors are born and not made. Having faith in this theory, Mr. Ince insists he will find lurking somewhere in the person of Mr. Belasco that latent germ of the born director that has made his brother, David, the recognized peer of all directors of the legitimate stage in America. If this germ can be found and applied, says Manager Ince, in a very short while what David Belasco is to the legitimate stage, his brother, Walter, will become to the silent drama. It will be interesting to watch the result of this experiment. Walter Belasco is now working diligently in the ranks of the Kay-Bee and Broncho, and according to reports, those who measure genius by experience, are already sitting up and taking notice.

McGovern Succeeds Ennis

Elmer J. McGovern was last week appointed publicity and advertising manager of the New York Motion Picture Corporation, Long Acre Building, New York City. Mr. McGovern has extensive advertising and publicity experience, being until a recent date advertising manager of the *Exhibitor's Times*, a motion picture trade paper.

Just A Moment Please

NO INSINUATIONS, WE TRUST.

(Recent Issue *Motion Picture Weekly*, Springfield, Ohio.)

Oris Horelocker, drummer at the Princess, is back on the drums again after two weeks of sickness, so he says. There must have been some other reason, because he drew two weeks' salary before he "got sick."

We lamp by a recent issue of *The Bioscope* of London, England, that one of the latest features being offered across the pond is "Jack Johnson's Adventures in Paris." We'll offer 8 to 5 they weren't half as exciting as his adventures in Chicago during the last few weeks he spent in the windy city.

Collier's Weekly pulled this one in a recent issue:

"There was a bloody sparrow,
Lived in a blooming spout;
There came a blooming, bloody rain
And washed the beggar out."

Bennie, the office boy of the National Waterproof Film Company, is responsible for the sequel, given below:

"And then, the bloody wetted cus,
Flew on the beastly roof,
And made the blooming, jolly wish,
That he'd been waterproof."

Saw one of those Elizabethan dramas the other day—you know the kind—the ones in which the leading woman wears one of those long-trained gowns and a huge upstanding collar. Wonder if they called 'em "ruff necks" in those days?

OUR BURG.

Homer A. Boushey of the Gen'l Film Co. of Noo Yawk and elsewhere was a busy visitor in our midst last wk. H. A. don't stay long when he comes but there's plenty doing when he's here.

Geo. A. Magie, a prom. Universalite, dropped into town one day last wk. and there seems to be something big in the air. Wonder if another exchange is going to be added to the string?

J. Cecil Graham was seen on our streets the first part of the wk. All these Noo Yawk fellers like to blow into the Windy Cit. about once every so often.

S. S. Hutchinson and J. R. Freuler got off the rattler Sat. morning last, after a flying trip to the effete East. Both said that was some rain they had down in the Metropolis.

Our old friend Stanley Twist has got his pitcher in the paper down in Noo Yawk, and it's some regular story as goes with the pitcher too. Good boy Stan. Here's wishing you luck.

Gosh! but we'd like to have Don Meaney's secret for putting on flesh. The genial publicity man of the Essanay Company is getting as round and plump as a marble (Hevins, how we envy him!) and when last seen was sporting a brand new office chair which, he says, was made necessary on account of his increasing girth. Come on, Don, be a good fellow and tip us off to how it was done. We know that old one about "Nobody loves a fat man," but we're ready to take a chance.

THEIR FAVORITE SONGS.

The Giants and Athletics:—"Just Before the Battle, Mother."
Frank Chance:—"What's the Use of Dreaming?"
Herbert Blache:—"Over on the Jersey Side."
Jim Hoff:—"If I Had The World to Give You."
Lloyd Robinson:—"Mary is a Grand Old Name."

Ye gods! What's happened? Has Broadway completely turned the head of the Goatman, or did he just butt into this all by his lonesome? Got a letter from him this morning which bore at its top a reproduction of a big ocean liner far out on the bounding billows, and the inscription, "On Board the Cunard R. M. S. 'Mauretania.'" (If you'll excuse us a moment we'll dash over to the nearest wireless office and inquire as to the meaning of this strange billet doux.)

On second thought and remembering what we've read about the big rain down in New York perhaps the Goat just imagined he was at sea and didn't really leave us after all.

MY, HOW SHORT THE DAYS ARE GETTING!

William H. Hickey, we lamp by a press bulletin, is a busy fellow these days. The press sheet concludes as follows: "The Board of Trade of Lowville has given us the freedom of the fair-grounds, and encouraged us in every way to turn the town into Kinemacolorville, and we will reciprocate by greatly increasing the local population."

Just a little over six months now and the baseball season will open.

Gee, we can hardly wait!

N. G. C.

On the Outside Looking In

By the Goat Man

WHAT may follow will be largely of concern to those folks who are identified with films; who live in Jersey or Long Island; who hover about the vicinity of Times Square, and who get their telegrams on Manhattan Island. I have been circulating about in that neighborhood for two whole weeks. And in the film business a lot of things can happen in that lapse of time. A lot of things did happen, not least in importance, so far as I am personally concerned, was the establishing of a permanent New York office for MOTOGRAHY. This office is in the heart of things—the exact center from Flushing to Fort Lee; from Bayonne to Bronx; from Warner's to Famous Players; from the Tower to Candler's; from G. F. to Universal; from here to anywhere. The place is 1022 Longacre Building, 42d and Broadway; the telephone is Bryant 7030—a number easy to remember if you have ever split receipts on such a satisfactory division point. Should you call the number it will mean service of the satisfying sort—the kind that has made MOTOGRAHY a by-word in western territory. To a man up a tree, looking in from the outside, this service will tickle the New Yorker. It is early yet—all of November and December to go before we get into the 1914 gait. This much is certain, MOTOGRAHY has plans for the first of next year that will call for more sand on the track of those slippery propositions way down east. I have been accused of playing all my cards on the table all the time. That is very largely true, but MOTOGRAHY falls far short of pleasing me and until it does you will not be disappointed if you are looking for improvement.

* * *

New York's film atmosphere is in a class by itself. Chicago offers nothing for comparison. McQuade's profanity cannot adequately do justice to the difference between the Chicago and the New York film conditions. And New York leads. It has the best and the worst of everything. I wouldn't take it back if Frank Tichenor had me by the neck and was closing in. The best and the worst and every intermediate grade. Right now every film man you meet is



Mabel Trunnelle as "Janet" in Edison's "Janet of the Dunes."



Lillian Russell and her daughter, Dorothy, filmed by Kinemacolor.

figuring on a new way to get the milk of the coconut. Today, as never before, a picture—a moving picture—is the thing that humbles the best of them. Oh for a real picture, or a picture reel and a real picture. Put it up at auction and the price wouldn't be reckoned on a footage basis by a long shot. Fifteen cents a foot doesn't scare anybody. Put the money in the subject and there is little danger that you won't get it out again. The oldest man in the business is crying for better pictures.

* * *

And on the cross-town and side streets the boobs are buying paper and "t'ell wit de picter." That's the best and the worst of it. I draw the line on the worst, but it is notorious that the paper dominates the show in many quarters. Weep, you poor maker with the truly artistic temperament. Consult the stars for a new bearing. The heavenly stars—not those broilers out there in the anterooms. It must be pictures and paper—the both of 'em.

* * *

Paper? I dread the stuff. Next to raw stock it is the important item of maker's expense. If I had my way about it there would never be anything beyond the one-sheets. And I wouldn't give that single sheet unless it took its place on the billboards instead of in the lobby. I am anything but a showman, but I have stood in front of State street theaters by the hour and studied the effect that the poster had on the passing throng. I have yet to see the credit of a single admission due to the paper alone. I am sure it defeats its purpose. It is there ostensibly to tell what film is being displayed on the screen. If it is an honest house it does that. It also tells whether you have seen the film before. Suppose you are a typical film fan. You go to your pet house because it has become the favorite with you for every good reason except the poster. You never see the poster at all. It means nothing to you, because you know before hand that the program will differ from yesterday's. You hurry right through to get a seat—the show is on and you have an hour for pictures. And yet the poster evil has the business roped and branded. The best poster of them

all is unnecessary. In my way of thinking it does greater harm than good. It is the source of endless trouble and is profitable only to the lithographing interests. If the poster were withdrawn tomorrow the gross receipts for the day would not be less. I truly believe they would be greater day after tomorrow.

* * *

The New York exhibitor fairly shrieks his head off for paper—scads of it. The more lurid it is the better he likes it. He wants the ones, the threes and the sixes. Over on Sixth avenue in some of those mean, insanitary places, the posters are hoisted on cross poles away up above the entrance—a six in the center and a three on either side of the six. That gives a twenty-four sheet effect. Great stuff—big show! This idea is an evolution of the circus business. The man who is bill posting for a living judges the financial strength of the



One of the tropical scenes in Bison's "In the Wild's of Africa."

amusement enterprise by its paper. I remember grandfather's old sheep barn across the road. Grandfather never kept a goat. One circus would follow another in those good old days and the old sheep barn was good for several iron dollars and the usual grist of complimentary tickets. I would stand around while the paper went up and it was there that I learned that Robinson's was rotten because the quality of the paper said so. Apply it to films? Surely they do! If the paper is bad, the subject is worse. If the paper is good, the film must be a crackerjack! Mercy, how I'd like to be a producer of films.

* * *

Pathé Frères is designing all its posters at the studio. The sketches go to the lithographers. This is only an indication of where the game will end.

* * *

Warner's Features, Inc., is adding photogravures, beautiful picture enlargements in sepia, handsome enough to take home and frame. The paper business is a terror and I'm sure it represents the greatest folly that ever in-

flicted itself upon any enterprise. What are we running, a five-ring circus and eight side shows?

* * *

I was grieved to see how far the poster craze has affected Philadelphians. Market street is the principal



"The Haunted Bride," produced by the Smalleys. From left to right, Phillips Smalley, Lois Weber, Rupert Julian.

business thoroughfare. A number of big houses are near the intersection of Market and Broad. There you will find the Princess and Casino and Savoy and Bijou Dream. If I remember correctly, the last named was the worst offender. It was buried with paper. The others were close rivals. The boys at the B. D. simply staid on the job longer. The Savoy is a beautiful house viewed from the outside. It is elaborately decorated and lighted. Few other places in that great city gave out a greater efulgence of artificial light and yet all of that vast outlay was engulfed with ugly posters. If there is anything of beauty in a poster I have never seen it. At Lubin's, where the day's release is heralded to the employee by the day's poster, Miss Clayton laughingly pointed herself out in several of them. "That's me, would you guess?" Not in a thousand years! Your photograph in a still with the printed synopsis following



Scene from Gaumont's "Trapped by Death."

—straight black and white on m. f. book would do a better job. My idea would hold the paper to a 12x18 white sheet in a neat frame. Just the herald, and nothing more. The title; a halftone and the film story. Every maker has done this from the start—is

doing it yet—and will continue to do it. He should stop there.

* * *

P. A. Parsons, Pathé Frères; Will Hines, All Star Feature Corporation; Elmer J. McGovern, New York Motion Picture Co.; and Milton E. Hoffman, World's Special Films Corporation, are brand new dopesters in brand new jobs—pretty fair for a two weeks' grist.

* * *

There isn't any of the old hostility in New York that I used to find. That is possibly due to my better understanding of things. What formerly might have been a kindness was simply misinterpreted. I didn't try very hard to see Jerry Kennedy or Frank Marion or Sam Long or Stuart Blackton or Frank Smith. These men are all very much worth while, but they are also very much preoccupied. Most of them are of the opinion that a trade journal is a parasite. They would argue that the film is the thing. If it goes, it goes, and the journal to the trade can't help. My theory is that these men are all great believers in advertising. Suppose, for instance, that a film might have crept through the works at an outlay of \$300—one of those little artistic pastorals, all out of doors settings and half a dozen stock in the cast. That would be a very rare film, to be sure, but it took its place in the program, made its release date as per schedule and get by. Why, then, spend any more than three hundred on any of them? (Business of a large snicker!) Suppose, again, that \$1,000 would be a reasonable amount to spend on any negative. Why spend more? In one's own selling organization everything goes that will pass censorship. If a thousand is enough, why splash the money around? It would help the film to add a few hundred dollars here and a few thousand there, to be sure, but why do it? I guess that we will call it advertising. The brand must stand up. It must meet competition. It must please the exchange-men. It must strengthen the program and mark the maker's name higher in the estimation of the exhibitor.



From left to right:—Miss Hapgood (daughter of Norman Hapgood), Ethel Barrymore (Mrs. Russell Colt) and Bessie McCoy (Mrs. Richard Harding Davis) filmed by Kinemacolor.

So that is why companies travel around the world; why houses are built and burned; wild animals purchased and killed; locomotives destroyed in collision. It's advertising. And for a small sum per annum you can have

your announcements properly displayed and distributed in this theater man's household pet and enlist the whole force on your boosting staff. It is putting a few hundreds of dollars a year on your whole output—adding a



Lubin photographers—Top row, left to right: William Black, Edward C. Earle, Wm. Cooper, Lloyd Lewis, David Newton Davidson, Roswell Johnson, Robert Smith and Gerry Hotaling. Bottom row, left to right: P. J. MacCaffery, E. E. Blackwell, Julian Tessier, Fred Chaston, Delberth Davis, and Jack Frawley.

possible \$5 bill to each negative—maybe five cents a print. Think it out before that first grate fire on a cool evening.

* * *

But I saw Bill Kalem Wright and Edward George Heddon, two of the good fellows who pat me on the back and kid me along from year to year, and that helps. I only hope that card got through to Jerry.

* * *

Zukor was in Europe; likewise Doc. Willat. I have fixed it with Schulberg and J. Parker Reed, Jr., to let Mabel know when they clear the customs, port of New York.

* * *

The morning I hurried away to Philadelphia I had breakfast with Roxie Rothapfel at the Elk's Club. We met Harry J. Cohen in the lobby on the way out and the three of us rode down to the Flatiron building in a surface car. I can't tell you what Sam Roxie Rothapfel is doing, but you can guess. A man who knows how to show motion pictures; clothe them in a mystic atmosphere of refreshing delight; swathe them in enchanting song; nurse them into the dollar admission class, is very apt to go right along doing that. Rothapfel slid through Chicago with his Packard in a crate. He didn't make a bit of noise. Gum-shoe stuff. But right now he is rehearsing the orchestra in a padded loft and pretty soon you will find him with the big baton at the head of the long procession. He is very fine and very fit. Harry Cohen has a lot to say right now about the General's exclusive service.

* * *

The General Film Company's exclusive service, by the way, is de luxe stuff with a rock-ribbed guarantee. It is my old zone scheme put to the test. In other words, if you want a dependable, non-duplicating program, here's a chance to clap on the muzzle. If you have been tearing your hair and rending the air with expletives about your competitor, now is the time to get all that you have been praying for. But you will have to hurry. You are not the only exhibitor who has been standing on his toes with outstretched hands for a panacea. Get

this and try it on your Peerless orchestrion. Harry Cohen is the General's general in this departure and in Chicago we know he's 24 carat.

* * *

Of course I saw Dave Horsley—saw him at his desk and saw him at Potash & Purlmutter's over there in the first balcony box. It was the day he bit into a lot of trouble for himself. Dave, you know, is the man who sold his Universal so many times and cleared that it has become a habit with him. As a matter of truth the whole Horsley family has the virus of selling, for Dave has now purchased his brother Bill's Universal stock which had also been sold previously. I don't know a lot about business, but some of these fine days I'll incorporate for about a million common and a million preferred and go down to the Island and sell stock on the corner. I'll sell it and sell it and sell it—over and over again. And then when I get all of that money, I'll invest it in other stocks that are listed in the daily press and



Scene from "Back to Life," a three reel Warner's Feature.

watch it grow. Then I'll hire a flock of lawyers and see how much trouble they can make the other fellow. I know less about the law than I know about business, but I wish I were a judge before whom some of these pending cases were to be tried. I am sure I could find without prejudice. Maybe that wouldn't be a lot of fun. Whisper: That Universal scrap hasn't got a good start.

* * *

I saw McArthur for only a minute. When he discovered me in New York he hurried out west to look over and into my pasture. Beecroft hurried out about the same time. Farnham has a new beat. I missed him at every turn. He has a lot of people believing that he is busy. Milligan didn't flinch. He held fast to that which is his. I conceded the whole distance and called on Fairman. Somehow I feel a bond of sympathy there. I've been the fall guy for nearly five years! I was sorry to have missed "Babe," because he is a tonic and I need a lot of that when I am alone in a strange land. Joe Engle put me up at his club, for which he has my everlasting thanks. I saw Carl Laemmle's sore fingers—those which drew columns in the papers that get the Universal copy. Oh, there were ever and ever so many that I saw. I'll get to 'em all as we go along. Up and down the World's Tower; the Candler, the Mecca; the Exchange; over to Pathé's in Jersey City; the big fellows at 200 Fifth av.; the nearly big fellows at Masonic Temple; C. J. Hite

at the Knickerbocker and a dollar an hour for waiting time in a taxi. Who cares?

* * *

You bump into film men and film women everywhere. I saw C. Lang Cobb, who says the Director's Film Corporation has given way to Ramo Films, Inc. Mrs. C. Lang Cobb was along, but she says Union Features gives way to nobody! There you are, and Alkali Ike and the Canary were well.

* * *

Scouting around between Broadway and Sixth, I found Warner's Features about ready for the new home. I saw the layout; praised Powers, the Warners', McKinney and Gunning for the strides they had made and pinned a rose on the unnamed wizard who works on the day and night shift for his cleverness in planning Warner's new offices. When you want a restful place to see the wheels go around, try the new executive offices of Warner's. It might be well to find out how they are planning to do it. It was corking good to listen to and look at; it sounded good to me. Besides, I saw the boys at work, one rainy afternoon—or possibly it was that Jewish New Year's or something. At any rate, it was an off-day for me.

* * *

Harry Rush Raver was anything but reminiscent. Gee, he only mentioned the Missus once and he hustled around between his various interests as if his life depended upon it. When it rains he goes to lunch in a yellow taxi, providing Phil Klein goes along. You see this All Star scheme of Raver's isn't anything new. He was at it a year and a half ago, but it would take a terrible lot of money and a regular bin full of brains. Raver believes in good stuff. He believes it from sunrise till dark, and doesn't change his mind when he sleeps. All Star is his only star—his morning star and his evening star. What is more, he is studying astrology; drives a Star car and deals in stars exclusively.

* * *

Over at Philadelphia I made my first call at Lubin's. You have seen a lot about Lubin's in these pages and you will see a great deal more. At Lubin's you get the habit. Pop wasn't at home—or maybe that's just where he was. He wasn't at the plant. But there was My Dear D'Arcy, who was very patient with me and who showed me around a bit and introduced me to ever and ever so many people—directors, actors, actresses and Tom Cochran—again—and to Ira Morrell Lowry, who was hurrying away to New York. This can't be set down in a breath. I'll go out and play eighteen holes and get the cobwebs off my skypiece. Lubin's is something to dream about—and to think that I'm to go over to Betzwood the next time. I'll not wait five years to do it!

* * *

Joe Brandt sends me a p. c. from Berlin, "With best personal regards to all." Isn't that like Joe? And his house has subscribed to MOTOGRAPHY to be sent to Joe Brandt. We live to learn and learn to live.

* * *

Washington turned out just as I prophesied. It rained all the time I was there. Even at that, it was a good looking Sunday town.

* * *

But oh, you Little Old New York. And how tired I am.

* * *

Don't forget that Bryant 7030 is the number you want.

Bertillon Test Saves Innocent Man

Circumstantial Evidence Wrong Again

IN "The Fingerprint," to be released on October 20 the Selig Polyscope Company has a multiple reel detective drama quite unusual in many respects. The writing of a mystery story for the screen requires no little skill, for not alone must the police and de-



The engagement.

tectives be puzzled by the mystery, but the interest and suspense of the audience who are to witness the film must be sustained and kept up to the last possible moment, while at the same time every move of every character in the screen drama is fully understood and explained. The author of "The Fingerprint" has handled his story in a masterly way and though there are one or two little incongruities, and a point here and there which takes a slight stretch of the imagination to make it seem plausible, still the story as a whole is so well arranged



Congratulated by their friends.

and capably enacted that it will prove a highly entertaining feature subject. The settings, particularly those in the home of Bert

Ainslie, the wealthy young college boy, and the court room scene are elaborate and convincing, while the photography throughout is above criticism.

Bert and Dan Woods are roommates at college, despite the fact that Bert is the son of wealthy parents while Dan comes from an humble home. Both are in love with Nellie Wilson, the college belle, and as the picture opens we see a tennis game just breaking up, and Nell and Dan strolling off by themselves. Encouraged by Nell, Dan is led to propose and is accepted. Bert, passing by, witnesses the lovemaking of Dan and Nell, and goes off to his room in a huff. Later Dan arrives and joyfully tells his roommate of his good fortune in winning the heart and hand of Nell.

Though Bert congratulates his chum and joins with the other fellows in celebrating the engagement, he harbors a feeling of jealousy up to the final hour of his departure for home, after the commencement exercises. In packing up the boys' trunks the colored man-of-all-work about the college dormitories gets a pair of tennis shoes, belonging to Dan, in Bert's trunk but neither boy discovers the mistake in the haste of departure and it is only when Bert arrives at his home that he discovers it.

Dan, meanwhile, reaches his humble home and a day or two following his arrival begins work as a tele-



Muntone enters the card game.

graph lineman, thus earning enough to support his widowed mother and himself, until he can obtain some more remunerative employment.

Bert, following his arrival at the palatial mansion he calls home, resumes the gay life to which he has grown accustomed while at college and after a little poker party, at which he loses a good sized bankroll, returns home, in anything but a sober condition, being followed by "Sport" Dabney, one of the gamblers with whom he had spent the evening and who occupies his time in sneak thievery in the hours he spends away from the card table.

The same evening Mrs. Ainslie, Bert's mother, returns from a social affair and leaves her maid to put away the valuable necklace and other jewels which she has worn at the opera that evening. Bert's return in a drunken state interrupts the maid in her task of putting away the jewels and the wall safe, in which they were

supposed to have been safely locked away, is carelessly left open.

A few moments later "Sport" Dabney enters the room and discovering the open wall safe, helps himself to the jewels and makes a hurried departure. The fol-



The Judge's charge to the jury.

lowing morning the maid discovers the theft and summons the members of the household. Bert, who is still feeling indignant over his being "cut out" with Nellie by Dan, thinks this a fine chance to discredit his former room-mate, and remembering the tennis shoes of Dan's which bear peculiar identification marks, conceals them in the shrubbery near his home that they may be found there by police sleutins and suspicion cast on the innocent young man.

Everything works out as Bert had expected, and the detectives who arrive to investigate the jewel robbery, in searching the grounds, come upon the tennis shoes and follow the tip which Bert gives them, resulting in Dan's arrest. Dan is led away to jail, while his poor old mother sobs with grief over the misfortune which has befallen her only son. Nellie Wilson, reading in the papers of Dan's arrest, seeks out his mother and attempts to comfort her.

Nellie believes implicitly in Dan's innocence, and persuades the mother to seek the aid of Detective Muntone, who is celebrated the country over for his exposure of crime. After some difficulty the great investigator is induced to take up the case, and goes to the home of Bert to begin his investigations. He discovers some finger prints on toilet articles found on the dressing table of Bert's mother, and by comparison with others on file at his office, is led to believe that "Sport" Dabney is the guilty man.

Disguising himself as a farmer, Muntone goes to the bar-room and gambling den frequented by Dabney and his companions, and finally gets into a game of seven-up with the gamblers. By skillfully palming some cards, on which Dabney's fingerprints have been left, Muntone obtains positive proof that Dabney is the man implicated in the jewel robbery, and summons the police to arrest the entire gang of gamblers.

Dan, meanwhile, is being tried for the robbery and circumstantial evidence seems likely to convict him, when Muntone arrives and submits the evidence he has obtained, at the same time producing "Sport" Dabney,

whom he has arrested. Bert then, shamefacedly, admits his part in casting suspicion upon Dan, explains how the tennis shoes came to be "planted" in the shrubbery and is forgiven by all for his action. Dan is immediately discharged from custody and everyone is happy again.

The cast is as follows:

Dan Wood, poor young man.....Jack Nelson
 Bert Ainslie, rich young man, his rival for Nellie.....
Normal Fowler
 Nellie Wilson, Dan's fiancee.....Winnifred Greenwood
 Mrs. Woods, Dan's mother.....Mrs. Louise Kelly
 Mrs. Ainslie, Bert's mother.....Rosa Evans
 Muntone, the great detective.....Charles Clary
 Dabney, a crook.....La Fayette McKee

"The Silver Grindstone"

"The Silver Grindstone" is a clever composition redolent with the atmosphere of the West, and indicates that a man, although sunk to the lower levels, may by temperance and self-control, take advantage of opportunity and rise to affluence and influence in a community where he has been a derelict. The idea of a man whirling "a pay streak" to fortune on an humble grindstone, is one of the curiosities of geology that the dramatist works to very best advantage, but there have been so many wondrous ways to fortune in the great world of the West, that this picturesque play has nothing of the supernatural in its working out.

The picture shows the Arizona Selig Stock Com-



The Selig Company at Prescott, Arizona, in scene from "The Silver Grindstone."

pany, which has its headquarters at Prescott, but is equally at home out in the open where nearly all of its work is accomplished. The shifting base for a company devoting itself to al fresco performances accounts for the brightness and the breeziness in its general results in action, which has the atmosphere that is gained by actual contact with nature—far from the confines of the studio.

Lubinites Off to Florida

The Lubin comedy company, Arthur D. Hotaling, director, left Philadelphia last week for the Jacksonville, Florida, studio, where they will spend the winter. The principal players are Mae Hotely, Hazel Smith, Margaret and Frances DeMoyer, Julia Calhoun, Jessie Milton, Leola May, Peggy Anderston, Dorothy Betz, Jerry Heverner, Raymond McKee, Garry Hotaling (chief operator), Frank Griffin, James Levering, William Betz, Walter Heires, William Bowers, Neil Morton, Henry Bard and a host of stage carpenters, camera men, electricians, scene painters and property men. Mr. Hotaling is having lights installed in the studio so that hereafter he can laugh at the rain.

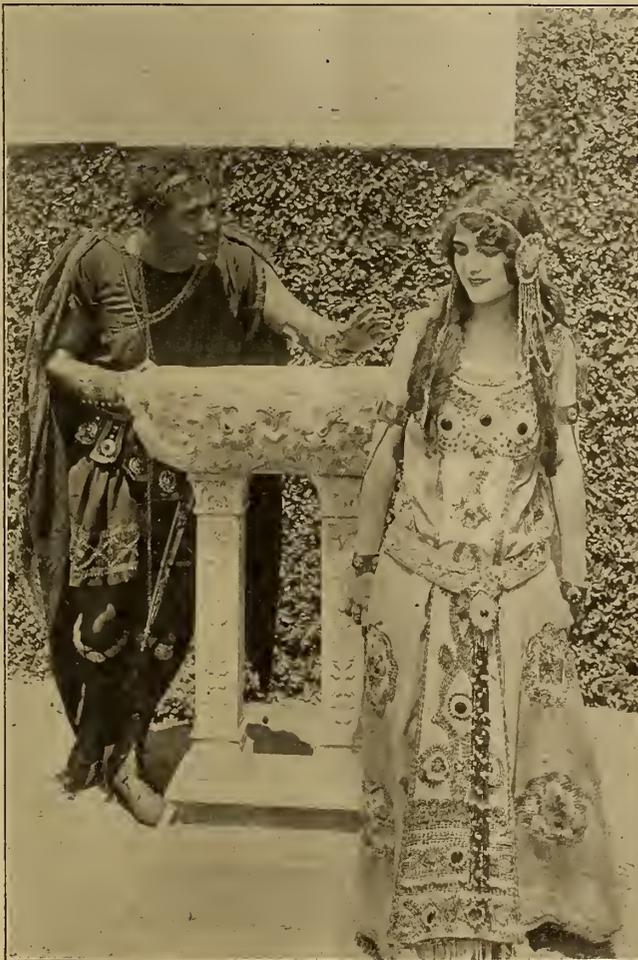
Roman Spectacle Filmed in California

Picture a Revelation

AFTER seeing "In the Days of Trajan" the two reel classical picture staged by the American Film Manufacturing Company at its plant in Santa Barbara, California, and which will be released on Monday, October 20, one is led to wonder why it is necessary to film such productions as "Quo Vadis?" in Europe.

Scenic backgrounds of such beauty and stage settings and costumes of the proper period make one really believe that he has been transported to Rome in the year 100 A. D. when Trajanus reigned as emperor. The huge arena in which were held the gladiatorial combats and chariot races, the Roman baths, the lofty halls of the imperial palace, the dungeons and the gateways of the ancient Roman city, are all reproduced with such fidelity that one is forced to pinch one's self to realize that here is a feature film taken in the United States of America, instead of in Italy. Again, one wonders if the American Company, provided an adequate number of properly costumed supernumeries could be obtained, could not have made "Quo Vadis?" here in America.

Fortunate indeed was the director of the American



Princess Octavia and the Dacian prince.

Company in being able to obtain access to the grounds of the Graham estate, for the carefully trimmed lawns, the marble sun dials, the beautiful statues, benches and carved peristyles transport one to Rome itself, and when

to all of this is added a score or more of players, garbed in the costume of the time, the illusion is complete.

To say that this production surpasses "The Adventures of Jacques," the former costume production of



The empress goes to the baths.

the American Company, is but putting it mildly, for it is doubtful if the American cameras ever before recorded such beautiful backgrounds in any release. No expense seems to have been spared in costuming the production and all the old favorites of the western company appear as emperors, princes, prefects, queens or empresses.

If there is any weak spot in the picture, it is in the battle scenes, where care enough has not been used in spreading out the limited number of soldiers before the camera's vision to give the effect of a much larger number of men, but this defect is so trifling, when compared with the sterling quality of the picture, the all-star cast, the superb photography, elaborate settings and wonderful backgrounds, that it can be easily overlooked.

Warren Kerrigan appears as Decebalus, the prince of Dacia, and with his splendid physique and handsome features makes a real hero of the Dacian. Vivian Rich as the Princess Octavia is an ideal foil for Kerrigan, though given less than usual to do. George Periolat as Trajanus is a truly imperial emperor, while in Caroline Cooke, we behold a new face in American pictures, but one which we are led to believe will be more frequently seen, for she enacts the role of Valeria, the empress, in a stately manner. Such old favorites as Jack Richardson, Charlotte Burton and Louise Lester also appear to advantage.

In the opening scene the Empress Valeria is shown on her litter, being carried to the bath, attended by the ladies of the court. The emperor has prepared a "Triumph," as the ceremony was known in those days and the victims of his conquest were marched in chains to the throne. Among them is seen Decebalus, prince of Dacia, and his mother, the queen of Dacia. The emperor promises the prince his freedom, if he will swear allegiance to Rome. He hesitates, but the queen says: "In Dacia we are royal and shall not be vassals to Rome." The emperor is angered and sends them to the dungeons of the Circus Maximus to await their fate in the arena.

Octavia, the daughter of the emperor, who is present at the triumph shows her admiration for the princely bearing of Decebalus, and her sorrow at his sentence.

The arena is prepared, the emperor is in the imper-



Thais appeals to the Emperor.

ial box and all is ready for the conflict of the gladiators. In the adjacent dungeons the prisoners are seen being made ready. They go forth to the arena and their shattered and bleeding bodies are left upon the ground.

At last Decebalus is told he must go into the arena and fight. He asks: "With whom?" A Dacian is pointed out to him. He says: "Why, he is of Dacia, and therefore my brother."

Notwithstanding, he is forced out, and we see them in the arena before the imperial box, saluting the emperor. They fight and the Dacian is thrown to the ground in the battle. Decebalus does not wound him, and when he appeals to the emperor and the court for their decision, the emperor shows by the downward turning of the thumb that death must be his portion. Decebalus raises his sword as if to kill, but with the other hand extended to the Dacian, they leap from the arena into the imperial box and are about to kill Trajan. Octavia seeing the action throws herself in front of the emperor and seizes the arm of Decebalus. He recognizes her, and is



The Dacian agrees to fight for Rome.

easily made prisoner by the centurions in attendance on the emperor. Trajan and his court leave the Circus Maximus and Decebalus is again taken to his dungeon to await death for his assault on the emperor.

Thais, a Greek, who is the wife of Junius Publius, prefect of Rome, is enamored of the prince and goes to the dungeons to see him. Her presence there is made known to her consort and a Roman in attendance is sent to bring her before Trajan. As she departs, Decebalus springs on the Roman, and, throttling him, invests himself in his apparel and walks forth, meeting the nobles of Rome, who do not recognize him. He meets the Princess Octavia who again asks him to become a Roman. While in doubt as to his course, the emperor, who has been informed of his escape, has him seized and brought before him.

At that moment the guards rush in and inform Trajan that the Huns are at the gates of Rome. Decebalus says: "The Huns are also enemies of Dacia, so I will fight for Rome." He is placed in command of one of the legions and goes forth to battle. The desperate encounter is seen and then the return of the victorious army into Rome, where Decebalus is seen as a conquering hero. His success gives him the right to demand a boon of Trajan, and his first request is for his mother's freedom. This is granted, and as a further reward Trajan gives him his daughter, Octavia, as his wife, and



En route to the baths.

sends him back to Dacia to again reign over his own country, but this time in security, as he has the friendship of Trajan and the gratitude of Rome.

New Leading Man for American

Sidney Ayers, who has enjoyed a very successful career on the legitimate stage and is well known in moving pictures, has been engaged to play leads for the American Film Manufacturing Company. Mr. Ayers wrote the play "Texas" and himself played the lead under the Klaw and Erlinger management. He has also played the title roll in Ben Hur for several seasons. Under Morosco as also under Belasco, Mr. Ayers played stock in all principal western cities. In moving pictures he has played heads with "101 Bison," Selig, Edison and others. His first appearance in "Flying A" subjects will be in "The Occult," release of which will be announced shortly.

Theater Film Supply Company Moves

The Theater Film Supply Company, which is handling the New York state rights to "Arizona" and other feature films, has moved its offices from 12 Union Square to 71 West Twenty-third street, New York City.

Sans Grease Paint and Wig

By Mabel Condon



Pearl Sindelar

PEARL SINDELAR was having a day off and was trying to figure out just how many of fifty-seven varieties of things she could do in that one day—three-fourths of a day, really, for it was already 10 a. m.

"If I go to my dressmaker's first, I'll be late for my singing lesson, but if I don't go, then I won't get a chance to go later, for there's that luncheon at 12:30 and you *can't* rush madly away from a luncheon, you know!"

"Of course not!"

agreed Miss Winters and Miss Gore, from respective nooks of the co-operative dressing-room.

Miss Sindelar inspected herself and fluffy little turban in the opposite mirror, experimented with the turban at a new angle, drew her brows together and continued: "On the other hand, if I go to my dressmaker's in a rush—!" Out-turned palms and a shrug of her shoulders said, as plainly as words, "Result—an out-of-temper dressmaker, a spoiled gown and a disappointed me!"

"Why not forego the singing lesson?" came from one of the nooks.

"My dear—and forfeit five dollars!" Miss Sindelar reprimanded. "The minute I ring that man up and say I'm coming I owe him five dollars, whether I come or not." There was complete and absolute silence in both the nooks.

The Sindelar brows smoothed themselves out, the Sindelar mouth smiled two rows of pretty teeth into view and the Sindelar decision was, "I won't go to the dressmaker's."

"Instead, tell me about yourself and the name 'Sindelar,'" I suggested from the affluent depths of the "company chair."

"Why, the name 'Sindelar' is that of my husband," explained the half-owner of the name. "Wait—would you care to see his picture?"

"Very much," I returned, sensing the suggested honor that awaited me.

"Here it is—this was taken in his studio. He's a commercial artist and we have the nicest studio apartment; it's on Forty-second street. And Charles does the loveliest work."

The good-looking man in the photograph smiled out at the world as though in pleasure at the nice words of his wife and a voice from one of the nooks volunteered, "Pearl is dreadfully proud of him."

Pearl laughed a musical, tinkly laugh and admitted willingly her "dreadful" pride in her husband.

"Awfully good looking," I commented as she re-

turned the photograph to its honor position on her dresser. "I think he is," she modestly agreed, with a final look at the picture, which now divided space rights with the dresser's array of twenty-nine or more articles conducive to make-up. Then she turned her back upon the dresser, seated herself on the creton-covered shirt-waist box and wished that she might bring a worthy share of fame to the name "Sindelar" by doing something very big, in Pathe pictures.

"But you're doing that now in the leads you take," I reminded the lady with the fluffy, golden-lit hair, the pleasant blue eyes and the ambition to do more and bigger things.

"But there's always something else, something you haven't quite reached yet, don't you see," returned Miss Sindelar. "I'm striving to reach that 'something else' because I like the work so well. I've been with the Pathe company for six months and before that, was at the Biograph studio.

"But acting is nothing new to me; I've done it since I was ten years old and lived in a trunk, really, from then until I married. That is why I appreciate my home so much. I know what it is to be without one. It's great to plan meals and see that there's no dust on the piano and that the woman who 'comes in' twice a week sweeps the corners clean.

"I don't think, though, that I could be quite satisfied without my work; in fact, I know I couldn't, so when I married I continued on the stage, but only accepted engagements in town. Previous to then, I had played two seasons with Al Woods' "Girl in the Taxi," was with W. A. Brady six years, in stock several years and vaudeville, three years. So you see the stage quite 'had me,' she summed up with a laugh.

"My husband was on the stage for a time; his best role was Antony in 'Cleopatra,' but he liked his special branch of art better and returned to his studio, where he says he intends to remain. But for me—well, pictures give me the variety work I like best and they let me have a home and my evenings to do with as I please."

"And let you take singing lessons and attend luncheons on off days," came from one of the nooks.

"Which reminds me," exclaimed Miss Sindelar, hurriedly deserting the shirt-waist box to embark on a still hunt through her dresser, "Where did I put that lemon? I should have swallowed it long ago, but I forgot. It helps my voice, you know."

As the dresser failed to yield the sought for lemon, the quest was abandoned with a resigned, "I wouldn't have time for it now, anyway." And then, when she didn't want it, one of the "nooks" remembered of a sudden, that the lemon had happened into her dresser instead of the Sindelar dresser and it was brought forth into the light of day and general disdain.

After a busy five minutes with her hat and gloves and card case, Miss Sindelar was pronounced, "Quite stunning, dear," by the nook occupants, who hoped it wouldn't rain, though they both agreed that the sun didn't look as though it would last through the day.

It didn't rain for a week, so Miss Sindelar's engagement-filled "holiday" was most likely an enjoyable one.

There are "holidays" and holidays—I'd prefer the latter variety.

Lillie Langtry In Production

The debut of Lillie Langtry, the great emotional actress and world-wide stage favorite, in motion pictures will be occasioned by her appearance in "His Neighbor's Wife," a tense, domestic drama released by the Famous



Lillie Langtry in scene from "His Neighbor's Wife," Famous Players' release.

Players' Film Company on October 10. Mrs. Langtry was pleased to have an opportunity to be enrolled in the gallery of Famous Players, and approached her work before the camera with enthusiasm and sincerity. The result is one of the greatest characterizations of her long, illustrious career, by means of which will be perpetuated the vigorous art she typifies. In the role of a faithful, devoted wife who attempts to sacrifice her life for her false husband, she has a part that will command universal sympathy and appeal. She depicts the brave suffering, the nobility and the loyalty of the good wife without exaggeration, yet with a precise and realistic delineation.

The play, produced under the personal direction of Edwin S. Porter, presents the eternal conflict of the sexes. Mr. Arnold discovers his wife in the arms of his neighbor, Colonel Roberts, a married man. His first maddened impulse is to kill his faithless wife, but on his way for the gun his little child runs to his arms for a good-night kiss. The incident unnerves him, and his wild determination is destroyed. He decides upon another course. He goes to Mrs. Roberts and tells her of her husband's infidelity, and of his intention to ruin the colonel's home as her husband had ruined him. With dramatic intensity he presents the unique proposal that unless she consents to elope with him at ten o'clock that night he will shoot her husband on sight. Stunned with grief, Mrs. Roberts consents to elope to save her husband's life. That evening, when the colonel returns, she accuses him of his sin, and he makes an earnest and effective plea for forgiveness. Meantime, the grim hour for her decision is past, and with the strength of woman's devotion, she determines to sacrifice her life rather than stain her husband's name. Donning his military cap and cape, she walks out on the veranda, just as Mr. Arnold has accepted her absence to signify her refusal to elope. True to his threat, when he sees the figure appear on the veranda, he mistakes it for the colonel, and shoots. The colonel realizes the bitter fruits of his sin, but the wound is not fatal, and the courageous wife's nobility and bravery inspire an admiration in the colonel's

heart that completely resurrects the old love. The play is intended to illustrate the truth that mercy is mightiest in the mighty.

Lillie Langtry is supported by Capt. Leslie T. Peacocke, Sidney Mason, Irma La Pere and the child actress, Mimi Yvonne.

Employ Italian Operatic Troupe

News comes from Rome that the Cines Company has completed arrangements to reproduce the famous drama "Madame Tallien," written by V. Sardou. For this purpose, Director Guazzoni, the producer who made "Quo Vadis?," has employed the operatic troupe of Gandusio Borelli-Hiperno, well known throughout continental Europe for its rendition of Sardou's masterpiece. It is not known at this time how many reels will be required to tell the celebrated story.

Warner Notes

Marion Leonard's first feature production for this program—"In the Watches of the Night"—in ready and will be released at an early date. In this Miss Leonard does some of the best work of her long and successful career before the camera.

Reports from Warner's branch offices indicate a keen rivalry among exhibitors to secure exclusive rights to the feature program just inaugurated. A Warner telegraph from New Orleans: "Prospects wonderful; genuine demand for our program throughout the South." The first releases, "In the Power of a Hypnotist," featuring Gene Gauntier and Jack J. Clark; "The Living Corpse" in four reels; and "Jephthah's Daughter," a Bi-



Scene from "Back to Life," a three reel Warner's Feature.

blical tragedy in three reels, have created no end of favorable comment. They will be followed by such noteworthy features as: James J. Corbett in "The Man From the Golden West." "For the Heart of a Princess." "Francesca de Rimini." "Sleeping Beauty." and scores of others equally strong.

A cordial invitation is extended to exhibitors at large to call at the new offices of Warner's Features, Inc., 126 West Forty-sixth street, New York, and inspect the model projecting room which has been installed there. Every Tuesday at 2 P. M., features for the following week's program will be run off.

Motion Picture Making and Exhibiting

By John B. Rathbun

CHAPTER VI—(Continued)

USE only a wooden pail for a water rheostat, as the plates are to be hung over its edges, and stand the pail on a chair or other insulating support to avoid a ground. The metal plates are connected in circuit in the same way as the usual rheostat, one plate being connected with the lamp, the other with the supply circuit. For high voltages, such as the 550 volt current used on street railway systems, a number of pails can be connected in series, or a larger rheostat may be made with a barrel.

With the pails, it will be found possible to run through an entire evening with a current as high as 40 or 50 amperes; it usually being necessary to add a little water from time to time to compensate for the loss by evaporation and electrolysis.

ALTERNATING CURRENT REGULATION.

In general, there are five methods of reducing the voltage of the line to that of the lamp:

- (1) Rheostatic resistance.
- (2) Reactance coils.
- (3) Transformers.
- (4) Mercury arc converters.
- (5) Motor generators.

The device used depends principally on whether alternating current is to be used at the arc, or whether the alternating current of the line is to be converted into direct current in addition. The first three appliances listed simply reduce the voltage at the arc, without changing the character of the current. The mercury arc converter and the motor generator transform the alternating current into direct.

As explained under the head of "the arc light," it is far preferable to have direct current, because of its greater efficiency and the greater purity of color in the projector. Unfortunately, all of the converting apparatus is expensive in the first cost, and in one case, expensive in its maintenance. The rheostat mentioned is exactly the same as the one previously described, the three succeeding devices cannot be used with direct current. The fifth item—the motor generator—may be used on both alternating and direct current.

TRANSFORMERS

Transformers reduce the line voltage of alternating currents without introducing ohmic resistance into the circuit, by a principle known as "induction." Two separate systems of copper coils or circuits are provided that are absolutely independent of one another, and which have no electrical connection, the line current passing through one coil, and the lamp current through the other. Both coils are wound over a single iron core, and are insulated from the core as well as from each other.

As the line current surges through the coil (*primary coil*), it alternately magnetizes and demagnetizes the iron core around which it is wrapped. As the lamp circuit coil is wrapped around the same core, the magnetic influence also passes through the turns of wire that constitute this coil, generating a current in the lamp circuit. By properly proportioning the dimensions of the core, and the number of turns in the two coils it is impossible to obtain any desired relation between the voltage of the primary coil (main circuit coil) and the secondary coil (the lamp circuit coil).

The efficiency of the transformer is the highest of any piece of commercial electrical apparatus, and therefore the transformation in voltage is accompanied with very little loss in energy. This loss is seldom more than 10 per cent in a well designed transformer and is usually 5 per cent or even less. The current "induced" in the lamp circuit is of course alternating, as it follows the impulses of the line current in the primary. The secondary coil is connected to the lamp circuit in the same way that the direct current supply wires leading from the rheostat and line are connected to the lamp. The primary coil is connected directly across the line through a suitable switch and fuse.

The core and coils are placed in an iron box which is then filled with insulating oil, that increases the insulation and aids in getting rid of the small amount of heat that is generated in the coils. Taps are often led from intermediate points in the winding so that the voltage may be raised in the primary circuit.

REACTANCE COILS (CHOKE COILS)

A *reactance* or *choke coil* consists of a single coil of copper wire wound around an iron core, this coil being placed in series with the lamp and supply circuit. In effect, it is a combined primary and secondary, as the line current in passing through the coil, magnetizes the core, which in turn generates another current that is opposed in direction to the line current. The individual current created by the core of course cuts down the current flow by creating a pressure in the opposite direction, the exact quantity of current depends on the "reactance" or upon the number of turns and the properties of the core.

In the case of the reactance coil, the line current passes through the lamp and is alternating at all points in the circuit. The efficiency, while not as high as in the case of the transformer, is much higher than with a rheostat, and very little energy is dissipated in the form of heat. The current can either be regulated by means of intermediate tapping points on the primary or by sliding the iron core in relation to the coils.

MOTOR GENERATORS

When alternating current is to be converted into direct by means of a motor-generator, the set consists of an alternating current motor and a direct current dynamo connected by a coupling on the ends of these respective shafts. The energy taken from the A. C. mains by the motor drives the dynamo, which in turn generates direct current at the proper voltage for the lamps. This transformation is accompanied by an efficiency loss of from 20 to 40 per cent, due to the bearing friction and electrical losses in the two machines. This loss is more than offset by the increased efficiency of the lamp, when using direct in place of alternating current, and in the increased brilliancy of the projection.

MERCURY VAPOR RECTIFIERS

When an alternating current is led into an exhausted glass vessel containing a small puddle of mercury so that the puddle forms one electrode, it will be found after establishing the current flow in one direction, that the current will instantly cease at the moment of reversal. In this way, the simple mercury tube will allow waves to pass in one direction, but not in the other, the reverse waves being dammed out by an in-

creased ohmic resistance that is built up at the instant of reversal. By means of small reactance coils in addition to the tube, it is possible to obtain a nearly continuous flow of direct current with an alternating supply. During the operation of the tube, the current passes through the vapor formed by the heated mercury causing a faint bluish green light.

After continued service, the internal conditions of the tube become altered and finally the tube becomes useless so that it must be replaced by an entirely new tube. These replacements are expensive and add a very considerable amount to the running expenses of the show. The life of a tube is about 600 hours.

CARBONS AND THEIR CARE.

As explained in a preceding paragraph, the carbons are composed of some form of solid carbon such as coke, retort residue, or soot, the carbon particles being held together in a suitable form by means of a "binder." After being very carefully pulverized, the carbon dust is mixed thoroughly with the semi-fluid binder is drawn into a cylindrical form through dies, and then is baked into a hard homogeneous mass. The baking process reduces the binder into carboniferous mass similar to the original carbon base so that the cross-section of a solid carbon is of practically a uniform consistency. In drawing "cored" carbons, a small hole is left in the center of the rod for the reception of the semi-porous core that is squirted into place after the baking. This core is generally made of carbon dust with a water-glass binder which is dried in place, and not baked as in the case of the outer hard carbon shell.

The core aids in keeping the crater of the arc in the

center of the carbon, because of its relatively lower resistance, and is an absolute necessity with alternating current. For direct current, the upper carbon is cored and the lower is solid, the upper carbon being the positive. With alternating current both carbons should be cored as the crater is formed on both.

The quality of the carbons, as well as their correct adjustment in the lamp is of the greatest importance in obtaining satisfactory projection, and the inferior brands or seconds should not be tolerated in even the smallest shows. Cracks, sputtering, off colored light, and a hundred other troubles can be traced directly to the use of cheap commercial rods intended for general illuminating purposes.

(To be continued.)

Who Will Get This Job?

Manager Samuelson, of the Royal Film Agency, has a daily budget of letters dealing with the film, "Sixty Years a Queen," that is assuming alarming proportions, says the *Kinematograph and Lantern Weekly* of London, England. Hundreds of people possessing photographs or newspapers of the period are writing offering him their possessions at from 10s to £50. Artistes featuring early Victorian personages are acting at high salaries, yet a person to take the part of the late King Edward has not yet been discovered. This week Mr. Samuelson is offering a sum of £50 to such a person—if he can be discovered—to act for one day. Photographs will have to be sent to an illustrated paper, and the one judged the best will fill the highly-paid role.



One of the big scenes in the Famous Players' Productions "His Neighbor's Wife," in which Lillie Langtry is being featured.



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CURRENT FEATURE RELEASES IN THE PROGRAM OF THE GENERAL FILM COMPANY, INC.

- | | |
|---|--------------------------------------|
| 1. Broncho Billy Gets Square (Essanay). | 2. The Foreman's Treachery (Edison). |
| 3. Hope (Selig). | 4. The Rattlesnake (Lubin). |
| 5. The Finger Print (Selig). | 6. The Evil Eye (Lubin). |

Current Educational Releases

DAMASCUS AND THE RUINS OF BAALBEK.—Edison. It is true that Damascus may not meet with the entire approval of our western ideas as an abode of the blest, but none the less, we must admit that it is a pleasant place to look upon. The city itself is no wayside hamlet. It is a thriving metropolis sending forth its manifold productions to the ends of the earth. After we have had a glimpse of the points of interest about the city—Mt. Lebanon, the Abana River, the "Street called Straight," etc.—and have watched the antiquated methods employed in making rope, hammering brass and inlaying furniture, we turn to another city which is a decided contrast to busy Damascus. Baalbek, the ancient Heliopolis of the Romans, at one time rivalled Damascus in splendor and importance. Today, it is a melancholy ruin—a waste of graceful columns and fallen pediments gleaming in the light of a sun which shall never rise again on the grandeurs of the old days.

THE BOSTON FLOATING HOSPITAL.—Kalem. To the sick children of Boston's slums this floating hospital is a veritable God-send. The children who cannot be treated at home are taken aboard the vessel with their mothers and given the advantage of the bracing sea air. The Boston Floating Hospital is completely equipped, and a staff of doctors and nurses watch the condition of their little patients with minute care. The picture shows a day's routine aboard the vessel, and the work that is being done in attending the unfortunates who cannot afford the services of capable doctors.

BIRDS OF THE SOUTHERN SEA COAST.—The alarming decrease which has taken place of late years in the numbers of the sea-fowl which breed on our Southern shores

gives a peculiar interest to this film. The senseless slaughter of thousands of beautiful herons and egrets for the purpose of gratifying the vain desires of a number of unthinking women, has reached the stage of a national disgrace. Popular opinion has been awakened of late years to the necessity of limiting the depredations of unscrupulous plume hunters, and much good has resulted from protective legislation. There is still, however, much to be done and it is our hope that this film may serve to help this movement along, by giving the public an intimate view into the lives and habits of several varieties of these beautiful birds. Most of the sea-fowl pictures have been taken in the neighborhood of Secessionville, S. C. Large nesting colonies of Snowy, Louisiana and Little Blue Herons are shown, and closer views give us an insight into the daily habits of the birds, and how they raise and care for their young. Besides the three varieties of Herons, a picture is shown of a large colony of Terns on Vessel Reef in Bull's Bay, S. C. These trim, gull-like birds are pictures of grace and beauty in the air, and the sight of hundreds of them rising from the ground at once is very impressive.

BUDDHIST TEMPLES.—Vitagraph. A comprehensive view of the many phases of the great God of India. Different conceptions of the Buddhist's deity.

MAKING PIG IRON.—American. The first scene shows the loading of scrap for remelting by means of a powerful electro-magnet. There is shown a series of pictures at a blast furnace having a daily capacity of five hundred tons, with the large volume of molten metal pouring from the orifice; the tremendous ladles carrying the metal to the pig machine; the hot pigs on the conveyor and the discharging and cooling of pigs at the yards for shipment, form an interesting part of this subject.

ABELONE INDUSTRY.—Keystone. Showing the diving for the Abelone, a shell-fish, which has to be pried from his bed with an iron bar, as it has the clinging power of 40 pounds to the square inch. Also the different ornaments manufactured from its shell, such as ladies' hatpins, brooches.

HOW MOUNTAINS GROW.—Patheplay. This release inaugurates a new kind of film in which a heavy scientific subject is explained in a manner that proves the theory and at the same time is easily understood. An absorbingly entertaining educational picture.

A JOURNEY THROUGH CRIMEA.—Patheplay. A very interesting tour through the country that was the seat of one of the world's most bitter wars.



"Quo Vadis?" on the road. This picture gives an idea of the equipment necessary to project the big eight reel picture. The show is seen leaving the Salt Lake Theater, with Manager Edmund Manley in charge with his two mechanics, Paul B. Welch and Arthur Allison.

Recent Patents in Motography

By David S. Hulfish

PATENT No. 1,043,275. For an Improved Film Feeding Mechanism. Issued to John Urie, Bayonne, N. J., assignor to L. G. B. Erb and J. A. Golden.

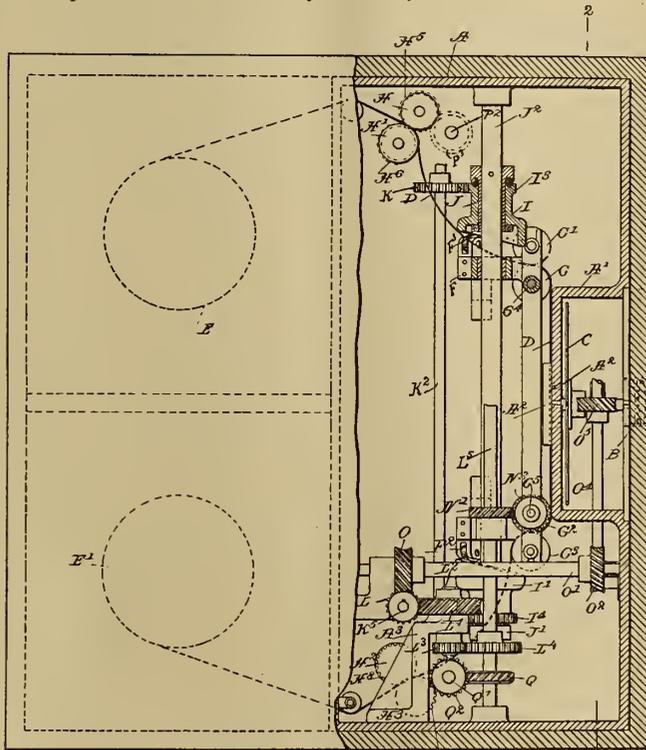
In this new intermittent movement, the film is carried by sprockets upon a frame which slides vertically. The sprockets turn steadily, but by the combination of

of a spline or key. A similar pair of gears are arranged to drive the upper feed drum *G* but are not shown in the drawing.

In describing the method and manner of the operation of the new intermittent device, the inventor says:

When the machine is running and a reciprocating motion is given to the carriage *F* and a rotating motion to the shutter *C*, as above explained, then the film *D* is bodily reciprocated with the carriage *F* and at the same time a continuous traveling motion is given to the film. Now during the time that the two speeds are equal and opposite, it is evident that the image on the film *D*, during the total exposure, remains in the same portion of the film, and during this time the opening of the shutter *C* is in register, so that the image is taken or a projection is made of a picture onto a screen. During the down stroke of the carriage *F* the next following portion of the film *D* is carried downward in register to permit of taking a second picture or projecting such picture on the upstroke of the carriage *F*. From the foregoing it will be seen that although a continuous traveling motion is given to the film *D*, each picture is in register during a portion of the upstroke of the carriage *F*.

The nine claims are written upon the features of driving the frame and of driving the feed sprockets steadily from the steadily turning shafts while the carriage and the sprocket spindles themselves maintain an independent reciprocating motion.



1,043,275

steady sprockets with the vertical reciprocating movement of the frame which carries them, an intermittent movement of the film is produced. The arrangement of parts and speeds is so attained that a film feed of three-quarters of an inch for each picture is produced with a vertical movement of only three-eighths of an inch in the reciprocating frame.

Referring to the drawing reproduced herewith, the camera is shown, but the inventor explains that the invention may be used in a projector as well. The camera case is labeled *A*, and the lens *B* is in the right-hand wall. Behind the lens *B* is the rotary shutter *C*, and behind the shutter a guide for the film *D*. The film is carried over the idler drum *G* upon the sliding carriage *F*, and the film is driven by the steady sprocket *G*², also upon the sliding carriage *F*. A vertical driving shaft *J*² carries two opposed cams, *I* above and *I*' below, the carriage *F* being included between the faces of these cams and being propelled up and down by the cam faces as the cams turn. Friction wheels or rollers *F*¹ and *F*² are placed upon the carriage *F* at the points of engagement with the cams.

The steady feed sprocket *G*² is driven by spiral gears carried by the sliding frame *F*, one of the spiral gears, *N*¹, being arranged to surround the vertical driving shaft *L*² and to slide upon it, yet to be turned by it by engagement

Patent No. 1,042,801. For an Improved Container or Storage Can for the Protection of Moving-Picture Films. Issued to Isidor Kitsee, Philadelphia, Penna.

The preliminary statement of invention discusses the causes of explosions and the remedy invented, and is quoted in full below, together with one of the five claims:

The films on which the pictures for kinematographic exhibition are photographed or printed consist of a celluloid, the product of a nitrated fiber intermixed with a camphor.

The frequent occurrence of explosions of stored films is not due to a direct contact of a spark with the film proper, but is due to an elevation of the temperature of the inclosed air, surcharged with the gaseous products of the composition from the film. These products generally carry a nitrous compound with them, and these gaseous products elevate the temperature of the inclosed air.

It is the aim of my invention to prevent such destructive explosions.

I have found that if a nitrated material is embedded in a carbonate compound, the gases given off by said material are neutralized, the temperature remains stationary and no deterioration is ascertainable. When two films, each inclosed in a receptacle, are subjected to a higher temperature; one film embedded in a carbonate, the other film minus said carbonate, then the film without the carbonate will inflame at a far lower temperature than the film embedded in the carbonate, for the reason that the gaseous products of the film embedded in the carbonate are neutralized as soon as they are given off, whereas the gaseous products of the other film tend to raise the temperature and explode. To protect, therefore, a film used for kinematographic exhibition, it is only necessary to embed the same in a carbonate or ammonium compound, such for instance as a bi-carbonate of ammonium, sodium, etc.

I preferably provide for the film a container and place the carbonate in said container.

Claim 1. A container for the storage of moving picture and like films lined with an agent for neutralizing gases given off by the film stored therein.

No. 1,044,135. For an Improved Method of Manufacture of Projecting Screens. Issued to Albert O. Buechner, Zurich, Switzerland, assignor to the firm of Prana Gesellschaft fur Tageslicht Projektion mit Beschränkter Haftung, Hamburg, Germany.

The product of this method, in its most convenient

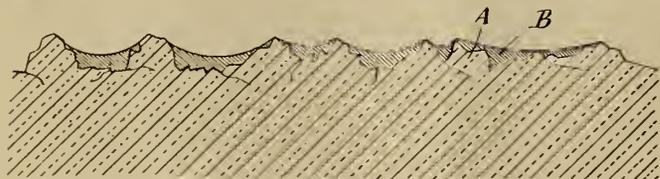
form, may be described as a varnished ground glass screen. The method and the argument of the inventor are of interest to students of improvements in screens:

The invention consists in first producing upon a pane of suitable material, a preliminary non-plane surface such as may be readily produced by mechanical means, and second, to alter the reflecting and refracting characteristics of the surface so formed by subsequent treatment to obtain a screen having characteristics not readily attainable by either said means or subsequent treatment alone.

The invention may be practised by first; roughening a pane of transparent material, glass for instance, by the employment of the sand blast or equivalent instrumentalities which produces a very irregular surface with many accidental angles and faults which effect partial and total reflections of light falling upon the plane causing it to appear white and to refract light transmitted through it throughout an angle wider than that desired; and subsequently to treat the pane so roughened by the application of a lacquer or varnish in liquid form which displaces the air in the faults and partially fills the steeper depressions hardening under the influence of surface tension with an outer surface which is made up of myriads of small curved rather than plane surfaces which so alters the reflecting and refracting characteristics of the pane that the white appearance disappears and the angle of vision is narrowed.

In the accompanying drawing the structure so attained is illustrated in section as it would approximately appear if greatly magnified, the reference letter A indicating a sand blasted glass plate and B indicating the film of lacquer or varnish applied to its roughened surface.

A modification of the manner in which this invention may be practised involves the first step of sand blasting or otherwise producing the preliminary surface upon the pane as before and then subjecting the surface so roughened to the action of an etching agent such as for instance hydro-fluoric acid which destroys the faults and total reflecting plane angles and rounds off the edges of the projecting portions thereby producing a sur-



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face of myriads of small curved rather than plane surfaces.

What I claim is:—

The method of manufacturing refracting projection screens, consisting in producing a preliminary non-plane surface upon a pane of suitable material and altering the refracting and reflecting characteristics of the surface so provided by subsequent treatment, to lessen reflection and obtain a suitable angle of refraction.

No. 1,044,258. For an Improved Film-Mending Machine. Issued to Edward J. Schafer, Seaside, Oregon.

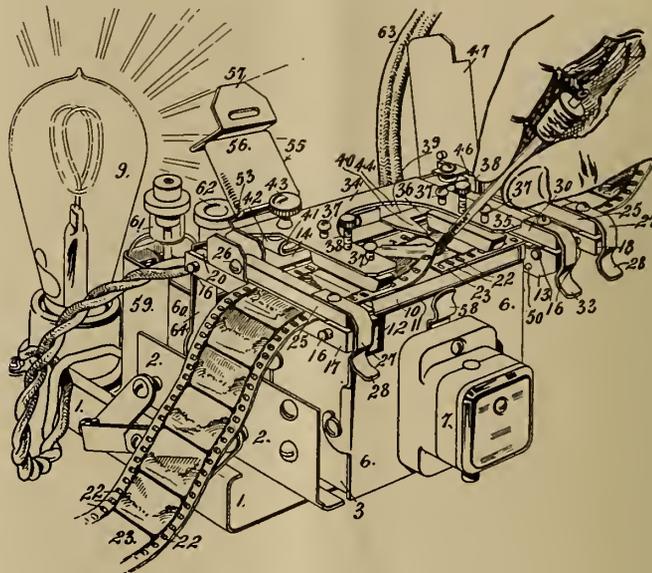
The inventor's preliminary description, three typical claims selected from the twenty-four claims of the patent, and the principal figure of the drawings, showing the invention in use, will together give a very good idea of the improved film mender.

It is one of the principal objects of my invention to provide a machine capable of manipulation of one hand if desired, while the operator's other hand is employed in turning the exhibiting or projecting machine; and by the use of which machine a perfect mend may be easily and conveniently made without delay.

My invention primarily resides in providing a repairing machine that may be attached to any rewinding machine, and in such a manner as to lie out of the way when not in use, and so that it may be swung out into the path of the film whenever it is desired to employ the machine.

The invention includes a transparent plate or table on which the film is laid in operating on the same and beneath which a source of illumination is located with a transparent sheet of mica between the sources of illumination and the glass table top to prevent heating and subsequent injury to the film; clamps having dowels or pins to enter the perforations and hold the film section in position; tension devices for holding the ad-

jacent ends of the films on the table; a presser for holding the repaired parts down on the table until they have become firmly united; a gage for effecting the proper "match" of the two film sections; a cutting mechanism for trimming the torn



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ends of the film; means for insuring the proper relative position of the "line of severance," and a scraper for removing the emulsion from the film body or base preparatory to making the repairs.

What I claim is:—

1. A film repairing machine including a table to receive the film parts that are to be repaired, and film holding clamps for retaining the film on the table in position to be mended, together with pressers for engaging the film sections on either side of the "break" and hold them down on the table.

4. In a film mender, a table, devices for holding the film sections on the table in position to be mended, and gage and cutting mechanism co-operating with the film to trim the same.

23. In a film mending device, a housing having a transparent part forming a table, means for illuminating the interior of said housing, and a film holding device for retaining the film in position on the table while being repaired, together with a transparent heat insulating member interposed between the illuminating means and the table.

The New "Flying A" Studio

On Saturday morning, September 27, S. S. Hutchinson, president of the American Film Manufacturing Company, returned to Chicago from an extended stay at Santa Barbara, California.

Mr. Hutchinson states that the new plant and equipment is progressing in a most satisfactory manner. The property holdings have been practically doubled and the construction of the buildings, with other improvements to be made on the property, will entail an expenditure close to \$100,000. The roads and walks have been graded and landscape gardeners have been at work for some time past so that the premises are rapidly assuming a delightfully artistic aspect. To set the large palms, it was necessary to blast deep holes which were filled with the proper soil, into which were placed ten and fifteen year old trees. The tile used in some of the walks was quarried from the ground on the premises. The road bed is of quartz assaying \$2 to \$5 per ton.

The construction of the buildings and the laying out of the grounds, has all been done under the personal supervision of Mr. Hutchinson and every consideration given to a combination of practicability and artistic beauty.

Of Interest to the Trade

An Innovation in Film Marketing

One of the most important changes in the marketing of films in the United States goes into effect on October 13, when the General Film Company begins its new plan for furnishing an exclusive service to the theaters. Other distributing agencies have talked of "exclusive service" but nothing exactly like the General Film Company's plan has ever been tried.

Exclusive service as it will be presented by the General Film Company means twelve reels, three multiple and six single reels, divided into three programmes of one multiple and two single reels to be supplied to the exhibitor every second day.

These films are to be selected especially for the purpose and will be the highest class and most meritorious subjects on the General Film programme. This statement is absolutely true. For several months the directors have been looking over films several nights a week, selecting the best for the exclusive service. Enough have been selected to furnish service until the first of next year.

The exhibitor taking this service is guaranteed protection. He is guaranteed that the films will not be shown by any one in his territory until at least ninety days after the release date. He will get the films on the release date.

The price to the exhibitor will be in proportion to the size of the territory he wishes to protect. If he wishes service exclusive within a radius of five blocks he will pay so much. If he wishes to be protected from competition within twenty blocks of his theater he will pay approximately four times as much as for five blocks. If he wishes service exclusive in his city or town he will pay in proportion.

No contracts will be made. The service is so extraordinary that the General Film Company feels that exhibitors will continue without a contract. Furthermore, tacit recognition is made of the fact that conditions in the motion picture industry are changing very rapidly and what is "the answer" today may be in the discard tomorrow. Two weeks' notification will be necessary to discontinue service. That's all.

The benefits to the exhibitor are many and obvious. First—He will get superior pictures.

Second—All direct competition will be eliminated.

Third—No other exhibitor can reap the benefits of his advertising. Under the present scheme a man can advertise a feature, bill it ahead and circulate heralds, only to find the man across the street showing the same picture the same day and reaping all the benefits of number one's advertising.

Griffith Leaves Biograph

One of the big announcements of the week and one which has occasioned not a little surprise is the statement that D. W. Griffith, head producer at the Biograph plant has severed his connection with that concern and is to produce motion pictures for himself, according to his present plans.

Mr. Griffith is one of most famous directors on the American continent and when questioned as to the reasons for his sudden decision to enter the film game for himself said, according to the *New York Telegraph*:

"One thing is certain. I am going to produce pictures to suit myself, a thing I have not been able to do. I have never had more than two weeks' time to devote

to any one picture. Drama, even if silent drama, cannot be produced that way.

"The persons who say they are 'manufacturing' pictures are the ones who are not getting artistic results. Pig iron is manufactured. Chairs are manufactured. A motion picture is produced, and the producer should be given all the time he wants.

"This business of turning out 'footage' is all wrong from the standpoint of good pictures. I have been so busy for a long time making pictures that I entirely overlooked the commercial end of the business. Then a few months ago my attention was called to the enormous profits being made by the producing concerns, and I decided to get in on it myself. That's all."

T. Hayes Hunter has succeeded Mr. Griffith in that he is now in charge of the Klaw & Erlanger interests at the Biograph plant.

Neff Reorganizes Illinois

The meeting of Illinois motion picture exhibitors called by President M. A. Neff, of the National Motion Picture Exhibitors' League of America, for the purpose of reorganizing the Illinois state branch of the League, was held at the Jefferson Hotel in Peoria, on Tuesday and Wednesday, September 23 and 24, and was attended by about forty-four exhibitors, some thirteen of whom were excluded from the executive sessions of the gathering, because it was alleged they were affiliated with the International Motion Picture Association, had bolted the New York convention last July, and were consequently unwelcome.

The Tuesday morning session of the convention was called to order by Dee Robinson, of Peoria, who introduced Senator John Daley, of Peoria, who delivered the address of welcome, and urged the two factions among the exhibitors to "get together." Following this address, Mr. Neff took the chair and adjourned the meeting until 2 o'clock in the afternoon.

During the noon intermission the Chicago delegation, representing the bolting element from the New York convention, had it made clear to them that they would not be admitted to further sessions of the convention. Though J. D. Rose, of Chicago, at the opening of the afternoon session suggested that the gentlemen who had been excluded from the room ought to be permitted to at least explain their position to the exhibitors from other parts of the state, since they had traveled a long distance to be present and doubtless had some valuable suggestions to offer, Mr. Neff refused to consider the suggestion and told A. C. Krebs, of Chicago, who next took the floor to offer a resolution, to "sit down!" Mr. Krebs appealed from the ruling of the chair but Mr. Neff continued to demand that he be seated, and Mr. Krebs realizing that police officers were in the room to eject undesirables, finally sat down and a short time later left the convention hall not to re-enter it during the two-day session.

C. F. Carrier, of Peoria, was chosen temporary secretary and applications for membership in the League were considered. Thirty of those present, it is said, signed application cards and it was reported that sixty-three other applications had been favorably passed upon, the most of them having been signed up by special agent George W. Westley, of the National League, who is understood to receive \$4 for each new member he enrolls. Mr. Neff spoke at some length on the action of the

Illinois delegates to the national convention and alleged that the check to cover the per capita tax of the Illinois branch was found to be invalid. Chicago exhibitors state that payment was stopped on this check. During his address Mr. Neff stated that he would positively be a candidate for re-election at the next national convention, though he declared he would ask no one to vote for him.

A committee consisting of Dee Robinson, of Peoria; Louis H. Frank, of Chicago; Thomas Leonard, of Johnston City; E. C. Bostick, of Pekin, and I. C. Davidson, of Danville, was appointed to draft a constitution and by-laws and adopted those in use in Ohio. The election of officers was then held with the following result:

National vice-president, Dee Robinson, Peoria; state president, Louis Frank, Chicago; first state vice-president, Thomas Leonard, Johnston City; second vice-president, Ed. H. Harris, Peoria; secretary, E. C. Bostick, Pekin; treasurer, I. C. Davidson, Danville; corresponding secretary, C. E. Carrier, Peoria; sergeant-at-arms, Mr. Weisbruch, Peoria.

It might be mentioned in passing that there was only one nominee to each office and that each was, therefore, unanimously elected. Tuesday evening "The Battle of Gettysburg" was run by a representative of the Mutual Film Corporation, and "Tess of the D'Urbervilles," by a representative of the Famous Players Film Company.

On Wednesday morning a grievance committee consisting of S. Law, Carlinsville; H. Lubiner, Chicago; O. W. Frederick, Pekin; H. Leonard Johnston, Peoria, and Dee Robinson, Peoria, chairman, was appointed. It was decided to hold the next state convention in Chicago on the second Tuesday and Wednesday in March, 1914. The new officers were sworn in, and then the gathering was declared adjourned. A visit was made in the afternoon to the Clark distillery, the largest in the world, and an auto trip about the city was enjoyed.

A banquet was held in the evening. Senator Daly was toastmaster. Speeches were made by J. F. Robins, of the Simplex Company; W. W. Watts, of Springfield; Charles Burdick, of Peoria; Clem Kerr, national organizer; C. E. Carrier, of Peoria; M. A. Neff; Al. Lichtman, of the Famous Players Film Company, and E. V. Morrison, of *The Billboard*.

"Protea"

The seeker after entertainment can make no evening's better choice than a review of the four-part film, "Protea," the very newest offering-to-be of the Cinema Eclair Company. It's a big film, given a big and masterly production and the services of the clever and unafraid Mme. Josette Andriot in the title role and Mons. Batoille in the character of "The Eel." It is indeed a play for "the tired business man's tired wife" (to quote from a Broadway show) and should set a new record in the world of film features by reason of its spectacular trick work, its excellent photography and the clever daring of its two principals.

The complication of events in which Protea and The Eel figure so amazingly is the result of their efforts to obtain a copy of the treaty being made between the provinces of Keltia and Slavonia. They work in the interests of Messania at the request of the Commissioner of Gottenburg, who has released The Eel

from prison that he may assist Protea in her venture. The Eel gives first proof of his agility by escaping from his guards and presenting himself before the commissioner and Protea in the guise of a servant. He and Protea set out on their journey to the province of Keltia at the same time that a count from Slavonia journeys to Keltia to warn that province that spies are en route to obtain the copy of the treaty. The Messania spies have no difficulty in securing the count's keys, removing his credentials from his bag and putting in their stead cigars and tobacco which are subject to tariff and cause the arrest and delay of the count.

Arriving at Keltia, the spies conceal themselves in the entrance hall of the Foreign Office and when night comes attempt to procure the treaty. They are heard by the watchman, who investigates, and Protea and The Eel dive from the window and land in a street cart wheeled by accomplices. When they emerge at a safe distance from the office they are attired as peasants.

The next attempt is by Protea in the guise of an aged petitioner to the minister, when a box, supposedly containing gifts, is brought in by The Eel and assistants. Protea chloroforms the minister, a dummy is taken from the box and placed at the desk and the minister is taken away in the box. At the point of a gun Protea forces a guard to surrender his uniform which she dons and carries a forged request for the treaty to the minister's secretary. She is about to receive it when the minister, having been rescued from the box, appears in the council chamber and Protea escapes before the puzzled authorities can place her under arrest.

As the leader of the orchestra at a ball given by the minister and his wife, Protea is recognized by the Slavonian count whose credentials she had stolen.

The ambassador for Albania and his wife arrive and The Eel, as the servant, directs them down a fake corridor where he and Protea bind and gag them, appropriate their finery and appear as the ambassador and his wife. Feigning illness, Protea, accompanied by The Eel, retire to a room off the minister's office and when their host takes his leave they enter the office, force the safe and obtain the desired treaty. Setting fire to the place, they make their escape in the guise of firemen. They are



Scene from Eclair feature "Protea."

sought and found but elude their pursuers by means of a trick bed on which they are bound. The bed drops into the room below, and opens to show a complete wardrobe from which the spies select disguises and escape through the fireplace to another room. Their pursuers having just vacated this room, return to find the furniture changed, and after an exciting chase of the spies over the roof-tops, admit defeat.

To cross the frontier is now the spies' problem. They join a traveling menagerie, The Eel making up wonderfully as a man-monkey and Protea qualifying as a fearless lion-tamer. They stop at an inn and the keeper sends word to the embassy and men are dispatched to effect their capture. Protea leaves the treaty in the lioness Sadie's keeping, escapes into the cellar and with the help of The Eel causes the floor to give way and precipitate the officers under it. The spies escape in a motor car, Protea at the wheel, and are pursued. Abandoning the car, The Eel hides in a tree and Protea takes a bicycle from a stranger and on it rides into the woods where the pursuing car cannot follow.

The pursuers hasten to the bridge, set fire to it before Protea can reach it, but are again baffled when the spy at high speed jumps the bicycle over the flames from one bank to the other where she is joined by The Eel and as peasants they reach the railway station. Here they appropriate soldiers' uniforms and horses, ride through the ranks and are safe.

The capture of two soldiers is reported to the commissioner at Gottenberg; he sends for them and recognizes his spies. Protea presents the treaty, is warmly thanked, and later returns the document after making a copy of it, to the Keltia minister with thanks and apologies. For a time the work of the remarkable Protea is done.

Takes Place of an Orchestra

There is now being exhibited in Chicago a musical instrument known as the Fotoplayer which is designed to take the place of orchestras in moving-pictures theaters, whether that orchestra consist of a piano and drum or of six or eight pieces.

The instrument consist of a player-piano with a number of attachments with which the following effects can be obtained: bass drum, cymbal, ton-tom, thunder, snare drum, door bell, telephone bell, fire gong, cathedral chime, genuine locomotive bell, steamboat whistle, locomotive whistle, tambourine, castanets, horses' hoofs, auto horn, sleigh bells, Chinese cymbal, wind siren.

We will be very glad to publish an illustration of this new apparatus when same is received from the manufacturer, but briefly the automatic piano has a double tracker, enabling the operator to play either one of two pieces of music, or parts of two pieces of music, as they are found appropriate for the different scenes in the film. Either one of the double trackers can be rewound without stopping the music, or the music can be advanced until a portion of the roll necessary for the scene is obtained, without the necessity of playing all of the music to that point.

Fred Ricksecker, president of the Universal Sales Company, has equipped an office and demonstration room in the Consumers' Building for the exhibition of this apparatus.

Ross to Star in "Checkers"

Thomas W. Ross, who was starred in the original production of "Checkers," and who made the line "Gee; ain't it hell to be poor" a little more generally known than

the national anthem, has been engaged by the All Star Feature Corporation to play the role he originally created in the photo-play production of "Checkers," which is now under way.

Other important engagements for "Checkers" are Katherine LaSalle and William A. Williams.

Miss LaSalle last season played opposite Edmond Breese in "The Master Mind." She was leading woman for Thomas W. Ross in the production of "The Only Son" and was seen as "The Governess" in Shorty McCabe." William A. Williams will play the leading juvenile in "Checkers." Mr. Williams has been starred in "Quincy Adams Sawyer," which vehicle he employed for three years, and in "The Lottery Man," which he used for one season.

Edison Issues Music Cues

The Edison Company is now issuing music cues for all Edison films. They are being prepared by a well-known orchestra leader, who has had years of experience in vaudeville and motion picture houses, and are being printed in the *Kinetogram*, the Edison house publication.

Contrary to the usual methods employed, a specific piece is rarely referred to in music cues, the writer describing simply the kind of music that is best suited to the action. This was done because of the fact that many



A bit from Edison's "Silas Marner."

of the pieces called for by name in music cues are totally unfamiliar to a large number of pianists and, if they do not happen to know the particular piece mentioned, the cue is worthless. The Edison plan leaves the actual selection of the piece to the pianist, suggesting only its character.

These music cues will undoubtedly simplify the pianist's work a great deal where Edison films are concerned, and are sure to prove popular among the player folks.

Does Not Affect Exhibitors

An incomplete report published in a few trade journals, tending to imply that the temporary injunction obtained by the Liebler Co. against the film production of "In the Bishop's Carriage" applies to all prints of this film produced by the Famous Players Film Co., violates the spirit of the writ, as in text and effect the injunction was only designed to prohibit the Famous Players Film Co. from manufacturing, producing, exhibiting, or causing to be manufactured, produced or exhibited any

films based on the subject during the pendency of the action, but is not intended to govern, and does in no manner restrict the exhibition of the prints released before the issuance of the injunction. Exhibitors who have arranged to book this production will not be deterred or molested, and can advertise the subject as extensively as they desire without hindrance or restraint.

Limited Program Advocated

At a recent meeting of the East New York Branch of the Motion Picture Exhibitors Association of Greater New York, held at the Rockaway Theater, 547 Rockaway avenue, Brooklyn, the following officers were elected: chairman, William H. Hollander; vice-chairman, Michael Warshower; secretary, Charles Fisher. Among those present were A. Taffelstein, G. Barton, M. Kernan, H. Rosenberg, A. Freiberg, Mr. Friedle, J. Turtle, B. Levine, Mr. Spencer, R. Miller, Mr. Vergesslich, Mr. Forster, Miss Schwank, Mr. Reddy M. Marias, and representatives of Kerman's vaudeville theater, Empire theater, New Empire theater, Bunny theater, Fulton Auditorium, New Lotts theater, American theater, Criterion theater, Mt. Morris Auditorium, Saratoga theater, Rockaway theater, Old Post Office theater, and the Saratoga Auditorium.

The chairman, in opening the meeting, told of the ills existing in that locality through unfair competition, such as giving souvenirs, running six or seven reels of pictures, and in some theaters the admission fee was two for five cents. This sort of thing, he stated, is obviously harmful to the good of the business and unfair to a majority of the exhibitors in Greater New York. A resolution was then passed that ten cents should be the admission fee on Fridays, Saturdays and Sundays, and that at the next meeting the question as to the number of reels to be run should be thoroughly threshed out and adjusted so that every exhibitor will show no more than four reels for five cents. A number of the officers of the parent body were present and spoke on the advantages of organization and stated that it is the intention of the Motion Picture Exhibitors' Association of Greater New York, to form local branches and endeavor to cement the friendship and bring about better conditions amongst local exhibitors. The meeting was both instructive and interesting and enthusiasm was shown. Sixteen exhibitors joined the association.

Increasing Their Territory

Encouraged by its success with the program of the Exclusive Supply Corporation in Eastern Pennsylvania and Southern New Jersey, the Electric Theater Supply Company, represented by H. O. Schwalbe, last week consummated arrangements for the handling of the Exclusive Program in its neighboring territory: Delaware, Maryland, District of Columbia and Virginia. This agreement had been prepared by Joseph R. Miles, general manager of the Exclusive, and was signed in New York. J. W. Morgan of Kansas City, Mo., has entered negotiations for the Exclusive Program in his territory.

Posters Make Sensation

About the entrance to the projection room of George Kleine last week Tuesday, an admiring knot of exhibitors paid homage to what is generally acclaimed one of the finest sets of one, three and six sheets ever issued by a manufacturer. This was the paper covering the Kleine-

Eclipse release for October 14, "The Last Minute," a two reel of many thrills. The one sheet illustrated a battle on the top of an engine cab, the three sheet showed "Arizona Bill" leaping from a galloping horse onto a flying train, while the six sheet showed the same character making a flying leap from the top of a Pullman into the bed of a river. Aside from its artistic makeup, each poster spelled "action." No one is quicker to judge posters than the exhibitor and the entire Kleine organization found satisfaction in the knowledge that the extreme high prices paid by Kleine for perfect posters is recognized and appreciated.

Perhaps You're in This Picture

"The Fruits of Vengeance," a Vitagraph special exclusive general film release, which will probably be seen during the last half of October is a very thrilling and tremendously dramatic production. There will be more than general interest in this stirring drama. In the audience of the circus scene, very nearly 2,000 persons occupied seats, everyone of them attendants at the Exposition of Moving Picture Arts, held in the Grand Central Palace, New York. They visited the Vitagraph studios on Friday, July 9. They were representatives from all parts of the country. They have all been impatient to see themselves in moving pictures as others will see them, and the audience in "The Fruits of Vengeance" is the answer. The handling of such an enormous crowd and the excellence of their part in the picture speaks well for these impromptu actors in a real play.

World's Series Pictures in Great Demand

Unprecedented demands for bookings, orders and state right privileges have been pouring into the mails of the Commercial Motion Picture Company, Inc., for the past week.

Undoubtedly, every state, city and hamlet will be booked even before the wonderful baseball series is over. The Marcus Loew Circuit has purchased the sole and exclusive right to show these pictures the same night of the New York games, and the day following the Philadelphia games, in greater New York and a great many of their out of town theaters.

One day after the series is over, complete prints measuring approximately two thousand feet, showing every game, event, and important play, will be sold to exchanges, theaters and feature film men, who desire to book the completed pictures of the entire series through the thousands of vaudeville and moving picture theaters throughout the country. One novel and wonderful feature of these pictures will be that plays in the outfield will be shown just as distinctly as those in the infield, owing to the fact that the Commercial Motion Pictures Co., Inc., has cameras equipped with wonderful telephoto lenses, which will bring the outfielders so close that they will seem to be playing on the infield.

Weber And Fields In Pictures

A new feature film producing company that is sure to be a big factor in the amusement field has just been formed. Under the name of the Weber & Fields Kinemacolor Producing Company, a five hundred thousand dollar company has been organized for the purpose of exploiting the popular German comedians in a series of feature films. Weber & Fields have for a long time been listening to the tempting call of the moving picture manufacturers and have finally decided to go into the game

themselves. As a result, the new half million dollar company has been started, comprising among its directors Messrs. Weber & Fields, William Klein, Morris Ely, A. P. Barnard and A. H. Sawyer. The Kinemacolor studios will be utilized, and the first series, consisting of a full evening's entertainment, will be commenced immediately.

Roy McCardell, the *World's* humorist, has written the first libretto, entitled "Mike and Meyer Around the World." It opens with a scene where these familiar characters sell out to the Delicatessen Trust, and start on a globe-trotting tour that would put Jules Vernes to the blush. Among the sensational scenes may be mentioned their jump into the bay from the deck of the giant steamship, *Imperator*, and subsequent adventures at the bottom of the sea, these latter scenes being rendered realistic by the Kinemacolor submarine pictures, taken with real fish and aquatic animals. Mr. McCardell is at present in Panama, and it is highly probable that he is arranging to send "Mike and Meyer" on a trip through the Canal. At any rate, this is only the first of a series of comical adventures of the famous comedians which will be filmed in natural colors by the Weber & Fields Kinemacolor Company.

Ocean Liner Chartered for Film

The latest feat of a moving picture concern is the chartering of an ocean liner in order to lend realism to the subject being filmed. The Great Northern Film Company gained the consent of Gerhart Hauptmann, the winner of the \$10,000 Nobel prize in literature, to produce his "Atlantis" before the camera, and according to the accounts appearing in several European newspapers, the feat was accomplished only after many difficulties had been encountered.

In order to depict the sinking of the "Roland," as described in the novel, another vessel was bought outright and many narrow escapes from drowning were prevented by the life savers who accompanied the expedition out to sea. On board the chartered Scandinavian-American liner was the regular staff of officers and crew and five hundred passengers, "especially engaged" and trained in their parts.

It is said that the photo-drama follows the Hauptmann novel so closely that nine parts were necessary in order to carry out every detail, even to the important part that New York harbor and the metropolis plays in the story. It was only after considerable urging that Hauptmann was induced to give his consent to have his novel produced before the motion picture camera and he exacted the privilege of selecting many of the artistes who were to appear in the leading roles. The filming of stories by well known authors has been done before, but the Hauptmann undertaking is said to have been one of the most difficult undertaken by a motion picture concern. It is estimated that the cost will exceed \$60,000. Madame Orloff, a European actress of note, played the leading role.

"Indiana for Indiana"

The convention called by M. A. Neff, president of the Motion Picture Exhibitors' League of America, for the purpose of reorganizing the League in Indiana was called to order at 2 o'clock on the afternoon of September 30, at the Severin Hotel of Indianapolis, with twelve exhibitors in attendance. There were present Dr. J. M. Rhodes of Indianapolis, F. J. Rembusch of Shelbyville, A. C. Zaring of Indianapolis, Messrs. Hubert, Victor, Addy,

Servaas, Bishop, Klene, Lockwood, Glockener, and Cochran. The first ten of these gentlemen were all members in good standing, with dues paid up, of the Indiana Motion Picture Exhibitors' Association, an association independent of any national alliance or faction, and the last two gentlemen were men new in the business.

Mr. Neff made a talk on organization and as to what had been done in other cities and states, and said he was going to give anybody present a chance to be heard. Mr. Rembusch was called upon to speak. He made a talk which was free from personalities, but he impressed on the men present the folly of two associations in Indiana. He said the Indiana men had always stood together and he hoped they always would, until such time, as they should see fit, as a body, to ally themselves with some national organization. At the present he advocated "Indiana for Indiana."

Dr. Rhodes was called upon to speak. He said that of all the men present only two of them did not at the present time belong to the Indiana Association, and that in accordance with the resolution passed at the convention held on September 10, it would be impossible for them to ally themselves with the Motion Picture Exhibitors' League of America, at this time, as the substance of that resolution was—Indiana for Indiana, and no alliance with any national association until such time as



Scene from Rex two reel drama "Shadows of Life."

when in convention assembled it should be done by a two-thirds vote. He explained that he had attended the Neff convention because he understood that some accusations were to be made against officers of the Indiana body. He asked for accusations, but none were made. He then explained that the Indiana books were open for inspection to any member of the association in good standing, but that they were not subject to inspection by officers of the national league because they had no right or authority to call for them.

He also explained that the Louisiana League had sent Mr. Rembusch \$48.50 for the benefit of Indiana flood sufferers, that this \$48.50, together with another \$51.50, making a total of \$100.00, had been turned over to Mr. Trulock, an Indiana exhibitor who had lost everything in the flood and was in want. He further explained that he had sent an affidavit, sworn to and signed by Mr. Trulock, to the president of the Louisiana League, stating that he, Mr. Trulock, had received the money sent from Louisiana together, with \$51.50, raised by local exhibitors.

Mr. Neff then said that he would declare a recess

for five minutes and that all men who wished to stand by the Motion Picture Exhibitors' League of America should remain and others, who did not care to stand by the National body, would kindly withdraw, so that the Motion Picture Exhibitors' League of America could go into executive session. All left the room except three men, Mr. Lockwood of Frankfort, Mr. Glockener of Richmond, and Mr. Cochran of Washington. These men stayed in session with Mr. Neff for about one hour, when the convention was adjourned, having lasted less than one-half a day although it was originally called for a two-day session.

It was afterwards learned through the local press that Mr. Cochran was made secretary-treasurer, Mr. Lockwood, president, and Mr. Glockener, vice-president, of the reorganized league.

Howell Sales Agency Opens

A new sales agency for the Simplex Projection Machine has been opened by F. Wilbur Howell and Arthur F. Johnson on the seventh floor of the First National Bank Building, Chicago. F. Wilbur Howell is a brother of Albert S. Howell, the well-known inventor and patentee of motion picture apparatus manufactured by Bell and Howell, and was sales manager for over three years with that concern. Arthur F. Johnson was formerly the factory superintendent with Bell and Howell and later was chief engineer of Thomas A. Edison, Inc., at Orange, N. J.

These two young men are well founded in all of the necessary information which goes to make a successful organization for vending products to the motion picture theater. One of the things which they can render the exhibitor is service with their knowledge of the machine and this they propose to do.

Those interested in the projection question can receive a personal visit from either one of these gentlemen by addressing them at their office. Their advertisement appears in another part of this magazine.

New Brand on Universal Program

"Joker" is the name of the new comedy brand that will have a place on the Universal program commencing with October 25, 1913. Max Asher, Harry McCoy, Lee Moran, Sylvian de Jardins, Louise Fazenda, Eddie Lyons and a host of others will contribute their best efforts to make the plays under the "Joker" brand the most note-worthy comic series that has been released.

There will be two "Joker" comedies every week, on Wednesday and Saturday. On Saturday, it will take the place of the split "Imp." On Wednesday, it will take the place of the "Powers" release, which will be moved up to Monday.

Oregon Exhibitors Organize

Motion picture theater managers of this city, says the Portland (Ore.) *Telegram* of September 26, organized at a meeting yesterday afternoon by electing Melvin G. Winstock, of the People's Amusement Company, president; J. A. Bradt, of the Echo Theater, as vice-president; G. T. Holtzclaw, of the Cineograph, as treasurer; W. E. Stevens, of the Woodlawn, as secretary; T. M. McGuire, of the Bakeronian, as sergeant-at-arms. The following were chosen members of the executive board: O. T. Bergner, of the Columbia; I. Lesser Cohen, Globe; J. Langerman, New Grand; H. C. Stevens, Casino, and J. A. Brandt, Echo. The organization will confer with the

State Board of Charities in regard to providing a censorship of photo-plays in this city.

Notables View "Gettysburg" Pictures

Recently a luncheon was given, by special invitation, at Frascati's, Oxford Street, London, England, in connection with, and to commemorate the first public display of the film "The Battle of Gettysburg," by the directors of the West End Electric Theater, Limited. Afterwards an adjournment by the company was made to the West End Cinema, Coventry Street, where the initial performance of the great film was seen. Among those present we noted the following ladies and gentlemen: The American Ambassador and Staff, American Consul, Colonel the Right Hon. J. B. Seeley, Lord Kitchener, Earl Roberts, Sir Hubert and Lady von Herkomer, Sir Charles King, Colonel R. S. S. and Mrs. Baden Powell, Mr. and Mrs. Selfridge, and sixty veterans, headed by Secretary J. Davis, one of the veterans being 104 years of age, all of whom greatly enjoyed the fine series of pictures.

Ryno Contracts for Thriller

Dare-devil Rodman Law has been engaged by the Ryno Film Company, producing "Dragon" films, to appear in a spectacular feature in which he will ascend in an aeroplane over the water off Long Island to a height of 2,500 feet, his sister, Miss Ruth Bancroft Law, who is two years his junior, controlling the machine. At a given signal she will volplane almost vertically to a height of 160 feet from the water where he will dive from the machine, without the aid of any apparatus, and his sister will continue her flight, landing on the beach. According to the law of gravitation, the aeroplane at the time Law leaves it, will be travelling approximately 80 miles an hour or 119½ feet per second. Law's dive will take him to the water, where he will strike at a velocity of 225 feet per second and the force of his weight will be approximately two tons. Mr. Law will also rescue a young lady from a burning hydroplane racing at a tremendous speed. This picture will be under the careful direction of Charles Horan who has produced such features as, "The Blindness of Courage," "Her Last Ride," and several others.

Eclair Announces "Joan of Arc"

One of the most astounding and spectacular features which has yet been released on this side of the big pond is coming in the shape of "Joan of Arc." An eight-reel film, telling a story known to every school-child in the world, a picture of historic and human interest, it has an added attraction in the fact that the title role is assumed by Miss Marie Jacobini, the celebrated Italian actress, an artist who has been hailed as the legitimate successor of the divine Sarah, and whose histrionic talents make this a feature picture that will live through the ages in the minds of all who are fortunate enough to witness it. This most wonderful offering of Savoia-films, the celebrated European manufacturer of mammoth and spectacular feature films, will be handled exclusively by the Eclair Film Company on this side of the water.

"Arizona" Going Fine

Sol Lesser now controls the state's rights to "Arizona" for eleven Western and Pacific Coast states, having added Utah, Colorado, Wyoming and New Mexico

to his previously acquired territory. In addition to the four states above mentioned Mr. Lesser, operating as the Northwestern Feature Film Company, controls Montana, Oregon, Washington, and Idaho; operating as the Golden Gate Film Exchange he controls California, Arizona, and Nevada. In a wire to Harry R. Raver, President of the All Star Feature Corporation, which produced "Arizona," Mr. Lesser says:

"Arizona big hit. Booked solid indefinitely. Wire date next release. Leaving early part next month for New York and Europe. Best wishes."

Father John

They say it's a typical character, Father John, the rag-picker in the alleys and by-ways of Paris, who takes you there in the three reel Cinema Eclair film of the above title.

Mr. Puguesire is the man who plays the title role with a fine perception of the part and Mme. Renee Sylvaire is the girl Marie, the adopted daughter of Father John, who captivates the hearts of her spectators long before she does that of Henry de Berville (Mr. Maupre), who becomes her affianced husband in the concluding scene. Mr. Paglieri looks and acts well the part of the wealthy Baron Hoffman.

But the most human touch in the story is introduced by a round little baby with a Keropie thatch of hair that takes the liberty of being black instead of taffy-colored. This little round person belongs to the baron's daughter who had secretly married against her father's wishes. Her husband met with an early death and no one is any the wiser as to the event of her marriage; when her father urges her to marry Henry de Berville in order that his depleted fortune may be saved. She consents and the baby is given to Madame Rogers to be done away with. For this service Madame receives five two-hundred-dollar bills. This little bundle of humanity she takes to the home of Father John, where she leaves it for Marie to find.

Father John is a strong happy character and has but one regret—that, in a drunken fit, years before, he had been unable to prevent the murder of a bank messenger. The murderer, Garousse, had escaped with the money after overpowering Father John, and the latter, to make amends, took the messenger's little daughter, Marie, to raise as his own. But he has vowed to avenge the death of her father.

Marie, busy with her sewing, for she is a deft needle-woman, and her services are sought by many, is besieged by several of her girl friends to attend a carnival. She protests but is gayly decked in a costume by the girls and taken to the carnival. A man, attracted by her grace, forcibly removes her mask and her cries bring Henry de Berville to her rescue. She tears her costume from her and rushes home in tears.

A strange sound greets her. It is a baby's cry and hurrying into her room, she finds the baby on her pillow. She is overjoyed and when Father John hurries across from his room with the startling news that he had found five two-hundred-dollar bills in the pickings of the day, she tells him she has found something more precious, and exhibits the baby.

The Baron Hoffman learns that Henry de Berville is reluctant to marry his daughter and following him, one day, sees him meet and walk with Marie, he determines to have her put out of the way and, calling on her, sees the baby that he had ordered done away with. He has Madame Rogers steal the child, place it in an orphanage and accuses Marie of doing away with it.

Marie is arrested and Father John comes to the rescue.

Learning, through an advertisement, that Madame Rogers is the owner of the \$1,000, he gets her to confess her part in the kidnapping plot and causes Marie's release.

Going to the home of the baron he sees in him the man Garousse, and after a dramatic scene in which he forces the baron to don his, the rag-man's clothes, turns him over to the police and Henry de Berville and Marie are united.

One would like another glimpse of the round baby, but the orphanage revolving window shuts it out of the life of Marie and the story.

The film is being exploited by the World's Special Film Corporation.

Edison Comedy Every Monday

Every Monday will find a new Edison comedy release, as that Company has decided to make a comedy release regularly on that day.

Heretofore Edison has been putting out comedies on any day in the week but it is deemed advisable in view of the great popularity of the comedies, to fix a certain day upon which to release them.

The comedies already listed on this Monday schedule are "A Short Life and a Merry One," "Bill's Career as Butler," "Hiram Green, Detective," and "The Hornet's Nest." They form a chain of rattling good fun makers and we are promised many more featuring such well-known comedy players as Alice Washburn, William Wadsworth, Edward O'Connor, Herbert Prior, Arthur Housman and Dan Mason.

"The Cherry Pickers"

Last week director Colin Campbell began a sumptuous production of the famous English melodrama, "The Cherry Pickers," at the Selig Plant at Edendale, California. One of the sensational scenes in this play is where the hero's life is saved by his sweetheart, just in the nick of time, from a fire of a revolving canon, in the range of which he has been tied. This is one of the great thrills given the old time playgoers. Prominent parts in the play will be assumed by Maibell Van Buran, Wheeler Oakman and Jack McDonald, and 200 horsemen will be utilized in the great desert scene.

Henry M. Blossom to Assist

Augustus Thomas, director-general of productions for the All Star Feature Corporation has secured the assistance of Henry M. Blossom, author of "Checkers," in the staging of Mr. Blossom's novel and play, as a "silent drama." Mr. Blossom dramatized his own novel in the play which made Thomas W. Ross famous as "Checkers." From this dramatization and from the novel itself a scenario has been prepared by Eustace Hale Ball and Lawrence McGill and upon the basis of this scenario the play will be staged under the supervision of Mr. Thomas.

New Kinemacolor Plant

William H. Hickey, general manager of the English Kinemacolor Company and vice president of the Kinemacolor Company of America, has completed arrangements for establishing a big Eastern Kinemacolor studio and manufacturing plant at Lowville, New York. Mr. Hickey began by acquiring an office building and theater,

which seats 1,200 people and has ample stage and dressing room facilities. Immediately back of this will be built an immense, glass-enclosed studio, some three hundred feet long, and containing five picture stages. Scenes will be rehearsed on the theater stage, and transferred to the studio stages when interior scenes are required, or to the various natural scenic settings in the neighborhood. Lowville is on the Black River, within a few miles of the St. Lawrence and the Thousand Islands, while the Adirondacks are within easy autoing distance, and Lakes George and Champlain are available for nautical scenes.

Gaumont Gets European Rights

The All-Star Feature Corporation has sold to the Gaumont Company, the exclusive rights to "Arizona" for England, Ireland, Scotland and Wales. The purchase of this feature from the All-Star by a company like Gaumont, which has made many noteworthy features of its own, is regarded as a high compliment to the producers of this great American six reel feature. "Arizona" was staged as a photodrama by Augustus Thomas, the author of the play; contains two hundred and ten scenes and consists of six reels. The purchase was made with the proviso that the All-Star Feature Corporation would give the Gaumont Company an option for the English rights on all future productions.

Reliance Studio Notes

Junie McCree, who has made everybody in the world laugh at least once, is writing some new comedies that should receive a royal welcome. More about Junie's visit to the Reliance later.

Along the same line: Charles Dickson, author of "The Three Twins" and other well known stage successes will be seen in "The Buffer" on Oct. 6. "The Buffer" which Charles Dickson wrote and used as a starring vehicle in vaudeville makes a splendid comedy reel having been staged under the author's personal direction.

Will Hough, author of "A Stubborn Cinderella" has written a clever photoplay entitled "The Flirt" which will appear as a Reliance offering about the middle of October.

Anna Laughlin of "Wizard of Oz" fame, will greet her friends as a moving picture star on Oct. 11, when "Anna Laughlin in The Rebellious Pupil" will be released. Miss Laughlin will also be seen in "The Flirt" as co-star with Charles Dickson.

Stork Visits Kessel Home

Adam Kessel, Jr., president of the New York Motion Picture Corporation, became the proud father of a little girl Thursday evening, September 25. In all likelihood she will be named Domino after Mr. Kessel's youngest brand of film.

Another Gaumont Added

The Exclusive Supply Corporation's program will be strengthened by the addition of a Gaumont two-reel feature subject to be issued every Saturday beginning October 18. This is in addition to the two other longer features issued by the Gaumont Company on the 15 and 30 of each month.

Famous Players Exchange adds States

So successfully has the Famous Players Film Service of Pittsburgh handled the Famous Players features

in Western Pennsylvania, West Virginia, Ohio and Kentucky that it recently applied for and obtained the states of Illinois and Indiana. This addition to the list of exchanges which has contracted for the entire annual output of the Famous Players Film Co. disposes of every territory but Canada. The Famous Players Film Service contemplates establishing Western headquarters in Chicago.

"The Two Divers" Is Spectacular

One of the most spectacular two-reel subjects ever made by Cines is promised for early release in an adventure story where many of the scenes are made some fifteen feet under water, around the sunken hulk of a sea-going vessel. The attempt to photograph under water has frequently been made by other companies with indifferent results. However, the Cines Company secured some splendid negative in this way, due probably, very largely, to the remarkably clear water of the Italian coast. The two divers are plainly seen walking about among the sea-weed and peculiar ocean vegetation on the sea bottom.

"In The Watches of The Night"

The story of this Warner's Feature deals with the heroic efforts of a young actress who has married a scion of an old family to save the family name from disgrace after her husband has stolen bonds to cover a shortage in the stock market and then committed suicide. The young man's father bitterly opposed the marriage of his son to "an actress," considering it a disgrace to the family name, and when his boy refused to listen to his protests he ordered him from his home.

The union was a happy one, however, and a charming youngster came to bless the home. But a crisis came and young Stockton needed money. He was weak enough to use some of the firm's money to carry some of his personal Wall Street speculations. The results were disastrous. Then when he went to his old father to tell him he was a thief, the elder Stockton refused to believe him and insisted that he was only trying to get money to spend on "that woman." The boy, broken in spirit, shot himself. The manner in which his wife (Miss Leonard) arose to the occasion and covered up all traces of the theft and suicide to save the family name from disgrace is dramatic in the extreme.

Exchanges Are Buying Feature

State rights on "The Voice of the Wild," the second subject of The Film Releases of America have been sold as follows: Golden Gate Film Exchange of Los Angeles and San Francisco; Northwestern Film Exchange of Portland and Seattle; Famous Players' Film Company of Boston; Weiland Film Company, of Pittsburgh; Electric Theater Supply Company, of Philadelphia.

Poiret Creations Pictured

Kinemacolor is taking natural pictures of the latest creations of Paul Poiret, the Parisian designer, including a number of radiant and diaphanous garments for the adequate description of which the English language is entirely too crude and limited. They must, therefore, be left to the imagination—and Kinemacolor. M. Poiret is in this country at present, lecturing on women's styles, and is personally watching the production.

Complete Record of Current Films

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

LICENSED

DRAMA.

Date	Title	Maker	Length
9-27	A Demand for Justice.....	Kalem	1,000
9-27	A Great Discovery.....	Lubin	1,000
9-27	Under the Daisies.....	Vitagraph	2,000
9-29	The Atheist.....	Kalem	1,000
9-29	The Invader.....	Lubin	1,000
9-29	The Invisable Government.....	Selig	2,000
9-29	When the West was Young.....	Vitagraph	1,000
9-30	A Daughter of Romany.....	Edison	1,000
9-30	A Ray of God's Sunshine.....	Essanay	1,000
9-30	The Actress and Her Jewels.....	Lubin	400
9-30	Misgotten Gains.....	Cines	2,000
9-30	The False Friend.....	Selig	1,000
10-1	The Battle at Fort Laramie.....	Kalem	2,000
10-1	The Cattle Thief's Escape.....	Selig	500
10-1	Salvation Nell.....	Vitagraph	1,000
10-2	A Tender-Hearted Crook.....	Biograph	1,000
10-2	The Belle of Siskiyou.....	Essanay	1,000
10-2	The Special Officer.....	Lubin	2,000
10-2	The Depth of Hate.....	Patheplay	2,000
10-2	Our Neighbors.....	Selig	1,000
10-2	The Autocrat of Flapjack Junction.....	Vitagraph	1,000
10-3	Tony the Fiddler.....	Essanay	2,000
10-3	The Scarf Pin.....	Lubin	1,000
10-3	A Clever Story.....	Patheplay	1,000
10-3	John Bousall of the U. S. Secret Service.....	Selig	1,000
10-4	The Chieftain's Sons.....	Biograph	1,000
10-4	The Contents of the Suitcase.....	Edison	1,000
10-4	The Struggle.....	Essanay	1,000
10-4	The Railroad Inspector's Peril.....	Kalem	1,000
10-4	For Her Brother's Sake.....	Lubin	1,000
10-4	The Mystery of the Silver Skull.....	Vitagraph	2,000
10-6	His Secret.....	Biograph	1,000
10-6	The End of the Run.....	Kalem	1,000
10-6	The Counterfeiter's Fate.....	Lubin	1,000
10-6	The Conscience Fund.....	Selig	2,000
10-6	Ann of the Trails.....	Vitagraph	1,000
10-7	Willful Colleen's Way.....	Edison	1,000
10-7	The Two Cowards.....	Lubin	1,000
10-7	The Flower of Destiny.....	Cines	2,000
10-7	The Missionary and the Actress.....	Selig	1,600
10-7	A Homespun Tragedy.....	Vitagraph	1,000
10-8	The Riddle of the Tin Soldier.....	Kalem	2,000
10-8	The Smuggler.....	Patheplay	1,600
10-9	Breed of the North.....	Lubin	2,000
10-9	Cast Amid Boomerang Throwers.....	Melies	1,000
10-9	Two Mothers.....	Patheplay	2,000
10-9	Saved from the Vigilants.....	Selig	1,000
10-9	Heartbroken Shep.....	Vitagraph	1,000
10-10	In the Shadow of the Mountains.....	Edison	2,000
10-10	Dear Old Girl.....	Essanay	2,000
10-10	The Millionaire's Ward.....	Patheplay	1,000
10-10	Only Five Years Old.....	Selig	500
10-11	So Runs the Way.....	Biograph	1,000
10-11	The Girl and the Outlaw.....	Edison	1,000
10-11	Broncho Billy's Oath.....	Essanay	1,000
10-11	The Influence of a Child.....	Kalem	1,000
10-11	The Higher Law.....	Lubin	1,000
10-11	The Test.....	Vitagraph	2,000
10-13	The Hermit's Ruse.....	Kalem	1,000
10-13	The Fiancee and the Fairy.....	Lubin	1,000
10-13	The Bridge of Shadows.....	Selig	2,000
10-14	The Family's Honor.....	Edison	1,000
10-14	Three Scraps of Paper.....	Essanay	1,000
10-14	A Deal in Oil.....	Lubin	1,000
10-14	A Yankee in Mexico.....	Patheplay	500
10-14	The Last Minute.....	Eclipse	2,000
10-14	The Ballyhoo's Story.....	Vitagraph	1,000
10-15	The Vampire.....	Kalem	3,000
10-15	The Bullet's Mark.....	Patheplay	1,000
10-15	As a Father Spareth His Son.....	Selig	1,000
10-16	The Taking of Rattlesnake Bill.....	Lubin	2,000
10-16	In the Haunts of Fear.....	Patheplay	2,000
10-16	The Golden Cloud.....	Selig	500
10-16	The Outlaw.....	Vitagraph	1,000
10-17	The Foreman's Treachery.....	Edison	2,000
10-17	Broncho Billy Gets Square.....	Essanay	2,000
10-17	The Mate of the Schooner Sadie.....	Lubin	1,000
10-17	Her Hour.....	Patheplay	1,000
10-17	The Woman of the Mountains.....	Selig	1,000
10-18	The Girl Across the Way.....	Biograph	1,000
10-18	Twice Rescued.....	Edison	1,000
10-18	The Railroad Detective's Dilemma.....	Kalem	1,000
10-18	The Pirates.....	Vitagraph	2,000

COMEDY.

9-29	The Stolen Models.....	Edison	1,000
9-30	The Constable's Daughter.....	Lubin	600
9-30	Lillie's Nightmare.....	Patheplay	500
9-30	Which?.....	Vitagraph	1,000
10-1	Mr. Toot's Tooth.....	Edison	500

Date.	Title	Maker.	Length.
10-1	A Successful Failure.....	Essanay	1,000
10-3	Why Girls Leave Home.....	Edison	2,000
10-3	And the Watch Came Back.....	Kalem	500
10-3	The Treasure of Desert Isle.....	Vitagraph	1,000
10-4	A Wall Street Wail.....	Patheplay	500
10-6	A Short Life and a Merry One.....	Edison	500
10-7	A Matter of Dress.....	Essanay	1,000
10-8	Boy Wanted.....	Edison	500
10-8	Dad's Insanity.....	Essanay	1,000
10-8	The Dream of Dan McGuire.....	Selig	1,000
10-8	When Friendship Ceases.....	Vitagraph	1,000
10-9	Never Known to Smile.....	Biograph	500
10-9	Scenting a Terrible Crime.....	Biograph	500
10-9	Love and the Law.....	Essanay	1,000
10-10	Pete's Insurance Policy.....	Kalem	500
10-10	The Drummer's Narrow Escape.....	Lubin	500
10-10	Going Home to Mother.....	Lubin	500
10-10	Cutey's Waterloo.....	Vitagraph	1,000
10-11	Talkative Tess.....	Patheplay	1,000
10-13	McGann and His Octette.....	Biograph	500
10-13	Aunts Too Many.....	Biograph	500
10-13	Bill's Career as a Butler.....	Edison	1,000
10-13	Mrs. Upton's Device.....	Vitagraph	1,000
10-14	The Silver Grindstone.....	Selig	1,000
10-15	The Widow's Suitors.....	Edison	1,000
10-15	Their Waterloo.....	Essanay	1,000
10-15	Master Fixit.....	Vitagraph	500
10-16	Red and Pete, Partners.....	Biograph	1,000
10-16	A Borrowed Identity.....	Essanay	1,000
10-16	The Abduction of Pinkie.....	Selig	500
10-17	The Troublesome Telephone.....	Kalem	500
10-17	Matrimonial Manoeuvres.....	Vitagraph	1,000
10-18	Alkali Ike and the Wildman.....	Essanay	1,000
10-18	The Highest Bidder.....	Lubin	500
10-18	A Sleepy Romance.....	Lubin	500

EDUCATIONAL.

9-25	Blazing a New Trail in Glacier Nat'l Park, Mont.....	Patheplay	500
9-25	The Sago Industry in Borneo.....	Patheplay	500
9-26	Birds of Prey.....	Patheplay	500
9-27	The Fish With a Storage Battery in its Brain.....	Patheplay	333
10-1	Oxygen.....	Patheplay	500
10-1	The Elephant as a Workman, Rangoon, India.....	Selig	500
10-4	Riding the Flume.....	Patheplay	500
10-2	Things Japanese.....	Melies	1,000
10-6	Bird of the Southern Sea Coast.....	Edison	500
10-7	Plants Which Eat.....	Patheplay	333
10-7	How Mountains Grow.....	Patheplay	333
10-8	Pink Granite Industry at Milford, Mass.....	Edison	500
10-10	The Sea Scouts of America.....	Kalem	500
10-14	The Petrified Forests of Arizona.....	Patheplay	500
10-15	Buddist Temples and Worshipers.....	Vitagraph	500
10-17	The Boston Floating Hospital.....	Kalem	500
10-18	A Plant with Nerves, Mimosa Pudica.....	Patheplay	500

SCENIC.

9-27	The Pearl of the Bosphorus, Constantinople.....	Patheplay	333
9-27	Promenade in Rome.....	Patheplay	333
9-30	The Deschutes Canyon, Washington.....	Patheplay	500
10-1	Damascus and the Ruins of Baalbek.....	Edison	500
10-1	Along the Padras River.....	Patheplay	500
10-3	Historic Boston.....	Kalem	500
10-7	A Journey through Crimea.....	Patheplay	333
10-10	A Ceyon Tea Estate.....	Selig	500
10-16	Scenes of Saigon, Cochinchina.....	Melies	1,000
10-18	St. Cloud and its Environs.....	Patheplay	500

TOPICAL.

9-29	Pathe's Weekly No. 54.....	Patheplay	1,000
10-2	Pathe's Weekly No. 55.....	Patheplay	1,000
10-6	Pathe's Weekly No. 56.....	Patheplay	1,000
10-9	Pathe's Weekly No. 57.....	Patheplay	1,000
10-13	Pathe's Weekly No. 58.....	Patheplay	1,000
10-16	Pathe's Weekly No. 59.....	Patheplay	1,000

DAILY LICENSED RELEASES

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

INDEPENDENT

Date	Title	Maker	Length
DRAMA.			
9-30	The Doctor's Sacrifice.....	Gaumont	1,000
10-3	The Lame Man.....	Solax	1,000
10-6	A Pitfall of the Installment Plan.....	American	2,000
10-6	The Buffer.....	Reliance	1,000
10-6	The Trail of the Lonesome Mine.....	Nestor	1,000
10-6	The Stolen Love.....	Imp	2,000
10-7	The Heritage.....	Majestic	1,000
10-7	The Plot Against the Governor.....	Thanhouser	2,000
10-7	The Girl and the Tiger.....	Bison	2,000
10-7	A Chorus Girl's Romance.....	Gaumont	1,000
10-8	The Little Hunchback.....	Solax	1,000
10-8	A Forgotten Melody.....	Broncho	2,000
10-8	Once Upon a Time.....	Reliance	1,000
10-8	The Love Trail.....	Nestor	1,000
10-8	One of the Rabble.....	Eclair	2,000
10-9	Taming a Cowboy.....	American	1,000
10-9	Their Parents.....	Imp	1,000
10-9	Shadows of Life.....	Rex	2,000
10-9	God of Chance.....	Domino	2,000
10-10	The Revelation.....	Kay Bee	1,000
10-10	A Girl Worth While.....	Thanhouser	1,000
10-10	The Pilgrim—Messenger of Love.....	Powers	1,000
10-10	The Winner.....	Victor	2,000
10-10	The New Governor.....	Lux	1,000
10-11	The Rebellious Pupil.....	Reliance	1,000
10-11	Caught in His Own Trap.....	Great Northern	1,000
10-11	Fighters of the Plains.....	Bison	2,000
10-12	The Van Warden Rubies.....	Majestic	1,000
10-12	The Echo of a Song.....	Rex	1,000
10-12	The Woman and the Law.....	Crystal	1,000
10-13	Roger, the Price of the Ranch.....	Nestor	1,000
10-13	Hidden Fires.....	Imp	1,000
10-13	Poor Old Mother.....	Reliance	1,000
10-14	In the Wilds of Africa.....	Bison	2,000
10-14	The Plot Against the Governor.....	Thanhouser	2,000
10-15	The Escape.....	Powers	1,000
10-15	From the Beyond.....	Eclair	3,000
10-15	The Reaping.....	Broncho	2,000
10-15	The Flirt.....	Reliance	1,000
10-16	The Daredevil Mountaineer.....	Imp	2,000
10-16	Memories.....	Rex	1,000
10-16	The End of Black Bart.....	American	1,000
10-16	Romance of Erin.....	Domino	2,000
10-17	His Pal's Request.....	Powers	1,000
10-17	The Girl of the Woods.....	Victor	2,000
10-17	A Venetian Romance.....	Kay Bee	1,000
10-17	A Peaceful Victory.....	Thanhouser	1,000
10-18	The Brute.....	Frontier	1,000
10-18	Through Barriers of Fire.....	Bison	2,000
10-18	The Making of a Woman.....	Ameriian	1,000
10-18	A Knight Errant.....	Reliance	1,000
10-19	The Criminals.....	Rex	2,000
10-19	Hearts Entangled.....	Crystal	1,000
10-19	Through the Sluice Gates.....	Majestic	1,000

COMEDY.

10-1	The Tale of a Cat.....	Solax	1,000
10-2	Tiny Tim in Society.....	Gaumont	500
10-2	It Happened in Haverstraw.....	Komic	1,000
10-3	Mary's Neighbor.....	Lux	895
10-4	A Good Catch.....	Great Northern	1,000
10-5	The Rube Boss.....	Apollo	1,000
10-6	Across the Alley.....	Keystone	500
10-6	The Motor Bug.....	Gem	500
10-6	Our Baby.....	Gem	500
10-7	Dress Reform.....	Crystal	500
10-7	Baldy Belmont Wanted a Wife.....	Crystal	500
10-8	Chivalry Days.....	Powers	1,000
10-9	An Overall Outing.....	Komic	500
10-9	Dobbs Forgot the Coal.....	Komic	500
10-9	Schnitz, the Tailor.....	Peystone	1,000
10-9	When Father Goes to Church.....	Frontier	1,000
10-9	A Matrimonial Raffle.....	Gaumont	500
10-10	Handcuffed for Life.....	Solax	1,000
10-10	The Simple Life.....	Nestor	1,000
10-11	Calamity Anne's Sacrifice.....	American	1,000
10-11	The Iceman.....	Majestic	1,000
10-11	Thou Shalt Not Rubber.....	Imp	500
10-11	Hilarities by Hy Mayer.....	Imp	500
10-11	Harmony and Discord.....	Frontier	1,000
10-12	The Deep Sea Liar.....	Thanhouser	1,000
10-12	Wife Must Follow Husband.....	Eclair	500
10-12	Catchem and Killem.....	Apollo	1,000
10-13	Courage of Sorts.....	American	625
10-13	Their Husbands.....	Keystone	1,000
10-13	The Surf Maidens.....	Gem	1,000
10-14	Pearl's Mistake.....	Crystal	500

DAILY "MUTUAL" RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
 TUESDAY: Majestic, Thanhouser.
 WEDNESDAY: Broncho, Mutual Weekly, Reliance.
 THURSDAY: American, Domino.
 FRIDAY: Kay-Bee, Thanhouser.
 SATURDAY: American, Reliance, Majestic.
 SUNDAY: Majestic, Thanhouser, Apollo.

Date.	Title.	Maker.	Length
10-14	Getting the Grip.....	Crystal	500
10-15	Patsy's Luck.....	Nestor	1,000
10-16	Curing the Doctor.....	Frontier	1,000
10-17	Their Two Kids.....	Nestor	1,000
10-18	The Wedding Write-up.....	Majestic	1,000
10-18	The Beggar and the Clown.....	Imp	500
10-18	Leaves from Hy Mayer's Sketch Book.....	Imp	500
10-19	He Loves to Be Amused.....	Eclair	500

EDUCATIONAL.

10-6	The Abalone Industry.....	Keystone	500
10-12	Rotifers.....	Eclair	500
10-13	Making Pig Iron.....	American	375
10-19	The Beauty in the Seashell.....	Thanhouser	1,000
10-19	Oxygen.....	Eclair	500

SCENIC.

10-9	Casblance, in Picturesque Morocco.....	Gaumont	500
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TOPICAL.

10-8	Animated Weekly No. 83.....	Universal	1,000
10-8	Mutual Weekly No. 41.....	Mutual	1,000
10-8	Gaumont Weekly No. 83.....	Gaumont	1,000
10-15	Animated Weekly No. 84.....	Universal	1,000
10-15	Mutual Weekly No. 42.....	Mutual	1,000
10-15	Gaumont Weekly No. 84.....	Gaumont	1,000

KINEMACOLOR

DRAMA.

Mission Bells.....	Kinemacolor	
Love and War in Toyland.....	Kinemacolor	
Hiawatha.....	Kinemacolor	
When Love Grows Up.....	Kinemacolor	2,230

COMEDY.

A Family Affair.....	Kinemacolor	
In Search of Bacchus.....	Kinemacolor	1,500

TOPICAL.

Shriner's Parade and Sports, Los Angeles, Cal., 1912.....	Kinemacolor	
Life on Board An American Man-o-War.....	Kinemacolor	

MISCELLANEOUS FEATURES.

The Living Corpse.....	Warner's Features	4,000
In the Power of the Hypnotist.....	Warner's Features	3,000
The Woman in Black.....	Itala	3,000
Iephtah's Daughter.....	Warner's Features	3,000
Back to Life.....	Warner's Features	3,000
The Man from the Golden West.....	Warner's Features	4,000
The Sleeping Beauty.....	Warner's Features	3,000
The Message of the Sea.....	Gaumont	3,000
At the Wheel.....	Great Northern Special	3,000
Cards.....	Ramo	3,000
Vendetta.....	Eclectic	2,000
The Fire Fly.....	Film Release of America	4,000
Prisoner of the Harem.....	Blache Feature	4,000
His Neighbor's Wife.....	Famous Players	3,000
The Message of the Dead.....	Eclectic	3,000
Protea.....	Eclair Feature	5,000
Two Spies.....	Gaumont	2,000
A Life for a Life.....	Film Release of America	3,000
The Little Dutch Heroine.....	Gaumont	3,000
The Wild Guardian.....	Ambrosio	2,000
The Hole in the Wall.....	True Features	2,000
Chopin's Nocturne.....	Ambrosio	2,000
Back to the West.....	True Features	2,000
The Last Days of Pompeii.....	Photo Drama Co.	6,000
The Waters of Death.....	A. K. Corporation	2,500
Giants vs. Athletics 1913.....	Commercial Motion Picture Co.	2,000
The Fall of France.....	Apex	3,000
A Bargain with Satan.....	Apex	5,000

DAILY EXCLUSIVE RELEASES

(Independent.)

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

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Nestor, Gem.
 TUESDAY: Bison, Crystal.
 WEDNESDAY: Animated Weekly, Eclair, Nestor, Powers.
 THURSDAY: Imp, Rex, Frontier.
 FRIDAY: Nestor, Powers, Victor.
 SATURDAY: Imp, Bison, Frontier.
 SUNDAY: Crystal, Eclair, Rex.

Brevities of the Business

PERSONAL NOTES.

Arthur H. Sawyer is the "Let-George-do-it" of the Kinemacolor Company of America. And he not only believes in doing it but in doing it right, in view of which, Mr. Sawyer's work is varied and his position un-named. However, he is the



right-hand man of President Barnard, of the "color company" and occupies the very next office to that of the president in the company's handsome suite in the Mecca Building. He is one of the original Kinemacolorites, having helped in the establishing of that company's first American office, three years ago last April. Previous to that he had taken chances in the commercial business, in play-writing, as an actor having once been leading man for Nance and Will and as publicity spreader. He has lectured on pictures, has operated a picture machine and is general authority on projection. You'd guess Mr. Sawyer to be about thirty-seven years old and he'd smile and tell you you're a good guesser. He was born in Portland, Maine, educated in Boston and began earning

money in New York. After a while he married and now has a six-year-old daughter and an eight-months-old son, of whom to be proud. Tall and clean-cut, describes Mr. Sawyer. His dark hair is pompadoured, his blue-black eyes are vivacious and his straight nose becomingly supports glasses. He's a busy man at a busy desk from nine every morning until six every evening and believes that work is recreation. And he's a firm believer in recreation.

On Thursday, September 25, the body of William Lee Davis, was conveyed to its last resting place in Mt. Hope cemetery, following funeral services which were held from Lan'e undertaking rooms on Sixty-third street. William Lee, as he was known in film circles, was for a time both an actor and a producer for the American Film Manufacturing Company in Chicago, and will probably be best remembered in his interpretation of the role of "Preacher Jim" in the American's two reel production of Opie Reid's "The Starbucks." Mr. Lee had not been in the employ of the American for several months, having recently been in business for himself as an interior decorator. His death was due to heart failure and the body was found on Monday evening, September 22, in an apartment on Chicago's South Side, where he had been at work during the day. "Billy" Lee was loved and respected by all who knew him and his sudden demise came as a great shock to his friends and associates. It is said of him that he was always jolly and good natured, that he always wore a smile and was ready to do anything for a friend or fellow player, for, though a splendid actor, with the ability to portray almost any sort of role, he was entirely lacking in the so-called "artistic temperament" which makes so many of the profession hard to get along with. His loss will be keenly felt and scores of his friends unite in extending their sympathy to the widow and her children in the hour of their bereavement.

William Bertram, so long associated with Frank Montgomery at Universal City, has gone to join Director Thomas Ricketts with the American at Santa Barbara. "Bart" takes the good wishes of everyone along with him.

Director Allen Curtis of the Universal is producing a series of "Jake and Mike" pictures with Max Asher as Jake and Harry McCoy as Mike. They are to be released under the "Joker" brand and are bound to find favor. They are broadly burlesque and in a class of their own. Jake and Mike are at present acting in "To the Rescue" in which photoplay they set to work to get a girl from a life saver and after many adventures are shown up as they deserve to be. The play is by Harry Wulze.

George Melford, Kalem, is producing a two reel primitive picture entitled "The Bow." It is full of good things. With him are William Herman West, Paul C. Hurst, Jane Wolf, Billie Rhodes and Marin Sais.

Carl Laemmle, the president of the Universal Film Manufacturing Company has returned from a brief but busy visit

to the Western studios. He had a tremendous reception and departed much impressed with the loyalty and ability of his western staff. He mixed with everyone freely and left with many new friends. On the Sunday he arrived he was welcomed to the ranch by a big crowd of cowboys, actors, actresses and visitors and an entertainment was held which lasted all day. On his way out he had three fingers broken by the sudden closing of a Pullman door and suffered a great deal, but he did not allow it to interfere with his work.

At the Photoplayers' Club in Los Angeles recently, popular Allan Dwan took the chair and kept things going in capital style. Carl Laemmle was the guest of honor and before the evening was through he was a life member. He made a graceful speech and was enthusiastic over his reception and everything pertaining to the club. Robert Leonard delivered two poems, one in praise of Allan Dwan and the other welcoming Mr. Laemmle, both by Richard Willis, and Bob's reading was immense. The club is going forward with leaps and bounds both socially and financially.

Carlyle Blackwell, of the Kalem company, will be installed at the old Essanay studios between Hollywood and town, next week. "Colonel" C. Rhys Pryce goes with him. He will have his own company which will include Louise Glaum. Mr. Blackwell will produce social dramas and light comedies.

Director J. P. McGown will also have a company at the same studios, he will take Bert Hadley, Chance Ward, Helen Holmes, William Brunton, G. A. Williams, Leo Maloney and others with him.

By the way, this is Carlyle Blackwell's fourth year with the Kalem company, he is a big favorite.

Director J. Farrel MacDonald of the Universal is putting on a very interesting western photoplay, which is adapted by Richard Willis from the poem "Lasca." In one scene there is shown a stampede of cattle which sweep over the bodies of a cowman and a woman, killing her. The photoplay is interesting from the fact that the two principal characters are taken by an old time cowboy, Harry Gant, a man who is known all over the Colorado ranges and who has, moreover, posed as a typical cowboy for several well known artists, and Jane Bernoudy, a champion rider who has just returned from Pendleton, Oregon, and who is an artist and writer of note as well as a splendid actress and rider. The picture is in two reels, is the last word in action and contains some wonderful photography which will be looked after by Harry Gant himself. Mr. MacDonald thinks it will be a great picture.

Phillips Smalley and Lois Weber of the Universal are putting on a fine picture in which the relationship of Jew and Gentile is shown. The story by Lois Weber is full of splendid things and the acting of the people named, together with Rupert Julian, Lule Warrenton and H. Mann lifts the picture to a high level.

George Terwilliger, who before Saturday, September 20, was the undefeated swimmer of Lubinville, met his Waterloo before about 1,000 spectators in the Schuylkill River in racing with Isadore Schwartz, assistant studio manager. Others in the race were Edwin Barbour, L. S. McCloskey, H. A. D'Arcy and Nobert Lusk, who came in in the order named.

Augusta Phillips, of the Universal, Mrs. H. Fahrney in private life, and who writes all the scripts put on by Mr. Fahrney, is always accompanied in her auto by Waggles. Waggles is curly haired and boisterously young, also extremely joyful and the Fahrney auto is a sight with its scratched cushions and woodwork but then Waggles is Waggles and there you are.

It was ladies' night at the Photoplayers' club, Los Angeles, last Saturday night and the rooms were crowded. Visitors came from Santa Paula, San Diego and Santa Barbara. The program comprised of music and dancing. Everyone looks forward to ladies' night at the club. "Daddy," Charles Manley and his wife came to bid the photoplayers good-bye and were presented with some beautiful flowers. Daddy tried to make a speech, but broke down. This fine old actor, who is 83 years of age, is returning to his home in the East.

Albert W. Hale is now producing under the Majestic brand having as his leading woman, Miss Billie West, who was playing leads with one of the "Flying A" Companies for some time. One of her latest roles was the lead in "The Love of Conchita," a Spanish costume play produced under the direction of Mr. Hale.

Mae Hotely of the Lubin comedy players is, in private life, one that could be termed a "queen among women," a lover of outdoor sports. She can be seen daily, when not engaged at the

studio, in her sixty horse power car. Her home at the seashore is a tribute to her artistic ideals. She has some very valuable dogs and is extremely fond of good literature. It is said her private library is well worth some thousands.

Miss Florence Gribbon of Sales Company fame, has succeeded J. C. Epping as manager of the New Rochelle combined shipping department of the Thanouser, Reliance, Majestic and other Mutual producing companies. Mr. Epping goes to Los Angeles as business manager of the Majestic studio there. Miss Gribbon is one of the youngest business women in the film game and served with Miles Brothers Motion Picture Distributing and Sales Co., and the Film Supply Co., before becoming the assistant at New Rochelle to the man whom she succeeds in the management of the big shipping office.

R. R. Nehls, manager of the American Film Manufacturing Company, was a caller at MOTOGRAHY'S office the past week, and during his visit outlined briefly some of the big things which the American has in mind for the near future. It seems safe to say that some excellent productions will be forthcoming during the next few months.

Agnes Egan Cobb promises new fame for Eclair features and herself in the handling of the new Ideal features to be put out by the Parisian Eclair interests. Savoia and Film d'Art companies will sponsor the productions which will be sure to find a ready American market under the direction of a capable American woman. "Pratea," the latest Parisian Eclair film, is also in the care of Mrs. Cobb.

Willard E. Holcomb, he of the Kinemacolor publicity department, is being given credit for the stage version of "Lorna Doone" which, just recently, was introduced to a Philadelphia audience by a stock company there. The play was enthusiastically received and was but another triumph of Mr. Holcomb's list in the realm of the drama.

John Bunny said "how'dy" and a few other things to the throngs at Hammerstein's, nightly and matinee, last week and after each performance there were a few of the old faithfuls waiting to prevent John's getting an early train to Flatbush. Bert Ennis can tell you all about it.

Mr. Johnson, he who writes the pretty copy that Warners' Features puts out, advises that the title of the Venus release, "Prince Ahmed and Princess Karibon" has been changed to the simplified one of "The Heart of a Princess."

Fred Beecroft looks in the pink of health and spirits after his little trip to the Windy City, where he says the breezes were good to him in the way of entertainment and advertising copy. He guesses he'll go back there, sometime.

Stanley Twist made the atmosphere feel like that of 1460 Monadnock block, Chicago, instead of 1022 Longacre building, N. Y., when he made a social call at the latter office one morning. Mr. Twist likes New York and says maybe he'll stay.

Charlie Horan has had the direction of the Ryno Company as one of his tasks since Jack Noble's accident and Mr. Noble claims to be "almost" as good as new again.

Arthur Houseman was seen at a late hour on Broadway the other night and said he was coming from Newark, where he had been to see his tailor. A long way from the Edison studio, Newark! If Arthur doesn't blossom forth in a new suit within an hour or two, the identity of the tailor will be suspected.

Joe Farnham was invited to go to Europe and stay three years but refused, says he'd rather be hidden on Ellis Island where he could at least get a glimpse of New York's skyline.

F. J. Grandon, one of the producers at the studio of the Selig Polyscope Company in Los Angeles, California, is spending a fortnight in Chicago, on important business in connection with costume supplies for future productions, that promise to be of most elaborate characters.

Bert Angeles, of Vitagraph fame, is now producing Oliver Doud Byron's famous play "Across the Continent" for the Pilot Company. This will be a four part feature, and promises to meet with even greater success than "The Streets of New York," which they recently produced.

The Vitagraph director, Mr. Wilfred North, who was seriously injured by the premature explosion of a yacht-cannon and was reported as losing his eyesight, is said to be very much better and his sight has been saved. It is expected that he will be at work again in the studio about the fifteenth of October. He was engaged in directing a two-reel picture entitled "Miss Tomboy," at the time of the accident.

Hobart Bosworth and his company are starting for San Francisco to take scenes for "Marten Eben" the second of Jack London's stories produced by this concern. Herbert Rawlinson has been specially cast for the part of Arthur, Martin's brother, as the part fits him physically. All of this young actor's work is interesting and intelligent and he is becoming a screen favorite

of considerable note. He possesses that great quality—personality and it gets over on the screen.

George Ellis, chief electrician of the Bilot Company, is attending to duties with the aid of crutches, which is no easy matter. Ellis who was (he is not now) a motorcycle enthusiast, was run down by an auto. For two weeks he lay in bed with a broken ankle and several severe cuts and bruises. Ellis wants to sell his motorcycle.

In "A Strange Case of Stolen Identity" Edwin August, of the Universal Powers brand, is producing another of his double exposure films. In one scene we see him in the part of one character holding himself at bay with a gun and in another scene he even shakes hands with himself, a tremendously difficult feat. Mr. August makes the parts entirely different too. The story is by himself and is frank melodrama—melodrama at its very best.

Charlie Bartlett, the good looking young man who plays leads with Frank Montgomery's Kalem company, tells a story on himself. Charles has a head of fair curly hair and in one picture one thing after another served to delay his having a hair cut, first the illness of an actress, then an accident. Charles had to have his hair trimmed by the same barber once a week in order that it should be the same in the various scenes. The last time he went to sleep and the barber trimmed it close and Charles had to wear a hat in the last scenes which necessitated taking some exteriors instead of interiors.

Carlyle Blackwell received a great send off at the Photographers Club, Los Angeles, last Wednesday when he acted as toastmaster at the dinner. All the boys wished him the best of luck upon his comparatively new venture for Mr. Blackwell will produce all his pictures at the old Essanay studios on the borders of Hollywood and will have his own company and produce his own plays under the Kalem brand. Carlyle is as popular amongst his friends as he is with exhibitors and audiences and he deserves every bit of his popularity. Louise Glaum is his new leading lady and will play opposite Mr. Blackwell, who will direct his own stories.

Mai Wells, who did such remarkable work with the Venus features especially as a witch (she was known as the official witch there) has joined the Keystone comedy forces where she is making good. Miss Wells is an actress with a long established reputation and is as good in pictures as she was in the legitimate.

Edward Brady, who takes heavies and character parts with Wallace Reid had an amusing experience at Sawtelle recently. The Soldier's Home is located at Sawtelle and the laws are strict there. Brady was excellently made up as an old soldier and between scenes went into a saloon for a drink, but was politely turned down. He went to another place and received the same treatment, when it happened at a third, he was puzzled and asked "Why?" The bartender told him that they were not allowed to serve old soldiers, and then it all dawned upon Brady. He got his drink.

At the J. A. C. Studios, "on the hill," Constance Crawley and Arthur Maude are featured in "Mary Magdalen," a three-reel Biblical photoplay by Arthur Maude. With them is Joe Harris, William Nye and Jefferson Osbourne. Both the latter were with Arthur Maude and Constance Crawley when they all appeared in the "Venus" features at Hollywood. Arthur Maude is directing the play. These clever people contemplate putting on a series of these plays at the J. A. C. studios.

Aubrey Ford, Director Al. E. Christie's capable assistant, is a very energetic man and is constantly at Mr. Christie's side with advice and help. One of the "comedians" watched them the other day and then turned to a friend and said "Huh—there goes Al. Christie and his Ford runabout."

Frank Montgomery of the Kalem company has just completed a one-reel Indian story entitled "The Love of an Indian Maid" by Richard Willis. In this Mona Darkfeather did some beautiful work as an Indian girl and some splendid riding, as well as the "close up" work at which she excels.

ROLL OF STATES.

ALABAMA.

The Elks' theater of Huntsville has been leased by Harry S. Ellman of Chicago and was opened on Oct. 1.

CALIFORNIA.

P. J. Hilts, representing the Valley Amusement company, have leased the Wilson hall and will open a moving picture theater at once.

The new Alhambra theater on Hill street, Los Angeles, between Seventh and Eighth, was opened to the public this week. It is controlled by the Tally Amusement company, owners of the College theater, and will be devoted exclusively to the better class motion pictures.

Two features will be run each week. The seating capacity is 900. This theater is declared by many to be one of the finest in the West.

The Midway theater at Taft will soon be opened as the Olympian by Tony Antoniou and Angelus Zarkos of Bakersfield.

Henry Lamb, owner of the site on Alvarado street near Orange, Los Angeles, will erect a costly moving picture theater.

A contract has been let for the erection of a theater at Long Beach to cost \$110,000 for E. B. Campbell.

A. W. and C. S. Lord are prepared to start work on their picture theater on Western avenue, near Forty-eighth street, Los Angeles. Cost, \$16,000.

Plans have been completed for the erection of a one-story brick store and picture theater building on West Third street near Hope street, Los Angeles, for H. S. Gardner.

Architects John C. Austin and W. C. Pennell are preparing plans for a one-story brick store and moving picture theater building to be erected at the intersection of Washington, Hoover and Bonnie Brae streets, Los Angeles, for H. L. McAllister and J. M. Dobbins. It will be irregular in shape, the dimensions being 169x183x36x121 feet.

The Kinema theater of Fresno will be ready for business by Nov. 1, according to statement of H. P. Hoy, the contractor.

Estimates are being taken by Rousseau and Rousseau, architects, for the construction of a theater to be erected on the south side of Broadway, San Francisco, for Nellie Harris.

COLORADO.

Charles Allen asked the Ft. Morgan council for permission to open a motion picture house on the vacant Costello lot. He proposes to erect a steel structure and have it absolutely fire-proof. He was referred to the building committee.

DELAWARE.

The United Film Corporation of New York was incorporated at Dover with a capital stock of \$1,000,000 to produce moving pictures, by Frederick J. Crolin and William S. Milliken, both of New York City.

ILLINOIS.

The Princess Theater of Wyoming has closed and equipment been taken to Princeville, where Ed. Parker will conduct a moving picture show.

George C. Martin has leased the Mirror moving picture house at Moline to George Deal, who recently returned from Benton Harbor, Mich. Deal has been in the show business in Moline before and the public is assured of something good in the way of pictures during the coming winter. Mr. Martin will continue to manage the Majestic theater at Sixteenth street and Fifth avenue. The Mirror is the property of the Moline Amusement company.

Plans for a new theater which Messrs. Bodkin and Keane of the Star theater in Evanston, will erect at the corner of Wilmette and Central avenues, Wilmette, are now completed.

A deal went through in which E. E. Alger and Verne Corley took Davenport Udell's interests in the Crystal theater, Paxton, and also the Neil theater at Champaign. Mr. Corley, who owns a picture show at Rantoul, has secured his brother to conduct the business, while he will manage the Champaign enterprise. Mr. Alger will remain in Paxton and will conduct the Crystal.

International Film Trade association, Chicago; capital, \$10,000; to conduct general mercantile agency; incorporators, George S. Foster, Albert B. Dunning, J. A. Garrett.

D. H. Bestor, manager of the Court theater, Kankakee, is making several improvements.

INDIANA.

A. E. Shulles has completed a transaction that gained him possession of both the Johnson and Guth halls, Indianapolis. It is understood that he will install a moving picture show in one.

Perry and John Horton, the musicians at Barnes' Gayety Air-dome, have purchased the picture show at Covington, located near Danville, Ill.

IOWA.

Mrs. Carrie Monroe of Madison, S. D., has purchased the Scenic theater, Hawarden, and same is being remodeled.

Hunter and Son have purchased the Hupp Moving Picture theater, Dunlap, and have taken possession.

J. J. Bohlen of Sutherland will open a moving picture show at George and operate it three times a week.

W. P. Ross, the originator of pictures in Davenport, has again entered the moving picture field by buying the Best theater at 405 Brady street, Davenport. He will show the high class association pictures as soon as he gets settled. Mr. Ross introduced the first moving picture house in the tri-cities, when he started the Majestic theater between Third and Fourth streets on Brady.

KANSAS.

The Princess motion picture theater, formerly at 826 North

Kansas avenue, Topeka, has re-opened at the new location at 834 North Kansas avenue. The new theater will be the largest ever operated in North Topeka. It will seat an audience of 500.

The Princess picture theater at 832 North Kansas avenue has opened up for business. S. S. Myers, owner.

MARYLAND.

Charles W. Demme, one-story brick moving picture parlor, 1509 West Lafayette avenue, Baltimore, 20x69 feet; cost \$2,200. H. R. McComas, architect and builder.

MICHIGAN.

The contract for the construction of the Empress theater building, Bond avenue and Lyon street, Grand Rapids, was awarded Wednesday to Hauser, Owen & Aemes for \$115,000. The structure will be completed early next year.

The Idlehour theater, Grand Rapids, has opened up for business.

Feldman & Seeler let for W. Shylinski contracts on his new theater building, to be erected on Chene street near Kirby avenue, Detroit.

Forrest Jordan has purchased from Grant Muir the moving picture theater north of Jesse Townsend's store, Hastings, and he will make many improvements in the place.

The Idlehour theater, Grand Rapids, beautifully remodeled in French renaissance and equipped with a \$5,000 electrically controlled pipe organ, was thrown open to the public recently. It is conceded to be one of the finest motion picture theaters in the state. The entire construction is strictly modern in the minutest detail.

MINNESOTA.

A. L. Mertens has purchased equipment for new moving picture show which he will open up in the new theater erected by P. J. Long at Brainerd.

MISSOURI.

The Benton theater at Independence and Benton boulevards, Kansas City, has been opened. The owner of this new theater is W. A. Andlauer, who has operated the Bonaventure theater two years. The seating capacity of the Benton is 917, which includes sixty box seats.

Temple Theater company, Quincy; capital, \$5,000. Incorporators, T. Leslie Bradbury, R. A. Byrd and Clarence C. Goins, St. Louis.

MONTANA.

A fire damaged the American moving picture theater at the corner of Higgins avenue and West Main street, Missoula.

L. F. Cowan has arranged to turn over the Imperial theater, Great Falls, to Gibson & Kennedy.

NEBRASKA.

The new theater built by Wolstenholm & Sterne in Grand Island has been leased to the Majestic Theater Amusement company of Chicago, to be operated by them under the management of F. L. Kerns.

A. F. Schouboe of Holdrege has purchased the Imperial theater, Hastings, of Mrs. Roberts and has taken charge of the business.

NEW YORK.

A petition in bankruptcy has been filed against the Monopol Film company, producer of motion picture dramas, of 145 West Forty-fifth street, New York, by these creditors: Patrick A. Powers, \$8,436; Stannard E. V. Taylor, \$3,365, and Marion Taylor Leonard, \$1,160, all for money loaned. It was alleged that the company was insolvent, made preferential payments of \$1,000, and transferred merchandise and accounts of \$1,000. Liabilities were said to be \$20,000 and assets \$5,000. The company was incorporated June 27, 1911, with capital stock of \$5,000. Judge Holt appointed A. Gordon Murray receiver, bond \$2,500. It was said that there had been dissensions among the officers.

The Sumner Amusement company, New York, will erect a \$100,000 theater.

Rosen Brothers, Inc., of Brooklyn, motion pictures; \$10,000; Louis Rosen, Sam Rosen and Morris Rosen, all of 393 Grand street, New York.

Dominio Motion Picture Corporation of Manhattan; motion pictures; \$10,000; Adam Kessel, Jr., Charles D. Banman, and Charles Kessel, 1345 Union street, Brooklyn.

Dante Features Sales Corporation of Manhattan; motion picture films; \$10,000; Jennie Deutsch, Lily Rosett, Louis J. Rosett, 29 Liberty street, New York.

Plans have been filed by Clarence True for the construction of a one-story moving picture theater at the northeast corner of St. Nicholas avenue and 174th street, New York, for S. B. Eskesen. It will be 89.9x100 and will cost \$25,000.

Plans for a new Concord theater at Fulton and Richmond streets, Brooklyn, have been filed. Cost, \$50,000. It is being built for the Concord Photoplay company, Inc., of which Morris Audire is president.

Unique Feature company of Manhattan; moving picture films; \$25,000; Nathan Machat, Thomas Steinberg, William Kelly, 385 Bergen street, Brooklyn.

Plans for a moving picture theater are being prepared by Shampan and Shampan, architects, to be erected on the corner of Pitkin avenue and Cleveland street, Brooklyn, for the Pitkin-Cleveland company.

The Tivoli theater at 218 East Onondaga street, Syracuse, has opened up for business.

Allied Motion Picture Syndicate, Inc., Manhattan; theatrical and motion picture business; capital, \$50,000; incorporators, Jos. Geffen, 416 East 187th street; Abr. Lurie, 500 West 176th street; Manuel Blum, 264 Willis avenue, all of New York City.

NORTH DAKOTA.

A. C. Hinckley has leased his new theater on Fourth street, Bismarck, to J. L. McClinton of Cedar Falls, Iowa, and the new playhouse was opened to the public about the 25th of September.

A moving picture show circuit has been arranged to cover the following towns: Forest River, Fordville, Lankin, Adams, Fairdale, Egeland, Bisbee, Churchs Ferry, Crary, Michigan, Inkster and Conway, showing twice a month in each town.

OHIO.

The South Side of Cleveland is to have another motion picture theater. J. S. Joblowski, 2303 Superior avenue, was given a building permit yesterday for a one-story structure to be erected at 2247 Professor avenue. The theater will have about 300 seats and will cost \$3,000. J. L. Cameron is the architect.

DOPE OF THE DOPESTER.

Last week one of Siegmund Lubin's wolves at the Betzwood Manor broke loose and started a rough house in the chicken pen. "Mac" a great Dane, belonging to Richard McFarland, however, took a hand in the muss and held the brute by the throat until captured.

Charlie Seay of the Edison Company and a party of friends were out for a little ride in Seay's car a few days ago and stopped at a "thirst parlor" to send a telephone message (?). Next door to the cafe was a red front five and ten cent store. One of the party asked Charlie why they were stopping there and Charlie

said "Come in and find out." "Oh," said a friend, "I thought something about the car was broken and you were stopping here to buy a new part."

Johnnie Langmack, the presiding genius in the big building of the Selig Polyscope plant in Chicago, devoted to the manufacturing and harboring of properties, is a quick witted master of effects that move on earth and fly through air, and has of late begun to study submarine effects, securing unusual results. The Selig lake, one of the big factors of realism at the plant, has been his habitation for some time past in a series of experiments to secure the effects of geysers, whirlpools, boiling springs, and medicated bubble flowers. A few weeks ago a member of the United States Geological Survey, happened to visit the plant, and the alert Langmack, keen for sensation, planted one of his "spring" contraptions in the middle of the lake and when Gabe Pollock brought the guest to the lake shore, his attention was immediately attracted by the troubled waters. The scientist asked the depth of the lake and then inquired as to the location of "springs" thereabouts, intimating that the form of bubbles thrown off resembled those from the famous Seltzer Spring of Carlsbad. At this point Lankmack was called in, and capturing a few bubbles, he brought them to the scientist in a test tube. That worthy scientist took a sniff, detecting the odor of sodium, his face relaxed into a broad smile and he remarked to his auditors: "This property man of yours ought to be planting springs at health resorts, instead of moulding paper mache, loading blank cartridges and creating a thousand and one odd devices merely to attract the eye. He should be medicating the system of the ailing ones." Thereupon Johnnie retired to his pharmacy and in excess of joy kicked a hole through a ferocious paper dragon and ordered his leading assistant, "Doc" to make a record of all his over-tones on the Edison phonograph register, as he wanted to use them in his next imitation of a spring shower.

Russell Brown, one of the Edison camera men, got a 'phone from his wife one morning recently that she was "pinched" in Mt. Vernon for speeding. "How much is the fine?" asked Russ. "Ten dollars." "Have you got enough money with you?" "Yes, but I think it's just horrid to have to pay it." "How fast were you going, hon?" said Russ. "Only thirty-five," said Mrs. Brown. "Good kid," cried Russ, "hurry and pay the fine—I didn't think the old chug wagon could go that fast."

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MOTOGRAPHY

EXPLOITING MOTION PICTURES

Vol. X

CHICAGO, NOVEMBER 1, 1913

No. 9



MABEL TRUNNELLE
WITH
EDISON



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(In Two Parts)

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“THE PENALTY”

(Release Tuesday, November 11th)

James Moretto, in a fit of anger, kills his companion. He rushes away to the woods and falls in with kindly peasants. When the police track him, Moretto again takes to the woods. He is cared for by Annie, daughter of the friendly peasant, and love grows between them.

The marshal in charge of the man-hunt receives a letter from his mother, telling of her longing to again see the marshal's brother. Later, the brother of Annie, finds Moretto in the woods and quarrels with him. He informs the marshal, who with a posse, calls at the home of the peasants. Annie, seeing danger near for her loved one, joins him in the woods where they give battle to the posse.

How—when the fight was lost, and Moretto saw his own doom before him, he saved Annie's reputation by a clever ruse—and how, when the marshal had effected his capture, he recognized in the marshal his own brother, makes a thoroughly delightful, prettily told story.

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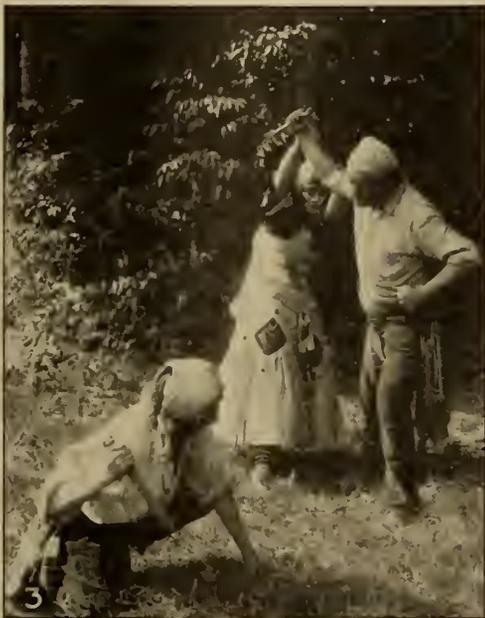
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| 5. The Haunts of Fear (Patheplay). | 6. The Wheels of Justice (Kleine-Cines). |

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

CHICAGO, NOVEMBER 1, 1913

PUBLISHED BI-WEEKLY BY
ELECTRICITY MAGAZINE CORPORATION
MONADNOCK BUILDING, CHICAGO

TELEPHONES: HARRISON 3014—AUTOMATIC 61028

New York Office, 1022 Longacre Bldg.,
Forty-second Street and Broadway.

Ed J. Mock and Paul H. Woodruff.....Editors
Neil G. Caward.....Associate Editor
Mabel Condon.....Associate Editor
Allen L. Haase.....Advertising Manager

Entered as second-class matter at the postoffice at Chicago, Illinois, under act of March 3, 1879.

TERMS OF SUBSCRIPTION

United States, Cuba, and Mexico.....Per year, \$2.00
Canada.....Per year, 2.50
Foreign countries within the Postal Union.....Per year, 3.00
Single copy......10

NOTICE TO ADVERTISERS

Changes of advertising copy should reach the office of publication not less than fifteen days in advance of date of issue. Regular date of issue, every other Saturday. New advertisements will be accepted up to within ten days of date of issue, but proof of such advertisements can not be shown in advance of publication.

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CHICAGO, NOVEMBER 1, 1913

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“GIVE 'EM AIR!”

VENTILATION of picture-theaters, always an important subject, has assumed a particularly large and imminent aspect in Chicago because of recent activities of the city health and police departments. The ordinance in force in Chicago at the present time requires that the air in the auditoriums of the class of buildings in which motion-picture theaters are included, shall be changed so as to supply for each person for whom seating accommodation is provided, at least 1,500 cubic feet of air per hour for new buildings, and at least 1,200 cubic feet of air per hour for buildings constructed prior to the passage of the ordinance.

The report of the committee on standards for ventilation legislation for motion-picture show places presented at the last annual meeting of the American Society of Heating and Ventilating Engineers, provides that a positive supply of outdoor air from an uncontaminated source shall be provided the audience hall at all times while the show place is open to the public, and the quantity of this positive supply of outdoor air shall be based on a minimum requirement of 15 cubic feet per minute per occupant, which is 900 cubic feet per hour.

Based on a seating capacity of 300, the Chicago ordinance requirement would be 450,000 cubic feet of air per hour, or 7,500 cubic feet per minute for new buildings; and 360,000 cubic feet of air per hour, or 6,000 cubic feet per minute for old buildings. The Ventilating Association recommendation would be 270,000 cubic feet per hour, or 4,500 cubic feet per minute.

New York City's special commission, which reported to the late Mayor Gaynor in November, 1911, recommended that each picture theater provide at least 500 cubic feet of fresh air per hour per person. On the basis of 300 seats this would mean 150,000 cubic feet of air per hour, or 2,500 cubic feet per minute.

It is reasonable to suppose that none of these figures has been named at random by its advocates, but that the determination of each has involved some amount of research and consultation with authorities. Hence, we may assume that a considerable difference of opinion exists among those authorities as to just what constitutes a proper air supply. Further investigation discloses the fact that there is no such thing as an authority on this subject of “safe” air; the calculations of the so-called experts being based upon the average individual lung capacity and breathing period, with an ambition to give each person a lungful of brand new air at each inspiration. Even a slight knowledge of physics, or ordinary common sense, for that matter, will show that this cannot be done—in hall or home—unless, indeed, there be provided a draft of disagreeable velocity. In all places where men meet together some rebreathed air is necessary.

The point to be decided, then, is how far the rebreathing process may be carried with safety—not in point of comfort, of which the people themselves are the best judges, but a condition where the public health is endangered, calling for a police regulation.

Human beings in a confined space gradually consume the oxygen present and replace it with oxidation

products, of which carbon dioxide is the most typical. Hence, it was natural that attention should be fixed primarily upon these points, and it is still the popular belief that a crowded room is deficient in oxygen. Quantitative experiments soon showed, however, that these particular dangers were not of practical importance. The victims of the "black hole" of Calcutta, and of the underground prison at Austerlitz, and the unfortunate passengers who were imprisoned beneath the hatches of the ship Londonderry, did actually perish from oxygen starvation; and the same thing happens now and again to miners and to sewer-men who venture into a clogged manhole or other confined space filled with inert gases, and there are asphyxiated. Nothing of this sort can, however, happen in an ordinary room or under normal conditions of occupancy. The oxygen in the air must be reduced from 21 per cent to 15 per cent and the carbon dioxide increased from .04 per cent to 3 per cent before any marked physiological effect is manifest. These values are never remotely approached in what we consider an ordinary ill-ventilated room. In short, *rebreathed air is not dangerous.*

The theory that took possession of sanitarians and pseudo-sanitarians depended on the assumption that in addition to its more obvious constituents rebreathed air contained a mysterious organic emanation of poisonous nature, which was called "crowd poison" or "morbific matter." This theory rested primarily on the observed fact that crowded rooms have a foul, stale odor. It is certainly true that to anyone entering an ill-ventilated room from purer outside air a marked and characteristic odor is apparent. This is undoubtedly due not to any organic matter discharged from the lungs, but to the emanations from clothing, bodies and teeth. It is usually not particularly noticeable to those who have been within the room during its gradual increase. There is no evidence that it exerts any harmful physiological effects and some evidence that it does not. Careful investigations made by physiologists of the highest standing have wholly failed to demonstrate any unfavorable effects from rebreathed air with all that it contains, provided only that the temperature be kept at a proper level. Benedict and Milner observed seventeen different subjects kept for periods varying from two hours to thirteen days in a small chamber with a capacity of 189 cubic feet in which the air was changed only slowly, while the temperature was kept down from the outside. The amount of carbon dioxide was usually over thirty-five parts (or eight to nine times the normal) and during the daytime, when the subjects were active, over 100 parts, and at one time reached 240 parts; and all the "morbific matter" or other deleterious entities which usually accompany carbon dioxide must have been present in corresponding proportion. Yet there was no discomfort whatever, and no detectable disturbance or normal physiological functioning as long as the chamber was kept cool. Dr. Leonard Hill has recently placed eight men in a closed chamber of 106 cubic feet capacity. At the end of half an hour the wet bulb temperature in the chamber had risen to 85 degrees F., the faces of the subjects were congested and they experienced great discomfort; but their feelings were at once relieved, without changing the air at all, by stirring it up and cooling their bodies by the motion of electric fans within the chamber.

From these experiments, and from similar ones carried out by Fluegge and others, we may safely conclude that danger from the chemical constituents of ordinary rebreathed air is in the light of present knowledge so slight as to be negligible to all intents and purposes.

Another point which has received more than its due share of popular attention is the possibility of the spread of disease bacteria in air. It is common for the "yellow sanitarian," if one may coin a term, to expose plates in a crowded room and show that a great many bacteria fall upon them, and then to call on us all to share his horror. At one large New England college the member of the faculty responsible for hygiene and sanitation is accustomed to order the disinfection of any classroom which shows a count beyond a certain limit. As a matter of fact, however, the bacteria in air are, in overwhelming proportion, good, harmless, saprophytic organisms. It is true that tubercle bacilli and some other pathogenic germs have occasionally been found in dust and dusty air, but rarely and in small numbers. While many disease germs are not immediately killed by drying, we may be sure from our knowledge of the general behavior of parasitic organisms outside the body that the percentage reduction in living virulent germs is rapid. From a bacteriological standpoint it is clear that air bacteria must be insignificant in their effects, compared from a quantitative standpoint, with the infection carried from person to person by many direct means. Dr. Chapin, in his admirable book on "The Sources and Modes of Infection," has shown that clinical and epidemiological evidence points in the same direction—that the common diseases are not easily transmissible through the air.

It is, of course, true that in coughing, sneezing or loud speaking a spray of often richly infected droplets is discharged, and Dr. W. A. Evans of Chicago has drawn a picture of the danger from an incipient sick person who runs for a car and just makes the crowded back platform, puffing and coughing in the faces of his neighbors. This is dangerous enough, but it is not air infection. The mouth spray is a local rain which drops quickly to the ground, not a general pollution of the atmosphere. It could not be detected by any analytical standards, and could not be remedied by ventilation. It is a kind of direct contact rather than a problem of air pollution.

Humidity is the really important factor in determining the safety as well as the comfort of any air condition. It is a subject in itself worthy of thorough study; but we will not give it space now, because we are discussing ordinances on ventilation.

It is apparent, of course, that the examples mentioned above are extreme tests, and do not afford any criterion for regulation. They do, however, establish the fact there is *absolutely no basis for claims of public danger* in the ordinary ventilation condition of the average picture-theater. Fifteen hundred cubic feet of air per hour per person is a luxury, not a necessity; to be indulged in by those big exhibitors who want to give their patrons every comfort, but not by any means to be required of small exhibitors whose incomes are, to say the least, not extravagant.

A first-class lawyer, empowered to summon plenty of expert testimony, could without doubt upset unreasonable requirements of this sort in any court. A body like the existing associations of exhibitors should find no difficulty in retaining such counsel.

A national holiday for all the school children of Italy has been declared by the king in order that school children may have an opportunity to witness the famous Ambrosio masterpiece "The Last Days of Pompeii." Special equipment has been provided by the Italian government for its many schools, which are not now equipped even with stereopticon. This is probably the highest tribute ever paid a motion picture.

Dramatic Story of Land Grafter's Operations

Francis X. Bushman Featured

FRANCIS X. BUSHMAN appears as the hero of a dramatic two-reel photoplay, dealing with the operations of an unscrupulous land agency, which will be released by the Essanay Film Manufacturing Company on Friday, October 31.

The story of "The Toll of the Marshes" is simple and yet powerful, for it is based on common, ordinary, every-day happenings, and has the human interest touch which will appeal to every man, woman and child in the audience, be they rich or poor, powerful or lowly, patrician or plebian.

The backgrounds against which the picture is photographed are decidedly odd, and yet seem absolutely convincing. In this respect the film may be said to be highly educational, for the picture audience will be given an insight into a little-known quarter of the country and see a totally new type of farming, carried on under the most unfavorable sort of conditions.

Mr. Bushman, as "John Hammond," the city man who buys swamp land in the south, plays naturally and without exaggeration of any sort, yet "gets over" the big scenes in a telling manner. His restrained and forceful acting will grip and hold the interest of his audience, from the moment when he reads the glowing advertisement of the land swindler in his humble home, and decides to buy a little farm for himself and his mother,



John learns that his land is worthless.

until he is discovered, broken in spirit and driven almost to desperation by his failure to raise any sort of a crop on the low and marshy swampland, which he has been sold through misrepresentations.

Helen Dunbar gives a notable performance as "Mrs. Hammond," the mother of the hero, and most capably supports Mr. Bushman throughout the entire production.



John saves little Josephine who has been lost in the swamps.

The story opens in the home of the Hammonds and we learn that John is anxious to invest their small savings in a little farm which he has seen glowingly advertised in the newspapers. Mrs. Hammond, at first, is inclined to doubt the wisdom of buying the farm, but John is so enthusiastic over the prospect that his mother finally consents to at least visit the office of the land company, and there they are inveigled into buying a twenty acre tract, though, after paying for it, they have barely enough left for car fare.

Following the exit of the Hammonds from the office we behold the president of the land company and his clerks smiling over the ease with which they have hood-winked their victims.

John and his mother arrive in the south and are stunned and broken hearted when they find their "farm" to be nothing but swamp-land, covered with tall flags and marsh grasses. Their neighbors on either side have also been hood-winked by the smooth-spoken land company officials, and are vowing vengeance on the man who took their money for land which is practically worthless.

Though broken in spirit and failing in health, due to their labors under the blazing sun in the malarial swamp, John and his mother manage to eke out a bare

living harvesting flags, and put by every penny that they can save, in the hope of returning some day to their home town in the North.

Meanwhile, Rogers, the president of the land company, journeys south on business, accompanied by his wife and little daughter. Josephine, the little girl, goes for a ride with the chauffeur and when the car breaks down, wanders away from the road on a little sight-seeing expedition of her own. When the car is finally repaired, the chauffeur discovers the girl to be missing, but being unable to find her in the tall flags he returns to the hotel and frightens the Rogers with his story. They at once set out on a frantic search for the little girl.

John Hammond, who is hard at work cutting flags, looks up to discover that his mother has fallen to the ground, overcome by the terrific heat, and after carrying her to the little tent, in which they have been living, he goes for a doctor. The physician quickly diagnoses the case as an attack of malarial fever and promises to come at once.

Returning, afoot, from summoning the doctor, John takes a short cut through the marshes and is startled by hearing a cry for help. He investigates, and finds little Josephine Rogers, who has sunk into a muddy bog, almost up to her armpits, and it takes all of John's strength to save the child. He bears her to the tent in which his mother lies ill and places her in the care of the same physician who is attending Mrs. Hammond.

The doctor while returning to the city encounters Rogers, still hunting for his little daughter, and directs



Harvesting the flag crop.

him toward the Hammond tent. To reach the tent Rogers has to pass a number of the victims of his own misrepresentations and they recognize and attack him. To escape severe punishment at their hands, Rogers promises to give back every dollar they have invested, if only they will let him go now, that he may hurry to the side of his little daughter.

Arrived at the camp of the Hammonds, Rogers makes good his promise, and returns dollar for dollar all the money he has obtained from the sale of the swamp land. As he leaves with Josephine in his arms the Hammonds are planning to return North just as soon as John's mother is able to travel.

On November 7 the Essanay Company will offer a highly sensational melodrama, entitled "The Death

Weight." This story is filled with thrills, crooks, detectives, ingenious plans for torturing helpless victims, and in the end, of course, virtue triumphs and the villains are either captured or killed, while the innocent suspect is released by the police, in order that he may marry the lady of his choice.

Bill Trent and Joe, his brother, nephews of Silas Pegg, a wealthy old miser, discover that the old man has hidden away a fortune in coin and bills in some secret place, and they plot to capture and torture the old man in an effort to make him tell where his fortune is hidden. They craftily arrange a handkerchief and a knife belonging to Tom, the sweetheart of Silas' ward,



The old miser taken captive by his nephews.

so as to cast suspicion upon him when the old miser is found to be missing.

The city detectives, in investigating the disappearance and apparent murder of Silas, come to the belief that Tom is guilty and arrest him, but he, later, obtains his liberty on bail. His sweetheart, Alice, the ward of Silas, meanwhile, follows Bill Trent and Joe and discover that they have old Silas a prisoner in the loft of a vacant barn, and have bound him to a table. Over his body they have suspended a heavy weight attached to a rope, and a candle is then placed in such a position that when it burns to a certain point it will set the rope afire and, ultimately, drop the weight on the body of old Silas, killing him instantly.

Alice is captured and tied to a post in the barn and the two nephews of the miser escape with the tin box containing his money, which they have accidentally discovered. As the candle burns nearer the point where it will set the rope afire, Alice manages to loosen her bonds enough so that she can slip down to the floor and, by lying on her back, she manages to push over the table on which Silas is bound, just as the rope parts and drops the weight through the floor. The barn is set afire by the candle and the burning building attracts the attention of the detectives, in time to prevent both Alice and Silas from being roasted alive.

The melodramatic story is fairly well acted by the following cast:

Silas Pegg, owner of the Blissfield Farms.....	Frank Dayton
Alice Fisher, his ward and heiress.....	Beverly Bayne
Tom, Alice's sweetheart from the city.....	Richard C. Travers
Bill Trent, nephew of Silas.....	Wm. Bailey
Joe, his brother.....	Otto Breslin

Film Taken of Spanish Bullfight

An Exciting Subject

EXHIBITORS looking for a unique feature picture will find something quite out of the ordinary in the Kleine-Cines release for November 18, entitled "For the Love of a Toreador," for, in the second reel, more than three hundred feet of film is devoted to a bull fight, staged at Seville, Spain.

The picture was taken during the spectacle staged for the public, but the Cines players are so incorporated in it that it appears to have been specially arranged for the Cines Company. Over thirty-five thousand spectators are seen in the immense amphitheater which surrounds the bull ring, and their interest and excitement during the thrilling events of the day reminds one of a world's series baseball game crowd.

The entire performance in the bullring is shown on the screen and one sees everything from the entrance of the bull fighters, and their assistants, up to the time when Pablo, the chief toreador, kills the biggest bull, before the admiring eyes of the thousands. This portion of the picture is filled with thrills and action, and is certainly far enough from the beaten track to interest and entertain any audience.

The company of players which enact the story is an entirely new one to American screens and the reviewer was told that it was made up of specially engaged players, employed by the Cines Company for this one picture alone.

The backgrounds, particularly the street scenes, are intensely interesting, offering, as they do, an entirely new atmosphere for pictures and one which film fans will quickly appreciate. The scene in the dance hall, which opens the picture, is typically Spanish and at once transports one to the land of beautiful señoritas and passionate loves. Lola, a Spanish dancer, is in love



Pablo, the toreador.

with Pablo, a famous toreador, and the toast of the town on account of his bravery in the bull ring.

The popular Pablo is also noted by Micaela, a haughty Spanish belle, and receives an invitation to call. Paquello, another toreador, becomes insanely jealous of Pablo, because Paquello is himself in love with Lola, though the dancer seems to have eyes alone for Pablo. Before the two men leave the dance hall they become engaged in a violent quarrel, though friends separate them before any harm is done.

One day, while Pablo is calling upon pretty Lola she notices a rose pulled carelessly through his sash, and accuses him of having received it as a favor from Micaela. Pablo makes no denial of this accusation, but when Lola snatches the rose and tosses it to the ground Pablo proves his love for her by stamping upon it and taking Lola into his arms. The girl's jealousy has been thoroughly aroused, however, and thereafter she is inclined to doubt Pablo's sincerity.

A few days later Pablo visits the country home of Micaela, whose father is engaged in the business of raising the bulls which are used in the Seville bullring. In company with the rancher, Pablo visits the pasture and selects six fine bulls for the fight which is to be staged in the neighboring city, at an early date. He is so pleased with the excellent condition of the animals, and so enamored of Micaela's beauty that he offers to sacrifice the largest of the bulls in her honor, on the day of the bullfight. The girl is highly pleased at the compliment and seems delighted to know that she has made such an impression on the handsome toreador.

Pacquello, hearing of Pablo's infatuation and the promise he has made to Micaela, calls upon Lola and attempts to arouse her jealousy by telling what he has



In the dance hall.



Pablo and Micaela.

learned. The girl pretends not to believe what Pacquello has told her, but, after the toreador has gone, she broods over the affair and vows to be revenged, if the story proves true.

At last the great day of the fight arrives, and all Seville goes to attend the spectacle. After scenes showing the thousands gathered to witness the affair, and the imposing entrance of the toreadors, we are shown the bull being taunted and roused to fury by the banderilleros and the picadors, who are flaunting their red capes in his face, hurling short, sharp and gaily decorated darts at him. Across the arena we behold a dead horse, killed by the angry bull in one of his mad rushes toward the picador who has been tantalizing him. At last Pablo is seen entering the arena to put the finishing touches to the sport of the day. He is resplendent in his matedor's uniform and bows and kisses his hand to his feminine admirers in the audience, ere he begins his task of butchering the bull. After baiting the bull for a few moments, thus arousing the excitement of the throngs to the highest pitch, and himself narrowly escaping death on the horns of the infuriated animal, Pablo plunges his short



Lola and the rival lovers.

sword into the neck of the bull and then turns and kisses his hands toward the section of the amphitheater in which he knows Micaela to be seated.

Suddenly Lola appears, knife in hand, behind Micaela and her face is transfigured by jealousy. As she bends forward to stab the Spanish belle Pablo leaps forward and receives the blow intended for his admirer. In the consequent excitement Lola escapes.

Several days later the conscience stricken Lola, her anger cooled, goes to the home of Micaela, where Pablo lies injured, to ask forgiveness. The hot tempered Spaniards refuse to condone her action and Micaela orders her from the house. Pleadingly, her hands upraised, Lola falls before a burning holy candle, to ask forgiveness of God, but her outstretched arms upset the candle and set the house afire.

After the flames have been subdued Lola is followed and arrested, and later is taken away to a merited punishment.

"The Rajah's Diamond Rose"

How a clever swindler, mingling in the best society circles, by means of an ingeniously contrived box containing a great white diamond, manages to tempt his rivals to steal the jewel and then catches them by

means of a photograph taken instantaneously with the attempted theft, and offers to turn the negative over to them at a fancy price, is the central theme around which a Kleine-Eclipse two-reel feature has been made. The situations are novel throughout and the expose of the thief in the final reel is an extremely clever piece of work. The title of the picture is "The Rajah's Diamond Rose," booked for release Tuesday, October 28. Altogether it is one of the most remarkable pictures ever made by Urban-Eclipse.

Airship Blows up with Daring Kleine Actor

There is probably no brand of film made in which more daring exploits are performed than the Eclipse make, released in America by George Kleine. Certainly the Eclipse Company never asked an actor to perform a more daring bit of work than that done by "Arizona Bill," leading man for Eclipse, in a coming two-reel, the name of which has not yet been determined. Aside from the thrills of a race between an automobile and an aeroplane, there is a spectacular touch in which the Bleriot monoplane in which are seated "Arizona Bill" and his wife, blows up and falls to the earth, taking the two performers with it. This occurs in full view of the camera and is entirely too plain to be trickery. Without doubt a more daring piece of work has never been done in pictures.

Chinese Picture Man Visits Kleine

One of the most interesting visitors at the offices of the Kleine Optical Company in many a day was Lung Yi-Sung, an intelligent and wealthy Chinese now touring the world in search of information concerning American pictures and picture-makers, which he can use to advantage in the New China. Mr. Yi-Sung says that picture-theaters in Shanghai do not open until nine o'clock and run until midnight; that the cheapest seats are 75 cents in American money and \$1.75 for the highest. Needless to say, the moving-picture show is a rare institution and patronized only by the wealthy. Mr. Yi-Sung believes that a splendid opportunity exists in China for the same character of picture-theaters that he finds here, and thinks that the remarkable interest in pictures evinced by his fellow brothers on the coast can be duplicated among the five hundred million of his native land.

Unusual Care Taken by Director

The faithful love of an old bricklayer for his pet goat through all vicissitudes of fortune is the central theme around which the photoplay comedy "Always Together," produced by John Adolphi, is built. Dick Cummings plays the old bricklayer, who suddenly comes into an inheritance and Vera Sisson is his daughter, who has social aspirations. An impressive scene is one taken in the beautiful home he has just purchased when father makes a faux pas by bringing into the banquet hall, a crowd of his former friends of Shantytown, and, worst of all, his goat, to the great chagrin of his daughter who is entertaining her society guests at dinner. Considerable care in detail is required of a director. To emphasize the lapse of time, a kid, of the same breed as the older goat, was procured for the vision scene, in which the father reminds his haughty daughter of the times of long ago. A child was also procured to impersonate Miss Sisson, showing her many years before. It is remarkable how closely the child selected resembles Miss Sisson. These are some of the finer points in photoplay making.

Motography's Gallery of Picture Players

ETHEL CLAYTON is Lubin's eastern leading lady and piles her glorious Billy Burke type of hair high on her head and, in regal dinner-gown and evening wrap, sweeps from her mansion to her carriage; or maybe



Ethel Clayton.

she isn't supposed to ever have seen a dinner-gown, in which case she puts her lovely hair into a pathetic knot at the back of her head, a cold-looking shawl about her gingham shoulders and goes forth to the corner grocery for five cents' worth of something to eat for the whole family. But in any case, she is Ethel Clayton and everybody likes her. She was born in Champaign, Ill., grew up in the back-woods of Missouri, was later sent to a convent school in Chicago and from there stepped into a dramatic career. At 18, she headed a stock company in Minneapolis and now, at 21, is credited with many stage and film honors and the ability to run her own car.

ROMAINE FIELDING is at the head of things Lubin-esque in the western world of film production. He is actor, producer and broncho-buster and can rope a steer with the agility of the cow boy who makes that his regular business. In addition to these few accomplishments, he is a writer, having, besides magazine fiction, to his credit, scenarios that are at once sellable and actable. Mr. Fielding, as the majority of successful photoplayers, is a recruit from the legitimate drama and had much previous experience as a foundation for his work before, and back of, the camera. He is "as to the manner born" and the pictures which he plays and produces are mute testimony of his able direction. His



Romaine Fielding.

daring has led him into the portrayal of many dangerous roles in the spirit of which he glories and he never asks any of his company to do anything at which he himself might hesitate.

EARL METCALF can pronounce "Abgergevenny" just as readily as you and the rest of the world can't. That's because he was born there; it is somewhere in Wales and he left it and sailed for the States as soon



Earl Metcalf.

as he heard of the stars and stripes and Cincinnati. He was educated in the university of that city, studied for West Point, and, during night-rider troubles, organized a Kentucky state militia. Then he changed his mind about wanting to be a soldier and decided upon the stage as a profession. That was twelve years ago and since then he has played in big city stock, was leading man for Stella Hammerstein and juvenile man for Zelta Sears. He is a writer of short stories and—but first of all, he is one of the Lubin company's very best men at their Western studio. He is said to be terribly good-looking, but, after all, it is his sterling ability that makes him popular, not his looks.

MARY E. RYAN was worn out from stage work and needed a rest; she went to Tucson, Arizona, joined the Lubin film company and, after many months' strenuous out-of-door work is in perfect health and likes film work so well that she hopes never to go back to the stage. She is slender and pretty, with dark eyes and dark hair and a vivacity and fearlessness that has taken her creditably through numberless thrilling performances. San Francisco is her home, where she spent her school days at the convent of the Holy Name. She was always chosen for important parts in school plays and, on graduation, took up the study of dramatics. Two years later she went on the stage, played leads with



Mary E. Ryan.

Louis Morrison, seconds in Bishop's Ye Liberty Stock company and later, with Marjorie Ramleau. Pictures were next and she likes them best of all—better even than her legitimate stage work.

Wonderful Theater Scene

In "The Spender," one of the Florence Lawrence pictures, just completed by Director Harry Salter at the Victor studio, there is an interior theater scene that surpasses anything yet attempted in this line. It was built under the direction of Mr. Salter and consists of one stage twelve feet by twenty-four feet, two boxes, seating twelve people, an orchestra of seven pieces and a full audience of one hundred and fifty people. To secure



Florence Lawrence in "The Spender."

perfect atmosphere for the occasion Mr. Kelsey, Mr. Salter's assistant, secured the famous Binns and Bert, European acrobats, who will be seen shortly on the big time circuit. Also Mlle. Russie, a noted toe dancer, a pupil of La Neva, was added to the program. Miss Lawrence, with her imitations, finished out the program as the feature.

There were many scenes taken from all angles of the house, but the best scene, perhaps, was the one taken from the stage, showing the whole audience and Miss Lawrence singing in the aisle. The picture in its entirety is remarkable for its realism and fidelity of detail. It will be released on October 31.

O'Neill in "The Count of Monte Cristo"

The next noted star to be presented in motion pictures will be James O'Neill, the eminent romantic actor, in the characterization he has interpreted for more than five thousand times on the stage, "The Count of Monte Cristo," to be released by the Famous Players' Film Company in five reels November 1. Dumas' famed masterpiece, translated in every modern language and popular throughout the world, with its rapid trend of action and sustained suspense, makes an ideal subject for motion pictures. The powerful plot forcefully illustrating the eternal triumph of right, its numerous opportunities for virile pantomime and its continuous appeal to human sentiments and emotions, make it one of the greatest dramatic stories ever conceived by genius, and one of the strongest silent stories ever produced in film.

As Dumas' gifted work possesses an eternal place among the great literary masterpieces of the ages, so James O'Neill's faithful interpretation of its hero's struggles, victories and defeats will be chronicled as one of the greatest glories of modern dramatic art, which, by means of this Famous Players' production, will be perpetuated and recorded unto time unknown.

Just A Moment Please

ESPECIALLY "THRU."

(Chicago Tribune.)

Not least of Life's Little Afflictions,
To me, is the spelling that's simp.
A murrain and all maledictions
On spellers who mangle and skimp!
Their symbols as tortured and twisted
Are really too bad to be true;
I loathe every word they have listed,
Especially "thru."

To me the form "prolog" is painful,
And "catalog" gives me the pip;
Than "thoro" there's nothing more baneful,
And "program" would make a saint rip.
Oh, wildly my hair I dishevel,
At "fotograf," "handsum," and "nu,"
For all of them look like the devil—
Especially "thru."

Reforms there's no shadow of call for
Encumber and clutter the earth;
It's funny what people will fall for
To give some reformer a berth.
Now, tak this dam simplifide spelling—
Yes, tak it away 2 the Zu.
I lothe evry word becond telsing—
Espeshely "thru."

While the above is not original with us, we being no poet, it expresses our sentiments exactly—also those of a number of other folks we know.

AN INGENIOUS PARADOX.

(From the Milwaukee Free Press.)

In making a picture for the Warner Feature Company, Miss Gene Gauntier had a narrow escape from death at the hands of a snake.

The report of the election of the Motion Picture Exhibitors' League of the District of Columbia contains the statement that J. P. Morgan was elected sergeant-at-arms. Wonder what office they're holding for "Andy" and John D.?

THE SIDE TRACK.

The best candidate for our "Side Track" just now is baseball dope of any and all varieties. We've been a baseball bug for a good many seasons now, but this year we got the dope all wrong, having picked the Giants and the Cubs to win the respective contests in which they engaged, and as a result are shy several greenbacks, a cigar or two, and even a pair of theater tickets which the missus won off us. Throw the switch and we'll run all baseball chatter clear out to the end of the Side Track. Wish we had a derailing switch and we'd exterminate it completely.

THEIR FAVORITE SONGS.

Connie Mack: "Victory."
Johnny Evers: "Wait Till the Next Time."
Romaine Fielding: "Down By the Rio Grande."
Maurice Costello: "The Stein Song."
Joe Brandt: "Heidelberg."

From things we hear we judge a lot of those Noo Yawk fellows have been in to call on Mabel Gertfude at 1022 Longacre Building. Howja like the green rug?—but pshaw, who ever heard of an editor, or cditress either, for that matter, having a rug? *Raus mit es!*

OUR BURG.

Herb Hoagland of Patheville blew into our sanctum the other day and paused long enough to say "Hello." Glad you remembered us, H. C. Come again.

W. N. Selig arrived last wk from a six wks trip through Germany and France, and as usual proved himself one of our best little animal collectors, for wild beasts galore will shortly begin to arrive and, after becoming acclimated, will become residents of the Selig Zoo in Los Angeles.

Our prom. fellow citizen, Joseph Hopp, Esq., wk. before last disposed of his place of biz. in the heart of our fair city, and hereafter it will be conducted by the Universal Film Mfet Co. of Noo Yawk. Mr. Hopp is to remain in the "film game" however and as time goes on our readers will be advised of his activities. We understand a good price was got for the biz.

The celebrated Mrs. Pankhurst was, after all, admitted to our fair country.

Now watch the camera men get busy.

Plenty of "action" usually where Mrs. P. is concerned.

Sometimes too much.

N. G. C.

Famous Song Basis of Feature Film

Shortly To Be Released

THE well known poem and song "The Lost Chord," as written by A. A. Proctor and Arthur Sullivan, will shortly be featured in a two-reel film entitled "The Trail of the Lost Chord" which will be released on



Father Josef at his organ.

November 17 by the American Film Manufacturing Company.

The production was arranged by Director Thomas Ricketts, and is carefully staged and excellently photographed. Some of the lighting effects, especially those of the old priest at his organ, in the loft of the little mission church, are quite unique and very striking.

Edward Coxen as "Josef" handles the role with a reverence that seems in exact keeping with the poem, and the character is one that will have a strong appeal for all that is good in mankind. Winifred Greenwood plays "Marie," in a girlish manner that is sure to make her beloved by film audiences, and George Field enacts the part of the father of "Perri" in a convincing fashion.



He found work in a fruit orchard.

The picture begins with the first verse of the poem, reading:

Seated one day at the organ,
I was weary and ill at ease,
And my fingers wander'd idly
Over the noisy keys.

And we are shown Father Josef, seated at his organ in the chapel of the little mission, in the winter of his life. To him comes his ward, Perri, with the information that the parent of his sweetheart is dying and wishes to see her united in marriage before he dies. Father Josef goes to the bedside of the girl's father and performs the wedding ceremony, telling them that fifty years before he, himself, was about to be wed in that self-same room.

The ceremony awakens a chain of memories, and, returning to his chapel, Father Josef seats himself at his organ and as he nods and dreams over the keys, sees, in retrospection, the long years he has lived since he entered upon the trail of the "Lost Chord."

He sees himself in the long ago—a young musician, giving lesson in pianoforte to Marie, the daughter of an old Spanish grandee. He becomes her lover as well as her teacher, as time passes, until, one day, Marie's father returns unexpectedly and drives him from his home, proclaiming him a dreamer and an idler. Filled with grief at the injustice of it all, he meets a Father Su-



The wedding party.

perior of the Franciscan order, who cheers him and infuses him with determination to conquer all obstacles that lie in his path.

The priest secures him a position in the orchards of a wealthy fruit grower and there he toils and labors until he saves enough to purchase an orchard of his own. Then, after some years, having proven to Marie's father that he is not a dreamer, he secures the Spaniard's consent to the marriage. Seated at his organ, on the morning of his wedding day, in the glad rejoicing over his approaching happiness he unconsciously strikes a combination of chords that sound like a grand "Amen:"

It flooded the crimson twilight,
Like the close of an angel's psalm,
And it lay on my fevered spirits,
With a touch of an infinite calm.

It quieted pain and sorrow,
Like love overcoming strife;
It seem'd the harmonious echo
From our discordant life.

It link'd all perplexing meanings
Into one perfect peace,
And trembled away into silence,
As if it were loath to cease.

Rising from the organ he set out for Marie's home, and a short time later, the wedding party started for the mission—but, alas, his happiness was destined to be wrecked forever, almost on the point of being consummated, for Marie's horse became startled by some object

Father of Perri George Field
 Other priest Chester Withey
 Mother Jean Durell

Cleveland League Elects Officers

Pursuant to a call issued by the president of Cleveland Local, Motion Picture Exhibitors' League of America, a meeting was held at the Hollenden Hotel, at 11 a. m., Monday, October 13. The meeting was well attended, and those members who had voted to give up the charter were repudiated. An open meeting was held. Some of the film men of Cleveland attended, and one of the bolting delegates from the state of New York was in the audience. He tried several times to interrupt the meeting and one of the former members of Cleveland Local tried to secure the floor for him so he could address the meeting, but the Cleveland exhibitors refused to listen. Not being a member of the League he was not entitled to the floor. The open meeting was adjourned by President Kohl, and a recess taken for five minutes. When the convention went into executive session it elected the following officers to serve until the first day of January, 1914: Edward Kohl, National Theater, president; S. E. Simmons, Dreamland Theater, first vice-president; Louis Beck, Mall Theater, second vice-president; W. H. Horsay, Carlyon Theater, secretary; Chas. A. MacGown, Cameraphone Theater, corresponding secretary; Geo. Heimnbach, Superior Theater, treasurer; F. J. Schad, Gordon Park Theater, sergeant-at-arms.

A committee was elected to pass upon all applications that should ask for membership in the League, and no exhibitor in Cleveland can join the local unless he is a bona fide motion picture exhibitor. It was the sense of the meeting that the Censor Board of Ohio should be tried, and that no action should be taken whatsoever on the part of the local that would in any way interfere with the progress or work of the Censor Board.

A committee on Constitution and By-Laws was appointed to report amendments to the present local constitution, as it was discovered that there were parts of the old constitution that conflicted with the State and National constitution.

The meeting closed with everybody enthusiastic, and a bright future predicted for the League. Everybody is determined to go to work with a will and instead of Cleveland Local being the fifth largest in the state it is confidently expected to be made the strongest before January next. It was voted to go to the big convention which will be held in January at Cincinnati and that a fund would be pooled to pay the expenses of not less than 25 members.

Kleine Enlarges Offices

In addition to occupying practically the entire third floor at 166 North State street, Chicago, and a large suite of offices in the Longacre building, New York City, General Manager McCarahan, of George Kleine forces, has been compelled to rent a number of other suites on the fourth floor, despite the fact that almost all the available space on that floor is already occupied by the various departments of the big Kleine organization. An entire six-story building at 20 East Illinois street is given over exclusively to the photographic department and the store rooms of the Kleine Optical Company. The Kleine Chicago force has tripled in size in the past six months.



Marie is summoned by the angel of death.

in the roadway and threw her to the ground. The frantic lover gathered her up in his arms and bore her into the little home he had toiled for years to prepare.

He sent for the Father Superior but when the aged priest arrived, Marie was too near the borderland to be able to respond to the marriage ceremony. Following her death, the grief-stricken youth closed his home and went out into the world to seek happiness and to do good.

Almost at the beginning of his journey, he found a family being evicted from their home and brought happiness to them by giving them his home, ere resuming his journey. The grave of Marie becomes his shrine, his holy of holies, and it is there that the aged Father Superior again encounters him and leading him to the chapel of the little mission, points out that there alone will he find the nearest approach to peace, until, in nature's own time, he shall join Marie in a Greater Beyond.

In the years that follow, he finds solace in deeds of mercy and charity. He is called, one day, by a dying mother to raise and protect her boy from a drunken father, and accepts the charge. He raises the boy to reverence the church and hopes that he will also accept the holy orders in later years, but the boy falls in love and Father Josef, remembering his own sad life, gives his consent, and with it the renunciation of his fondest and dearest hope.

Having returned, therefore, from the wedding ceremony, as we have seen him do, he seats himself once more at the organ to ponder on the mystery of life.

It may be that Death's bright angel
 Will speak in that Chord again;
 It may be that only in Heaven,
 I shall hear that grand Amen.

As he looks up, the spirit of his lost love appears to convey his soul to its reward and Father Josef at last finds his "Lost Chord."

The complete cast of this production is as follows:

Josef.....Ed Coxen
 MarieWinifred Greenwood
 PerriPeter Clark
 RoseMarion Murray

On the Outside Looking In

By the Goat Man

HERE we are, almost through the very best month of the year for exhibition purposes, and with a disheartening prospect for the summing up. A lot of us exhibitors have found that there is a dropping off in



The central office detectives are sent out on the case. A stirring scene from Essanay's "The Death Weight."

the attendance and we're finding the answer. Nobody is to blame except ourselves. We have taken down too much and have put in too little. We have clamored for long lengths when we meant nothing of the kind. Like the Arkansas farmer, we find, now that it is raining, we haven't a roof over our heads. It is time to fire up and we didn't provide for coal in the torrid season. The whole trouble lies with our lack of business sense. The



Distributing prizes to boy scouts in camp at Mt. Kisco, N. Y. From left center to right:—Norman Hapgood, Richard Harding Davis, Ethel Barrymore, Russell Colt, Bessie McCoy and Miss Hapgood. All filmed by Kinemacolor.

public has found us out. The crowd goes right on past to the larger place where the ceiling is higher; the air more pure; the interior brighter; the seats more comfortable; the projection a grade better. The public can't

be fooled for long at a time. Then, too, our shows have been too long. If the pictures follow each other rapidly and they are always a new subject, the audience sticks. But as the crowd passes out they yawn, look at the time, and abuse us for keeping them so far into the night. We have been acting foolishly.

* * *

The exhibitor who shows more than three reels for five cents should be disfranchised. The exchange that grants a service of more than three reels a day is a damaging factor in the film business. I have always contended that the whole film game has been a manufacturer's proposition. I am not willing to take it back, but I know that the exhibitor himself is to blame for many of his present hardships. He has been content to shift along by the only method he knew. He would listen to no one on the presumption that his problem was his problem; he knew his public; he knew his peculiar local conditions. And now he realizes that there



Tom Mix of Selig Polyscope's Arizona Co. and his cowboys.

are some things that he didn't know. It is nearly time for some of him to listen to the goat.

* * *

The goat has been studying film conditions in this country for five years and he has made no progress whatever. The curriculum is changed every other day! You have the immediate example of the largest film corporation in the world making an exclusive program for your protection—harking, by this sign, to one of your favorite yowls, but the immensity of the project is considered much in the light of four aces and table stakes. Even the General Film doubts the wisdom of this new move. It has heard the shout of "wolf" on other occasions. It proposes this offering in good faith, but it shows that there are no special emoluments. In other words you can take it or leave it or try it and let go of it. Nothing seems to matter. I never saw a bigger thing handled with such apparent indifference. The exhibitor buys insurance by accepting a service that no competitor can have. If the exhibitor was big enough, he could take in the entire United States! Happy thought. Why isn't the exhibitor big enough? Ask him, don't ask me.

* * *

Which sets us down hard to a realization that right

this minute the exhibitor, with everything his own way, is worse off than ever before. If exhibitors would pool their interests, say in groups of fifty or a hundred; eliminate the unprofitable houses; improve the better



Sapho and Armand in World's Special Film entitled "Sapho."

houses; select their bookings with judgment—oh, why rave over such a possibility? The exhibitors fight each other tooth and nail. He's a brotherhood with the spirit of north and south in '63. With the gun in his hands and loaded, he'd blow down the barrel.

* * *

Some of these fine days the man on the outside looking in will go over to the inside and look out and nobody will ever know. There are more opportunities for the exhibitor today than there has ever been heretofore. He has the choice of nearly everything except the General's Exclusive and he can buy that without contract. And with this choice he languishes. He won't wake up. I am told, on what I regard as high-grade authority, that there are more theaters for sale in Chicago right now than was ever before known. The theaters should be at the height of their season and they should be pleasing more people, because films are uni-



Company of Vitagraph players under direction of Ned Finley at Hickory Nut Gap, N. C.

formly good. The reduction in raw stock has partially offset the larger item of talent and the maker has surely made advances in other details of production. His competition is keen. He has to contend with a myriad

of state's rights people; more program groups; more everything. The exhibitor should profit by this, but it is evident that he doesn't. Isn't it logical, then, that it is the exhibitor's fault? Methinks, Betsy, it is.

* * *

For some considerable time the Mutual folks have been nursing the notion that a policy of national advertising would get them all the money. When I was in New York I fell over stacks of the Mutual's house organ on the subway stairs—at five cents the copy. I stared at the billboards and the twenty-four sheet stands which told me that the Mutual program was the stuff to show the kiddies. I was told that a big flasher electric sign was operating somewhere about town at a cost of thirteen dollars and sixty-five cents an hour, but I couldn't find it. The thought was blowing about that the Mutual would go into full pages in the daily press. With all this activity I wondered why the trade press saw none of the Mutual money. I am watching with a very keen interest this unusual campaign which denies me everything. If it works out satisfactorily to its sponsors, my hat is off. I'm sure, however, that an innovation of this kind would succeed better if the trade press was included. Exhibitors are ungrateful, taken as a whole. You can't make 'em take a program by going through the audience.



Scene from Kleine-Cines "The Penalty," a November feature.

The average exhibitor presumes to know and the man who offers the nickel isn't of much consequence.

* * *

But, then, the program groups will have to do something to boost the factory output. It is easy to compute the cost of forty prints and if figures prove anything, forty prints mean little more than an even break. Forty prints are taxed hard to cover the American market, but they succeed fairly well in doing it. That puts the profits up to export demands. And by the same rule, the import films are supposed to make a larger net to the foreigners. Possibly this advertising to the laity will increase Mutual's factory output, but I doubt it. I'm sorry I didn't find that electric flasher in New York. It strikes me that the trade press is being denied some interesting stuff by an oversight of the chief dopest of this newer scheme. A nickel a reel will get a big lot of helpful publicity through this lexicon of limp limning. Be sure to put full postage on your budgets when you address this department.

H. C. Hoagland, that good Jersey City scout for Pathé Frères, shocked me into insensibility by beating a tattoo on my barrel top about ten days ago. His principal business concerned the matching of a sterling berry spoon at one of our silversmith's shops. He had promised the Missus to do that. I used to call him Hoogland, but he isn't that Irish by several rows of poles.

* * *

I have had a whale of flattering comment on the stand MOTOG R A P H Y has taken relating to the thousand-footer. The tendency of this eulogy confirms my belief that footage isn't films, but that films are footage. It is wrong to string out a single reel subject into a two or three reel show. Better crowd the two-reeler into a thousand feet. I had the pleasure, if there is pleasure in looking at long lengths, of seeing several subjects of four, five and six reels chopped down to twenty-seven hundred feet. That's what made it interesting! Some of these modern near film stars figure that deep thought offers an x-ray of their brain-storms. There is no action other than a fixed stare during, say, fifteen seconds—fifteen feet. Otis Turner would never tolerate such



Scene from Essanay's "The Boomerang," forthcoming feature release.

stuff. Action makes the film. The public hasn't reached the place where it will tolerate a slide at a motion show. The public insists on action. I haven't heard anybody rave over a two-reeler. I can name a dozen old singles that will live on and on for the punch they carried several years ago. The long lengths are groggy.

* * *

The tendency seems to favor the larger house. This larger house seems to favor a higher price. Now, I am not a stickler for the low price in most things, but I have a notion that more than five cents will work a lasting hardship on the film business. It has been proven that five cents is enough. Every man who got in at the beginning knows that it was the nickel that established the business. So far as I am able to learn, the only thing that has gone up in price is the actor folk. Raw stock is down; modern machinery has cut manufacturers' costs; newer studios; increased facilities; lesser transportation fees—all tend to endorse the nickel's popularity. It is the lure for tens of thousands of admissions that will be denied at a higher figure. There isn't enough effort being made to give a larger value at the

old figure. A larger value doesn't mean more reels nearly so much as it means better reels. Reach out for the nickel. Cater to it, fellows, because up to now it has been your very best friend. To boost the price to a



Mable Normand of the Keystone Company with Teddy Tetslaff, competitor in the Santa Monica road race, in Tetslaff's Stutz No. 8.

dime means a full hundred per cent advance. If the baker did that to bread the undertaker would get most of us. (Business of the skull and cross-bones, trap man doing a gargle.)

* * *

My doggerel mill is all rusty. Will Bill Swanson please start something? Horsley's last move wasn't so much.

* * *

Is your favorite film journal a label or a libel to the industry as a whole? Rough stuff, this query, but a timely one. I've had men say to me—men who spend their money for advertising in other journals—"Yours is the magazine I read, the one I take into my home, and



The above gives one a partial idea of how George Kleine's "Quo Vadis?" is being billed throughout the country. The illustration shows the corner of Fulton St., and Fourth Avenue, at the entrance to Golden Gate Park. San Francisco, and was taken August 3, 1913.

the only one." Compliments don't pay for lubricants. If this is the magazine that fills the bill in such a wholesome manner, it can claim proprietary interest in the label. I know we try very hard to make it reflect all that is best in motion pictures.



It's sunny in Los Angeles at the New Majestic studio, even when it's bleak everywhere else. Observe the sunshine in the faces of Scenario Editor, Philip Lonergan (small and hatless in the left foreground) and Directors Lucius Henderson and Albert Hale, (standing with folded arms to Lonergan's right). They are "doing" a costume piece, of course.

But there are many libels in the field—journals, magazines, pamphlets, house organs. The illustrations in them are badly chosen and badly printed. When the Chicago press was playing its trip-hammer solo on the subject of crime pictures, I went back over the six hundred illustrations that have appeared in *MOTOGRAPHY* during the ten subsequent editions and felt relieved. There has been a lot of discrimination in selecting those subjects. The six-shooter occupied very little space. *MOTOGRAPHY* had been serving well as a label. The making of this book is a task very near our hearts. There is very little of the slap-stick in our performance.

* * *

With this thought in mind, I am still wondering when some of these big fellows will appropriate at least five cents a print to defray the cost of added publicity in this enthusiastic film booster.

* * *

Essanay releases "The Man Outside," Nov. 11. Put it on. I haven't seen it, but I know what it means to be outside, for I'm it. And it's a good show.

* * *

How do you like the new heading?

May Get Carnegie Medal

The Carnegie Hero Fund, established and endowed by Andrew Carnegie for the proper recognition of acts of heroism, is now considering for medal or money reward honors, William J. Moore, the "Willie" of the projecting room of the Exclusive Supply Corporation. The act which brings young Moore into the limelight was that of saving from drowning a young man who fell out of a boat into Long Island Sound last summer. Moore was standing on a high elevation and dived into

fifteen feet of water without even waiting to remove his shoes or clothing. Moore's heroism, because of his modesty, never saw the light of publicity and was only brought to the notice of the Carnegie Commission through the efforts of Mrs. H. A. Blakie, of the National Board of Censorship.

Film Press Agents' League

The moving picture press agents of the country are to have a club, says a recent issue of *Variety*. The affiliation will be initially framed on the lines of the original Friars' press agents' club. Chester Beecroft, general press agent and publicity promoter of the General Film Company, and several other high-salaried film boomers, are behind the movement for organization, including H. H. Brunner of the Biograph, L. C. McChesney of the Edison, S. M. Spedon of the Vitagraph, H. A. D'Arcy of the Lubin, Joe Brandt and George Stevenson of the Universal, Bert Ennis, now with the Eclair, and Fred Gunning of Warner's Features.

The main object of the promoters of the new league in getting together are to improve their usefulness to employers by expanding through the force of numbers opportunities for getting publicity and to establish a clearing house for the interchange of ideas.

A particular feature is to be made of the social possibilities. The new combination will in no wise affect the aims of the Screen Club, but strive to be a close and harmonious relative of that body. The men promoting the film press agents' combination feel that the business of film publicity has already grown to a state of importance and dignity warranting an individual fraternity, where the subjects of their discussion may be confined strictly to members of their own vocation. Nominal dues are proposed for the outset, and inexpensive quarters.

A Diamond-S Potpourri

Interesting Items from Selig's

A Pair of Jungle Sky-scrappers

Whenever W. N. Selig goes abroad, some unique *avant-courier* precedes him home. Last week the surprise came in two enormous crates, filling half a big box-car, containing two giraffes from the Egyptian Soudan via Hagenbeck's great animal collection at Hamburg,



MOVING PICTURES PLAY A CONTINUOUS CHAMPIONSHIP GAME

these beautiful creatures, Romeo and Juliet, had as *companions de voyage*, Antony and Cleopatra, who came from the same country, as the gift of a public spirited citizeness to the Chicago Zoo. The redoubtable animal man, Cy De Vry, of the Lincoln Park Zoo, went East and chaperoned these long-necked beauties to Chicago. Last Friday night the visitors, who had been enjoying the hospitalities of the Selig studios, resumed their journey westward under the care of Johnnie Langmack, the ingenious property man of the Selig establishment, who had, in addition to Romeo and Juliet, a pair of white deer, a black tailed deer and considerable other large live stock.

Of course, the giraffes towered above everything else, deporting themselves with exceptional dignity, becoming their lofty station. Their sense of hearing and smell are highly developed, which fact caused them constant trepidation in the noisy limits and aromatic atmosphere of the Smoky City; so that it was evident they were glad to move on towards the "glorious climate."

A Pilgrimage of Advantage

W. N. Selig after breaking records in Trans-Atlantic voyages, going East and coming West, is home again after six weeks in Europe, much refreshed by the change, enriched by experience and pleased with the knowledge that the motion picture business, as it pertains to America, continues to make a marked and

favorable impression abroad in the old world centers of art. He spent a fortnight in London in daily conferences with E. H. Montagu, the general European agent for the Selig Polyscope Company, planning some new and drastic departures for the advancement of interests in the British possessions and on the continent. He was much gratified over the inspection of the new Selig Polyscope building on Wardour street, which promises to be a most substantial and attractive addition to the film colony in that locality. This new building has two spacious projecting rooms and is completely equipped in up-to-date fashion for all the exigencies of the film business, including dry-storage rooms equipped with fire-proof safes; in fact, the latest scientific surroundings for the proper preservations of films.

Mr. Selig went on to Hamburg and spent an interesting week as the guest of Carl Hagenbeck's sons at Stellingen, a suburb noted for the great Hagenbeck Zoo, containing the finest collection of wild animals in the world. This is the parent plant that supplies all the animal gardens of the world, having agents in every wilderness, constantly working to recruit the zoo with the very best specimens of wild life. Mr. Selig made a careful study of the housing and environment of the habitants, with a view to incorporating some of the ideas that Hagenbeck has in vogue, which surrounds the animals with the very environment they have in their natural state, in his own great plant—a tract of 35 acres at East-lake, Los Angeles, which has already been completely enclosed in a wall and will be improved upon the lines suggested by Hagenbeck—certainly the best authority on wild animals in the world. A number of important purchases were made from the Hagenbeck collection that have already started on the long way o'er land and sea to California.

Mr. Selig gave himself a little vacation visiting German university towns, enjoying the unique experience of observing student life as it goes along, invested with the old traditions that have for a century governed the great universities of "the Vaterland." He remained only a few days in Berlin, which is now reckoned the fastest city in Europe, having outdistanced both Paris and Vienna, and claims to have the largest electric light and gas bill of any city on the continent by reason of turning night into day. He found very many admirable features in the architectural arrangement and scientific restrictions employed in the building up of the great new Berlin under the direct advice and supervision of the most up-to-date and enlightened monarch in the world, Kaiser Wilhelm. Although his stay in the German capital was brief, he took advantage of the situation to study a number of new devices in cameras and projecting machines, satisfying his own scientific curiosity therein. He was not as much impressed as he hoped he would be, looking at them with a clear and practical eye without regard to the quality of their finish and the intricate mechanism involved.

Mr. Selig journeyed to Paris where he spent an interesting fortnight. Keenly sensitive to artistic impressions, he spent considerable time in the galleries and in museums and was very much alive to the fact that the Selig films were finding great and growing favor in the French metropolis. The picture theaters, both in Ber-

lin and Paris, have attained a place in the esteem of the art loving public that makes them of greater importance than ever, and the architects are vying with each other to make both the exterior and the interior of such theaters unique and attractive with accommodations for the public with decoration and lighting effect far in advance of the old-time theaters. Both in Germany and in France, the picture theater has a standard rank that calls for a carefully supervised program of length, with a scale of prices much in advance of those charged for similar service in this country. In France, the best actors and actresses are glad to be associated with pictorial drama as illustrated in the film de luxe.

Bonny Baron von Teuber

Baron Francis B. Von Teuber, a distinguished soldier of fortune, a world-wide traveler and a versatile scientist, who represents the Selig Polyscope Company in the South American Republics, with headquarters in Rio de Janeiro, wired from Kingston, Jamaica, last week that F. B. Von Teuber II, had recently arrived there and would remain with Baroness Von Teuber while the senior member of the firm completed a delayed trip through Guatemala, and would then make a journey of 2,000 miles up the Amazon, before the family would meet again in February in Rio de Janeiro.

Baron Von Teuber, who thoroughly knows the Amazon from the mouth to its source, was the official photographer at the Jamestown Exposition and afterwards served in a similar capacity for the Para Manaos Railway, the most expensively constructed road in the world, 2,000 miles up the Amazon, which extends 300 miles into the heart of the great forest and is used almost exclusively for the handling of rubber products. In his two years' experience near the equator, he secured much valuable data and practical experience that will serve him in good stead for the important work he has undertaken for the Selig Company.

A Tribute From Vienna

A striking and attractive example of brochure publishes at length with prolific illustration, one of Selig's great African films, "Terrors of the Jungle." The booklet bears the imprint of the Polo Film Corporation of Vienna, representing Austria, Hungaria and the Balkan States. The story of the African pictorial play is related at length with real literary value and has prolific half-tone illustrations to add to the interest and completeness of its setting forth. It has an epilogue paying a marked tribute to William N. Selig, as one of the most ingenious factors of the moving picture world and describing the Selig Polyscope plant as the largest exclusive moving picture place in America.

Greater New York Association Meets

An extremely large attendance of New York exhibitors is reported at a meeting of the Motion Picture Exhibitors' Association of Greater New York, held in the association rooms, 136 Third avenue, on Thursday, October 9, Samuel H. Trigger, presiding.

When the meeting had been duly opened and the secretary's report had been read and adopted, Grant W. Anson, treasurer of the organization, stated that the profits accruing from the exposition amounted to \$8,295, out of which \$2,750 had been sent to the National League to pay the railroad fare of the national vice-presidents, who attended the New York convention, at the rate of five

cents per mile, one way. Two hundred and sixty dollars in cash and checks had been paid to Clem Kerr and Lou R. Thomas, and one hundred and fifty dollars for counsel fees. The balance of \$5,135 was paid to the New York local, out of which a check for \$2,567.50 had been paid to Mr. Davis, state treasurer of the New York State Exhibitors' Association, and another check of \$600 for the per capita taxes due to the state association by the New York City local.

After the treasurer's report had been accepted as read the following resolution was unanimously carried:

Whereas, Our business necessitates our utmost assistance in electing a Mayor who is not, and never has been, opposed to the working class, but has dealt fairly towards all, and whose character has always been above reproach—a man with liberal ideas, who can give us a liberal administration: therefore be it

Resolved, That a letter be sent to each exhibitor throughout Greater New York asking for their co-operation and assistance to elect the Honorable Edward E. McCall for Mayor at the forthcoming election.

The following resolution was also adopted:

That a campaign committee composed of one hundred and fifty exhibitors, representing every assembly district in Greater New York, with Harold W. Rosenthal as chairman, be appointed for the purpose of visiting every picture-house and having the slides of Mr. McCall displayed upon the screen at every performance and also procure speakers for these theaters to give a from three to five-minute lecture daily.

That, *whereas*, the fire risks in a picture-theater has become practically nil and the insurance rates retained for same are based on a higher percentage than those of any other business, be it

Resolved, That a committee wait on the board of fire underwriters and endeavor to adjust matters so that we may have an equitable and just rate as compared to other lines of business.

The following committee was appointed: Messrs. Hollander, Landau, Edward Valensi, Frank Tichenor, J. A. Koerpel and Tisch.

Another resolution adopted read as follows:

That, *whereas*, the old block system of procuring a program, whereby the exhibitors had a full knowledge of what reels they were to receive a week or ten days in advance; and whereas the said block system has not been in use by a number of exchanges, and there are many petty annoyances in a number of the exchanges owing to the exhibitors being unable to secure their programs in time to open their theaters; be it

Resolved, That a committee wait on the managers of all exchanges and endeavor to have a system inaugurated whereby all reels can be collected at night and they can then be ready for delivery early the following morning, and also to ask said managers whether or not the old block system would meet with their approval, as we consider it very essential to our business and mutually beneficial to both manufacturers, exchanges and exhibitors.

A committee consisting of Messrs. Lee A. Ochs, C. R. Martineau, A. Bauerenfreund and Sam Trigger was appointed.

Following the passage of the above resolutions the chairman of the ball committee, Mr. A. Coleman, stated that he had sold over one thousand tickets and several boxes for the ball to be held December 15 at Terrace Garden. William Brandt, chairman of the program committee, reported progress to the extent that over one thousand dollars' worth of "ads" had been received to date and that estimates for the souvenir program would be in by next meeting, at which time a vote would be taken as to which printer should receive the contract.

The meeting was then adjourned.

Wm. E. Wing, humorist, fictionist and feuilletonist, who, for several years past has supplied very trenchant silent dramas for the Biograph has signed his exclusive service to W. N. Selig, to be stationed at the Los Angeles studio, and is now engaged upon a three-reel mystery detective story which is opined will make the conventional class pale to insignificance.

Sans Grease Paint and Wig

By Mabel Condon



Mabel Trunnelle.

IT WAS f o u r o'clock and the One Hundred and Eightieth street entrance to the Bronx park; it should have been three fifty-five and the Two Hundred and Thirty-fifth street exit. That would have given me time to get to the Edison studio and Mabel Trunnelle at exactly four. Instead, I had to walk over a suddy floor, around a scrub-pail and energetic scrubber, in a combination restaurant and dance-hall, and when I did find the telephone, my nickle stuck and the opera-

tor refused to answer for five minutes.

When the Edison operator was finally given a chance, she told me to come right over, that Miss Trunnelle was waiting and I replied that I was lost at One Hundred and Eightieth street and the Bronx park and where would I go from there?

Half an hour later, I had transferred twice, located the entrance to the Edison studio after a rigid search, between and under scaffoldings, and found Mabel Trunnelle in front of her dressing-table with a book and a box of chocolates.

"But whoever told you the subway ran out this far?" she inquired and I took the blame for having guessed wrongly, together with a maple-filled chocolate, and Miss Trunnelle chose a walnut-topped one saying that she eats entirely too much candy and buys it without her husband knowing anything about it.

"You know, don't you, that Herbert Prior is my husband?" Something in her voice intimated that if I didn't, she wanted me to. But I knew it; most everybody does who has seen the tall Mr. Prior, either in comedy or drama, and the slender Miss Trunnelle, for nearly always they play together.

Miss Trunnelle's eyes would never let you forget her; they bring her instant attention, always, and when you've decided that they're quite the darkest and starriest that you ever saw, you turn your attention to her smile which is ever so sweet and has in it something of pathos. Her hair is black, her skin colorful and her voice happy—in fact, happiness is the note that seems to dominate her whole being.

"And I am happy" she confessed with a smile that showed her very white and very pretty teeth. "I like my work, I like the Edison people, and my husband and I have the best times in the world. We live just across the street here from the studio, we don't keep house, a dear lady we know does that for us and a few more of the Edison players, and it's home for all of us.

"Since we got our car last summer—well, I couldn't

begin to tell you the good times it has meant to us and as many more as it will seat. Nearly everybody here owns a car, though. Elsie McCoy and Bessie Learn each come to the studio in their own cars and they crank them and drive them themselves. I can't do anything daring like that, though. To begin with, my husband wouldn't let me and I'm quite satisfied that he won't, for I'd be scared to death to try. The other day we were driving and I thought we were going to have a collision so I demonstrated my bravery by jumping out. 'See!' said Herbert, when nothing had happened and I had climbed back. 'So that's the way it would be!'" Mrs. Herbert soothed the memory with a candied violet and crossed the room in answer to a knock.

"Why it's Herbert—come in!" she invited the tall man in the gray suit who filled the doorway. After introductions and a few "passing remarks" Mrs. Herbert suggested that Mr. Herbert bring the car around and we could talk on our way down-town. As this arrangement eliminated disquieting visions of both the subway and the Fourth avenue "L," it was most acceptable, and Mrs. Herbert began getting coats and furs together as though in anticipation of an antarctic expedition.

"You'd better take this," thrusting a heavy blanket coat upon me, "and this." The second "this" was a fur neck-piece. "And I guess I'd better wear this," slipping into a glossy fur coat. "Mr. Prior thinks this is the funniest hat, but it stays on well, so I'll wear it." The hat, a round little patent-leather one with a green band, sat snugly and becomingly down over Mrs. Herbert's eyebrows; over it she tied a green veil, equipped me with a red one and we started.

"Over Riverside Drive or through Central Park?" Mr. Prior asked, and we decided on Central Park. For the first mile we did nothing but adjust veils and rejoice in the possession of heavy coats. Then, from the depths of the neck-piece, I reminded Mrs. Prior that she hadn't told me anything about her work as yet, and she responded with the information that only for meeting Mr. Prior, she probably would never have gone into pictures.

"I was playing in 'The Blue Mouse' and Mr. Prior was with the Edison Company," she explained, "when all of a sudden, the Edison Company decided to send him to Cuba. He wanted me to go too, so I came over to see Mr. Plimpton about working with the company and he engaged me. Then Herbert and I got married."

"Romance?" I asked in the face of a mighty wind, and Mrs. Prior said, "Yes, we had a nice little romance. But I guess I just fell in love with your 'handsome face and manly form' at first sight, didn't I, Herbert?"

Silence, vast and deep, from the front seat and Herbert. Evidently, Herbert knew when he was being teased.

"So we were married and went to Cuba," she continued. "I liked the work right from the start. After returning from Cuba, we worked here for a while, then left and went with the Majestic company. A year ago, we came back to the Edison studio and have had a wonderful variety of work."

"And what do you like best?" I asked believing drama to be her forte.

Unhesitatingly, she answered, "Comedy."

We swung into Central Park with the lighting of the park lamps, followed the curves and turns of the smooth road past rocky hills, and a clear little lake, then, as far as Cleopatra's Needle, to the east sweep of the road which relented and became a southerly one letting us out onto Fifth avenue and into the whirl and rush of vehicles at Fifty-ninth street.

"I love Fifth avenue," Mrs. Herbert sighed contentedly from under the droop of her green veil and the rise of her fur collar. "I'm satisfied just to be here. Mr. Prior prefers a smaller city than New York; he likes Detroit, but nothing but New York would satisfy me; I was born in a small town,—Dwight, Ill.,—but my parents live in Chicago, now. I get ever so many letters from Chicago and further west from people who say they like me and really, you can't imagine how encouraging such letters are to a photo-player; they take the place of an audience, almost.

"Here's St. Thomas' church—if you like good sermons you can get them here; and St. Patrick's—I never get tired visiting St. Patrick's."

We were stopped by the traffic policeman in front of Delmonico's and, after a three-minute wait, turned into Forty-fourth street. Broadway's lights were all ablaze as we brought up at the Forty-second street entrance to the Longacre building. I relinquished possession of the blanket-coat, fur neck-piece and the three yards or more of red veiling and Mr. and Mrs. Herbert began their return trip to the Bronx.

Zukor Talks of European Situation

That the European film market is intensely interesting, also that it is problematical, is the opinion of Adolph Zukor, president of the Famous Players' Film Company, who has but just returned from a visit to European film centers.

That the market is intensely interesting, Mr. Zukor admitted with a smile and the fact that his stay was meant for but two weeks and developed into seven; and that it is problematical, he inferred with the fact that a big per cent of American films sent over there never see an exhibition room.

That is because, unless the brand is known and liked or unless the film has had wide enough publicity to arouse the interest of the exhibitors, they never ask for it. They do not have time to see every film the market offers and, the market being an open one, they take only films they see and like.

"Whose is it?" and "What's in it?" they ask and then say, "Let's see it" or "Don't show it to me."

"A person would have to have ten pairs of eyes and then he wouldn't see all the films that are shown to the exhibitor in one day," declared Mr. Zukor. "And the exhibitor is not partial to American-made films; he's loyal to the brands of his own continent and there are ever so many of them. So American-made films, unless the brand is a favored one, are second in preference to those of European companies."

According to Mr. Zukor, a motion picture exhibitor is about the busiest person in London, the seat of European picture sales; all the exhibitor has to do with a twenty-four hour day, over there, is to make an early report at the projection centers, look at films until he has picked from them an entire program, or maybe programs, and then walk up and down the lobby of his theater all evening saying "How-do-you-do" to everybody going in and hearing what they think of the show, as they go out.

"You know, people in the provinces over there haven't got the craze as they have here," said Mr. Zukor. "There, people live in the same house for generations and everybody knows everybody else, so it is quite the thing for the people to stop and tell the theater owner what they like or don't like about the films, and in that way, the exhibitor knows what programs best please his patrons and if they're obtainable, he gets them.

"That's the advantage of an open market; the exhibitor doesn't have pictures crammed down his throat that he has never seen and that neither he nor his patrons care for; in that respect, he is independent. The price of single and several reel films is about the same; sometimes there's a difference, but it's very little.

"In being able to choose his program weeks ahead, the exhibitor has an individual musical program to accompany each picture. The director of the orchestra arranges this program in advance of the picture's showing, not just as he goes along, as is done over here, and in that way the patrons get the benefit of really good music. The musical program, to the Europeans, is considered almost as important as the pictures.

"And because time and thought are given to the choosing of both programs, the same set of pictures run on an average of one week. Sometimes they are changed twice a week, but seldom every night."

Mr. Zukor's object in going to Europe, aside from the general desire to see how they do things in the film industry there, was to establish a studio on the out-skirts of London and to get a European opinion on the output of the Famous Players' studio in New York. He took five prints with him, announced to the film men what he had and why he wanted to show them, and they looked at the whole five. They were free in their comments, which were altogether favorable, and Mr. Zukor believes that a European studio is going to add much to the name of Famous Players. There, actors and actresses of renown, throughout Europe, will be contracted to play, though it is to be the policy of the company, hereafter, not to announce the name of a star until after the picture is made; that is to guard against any slip-up in arrangements.

"The big subjects shape the future of the industry; in this we put our faith and our money, and sometimes we ate only once a day on account of it," Mr. Zukor laughed. "A pioneer, we opened the way for others, but we are now getting back some returns and see the way to bigger films and bigger prospects, both for our company and for those who believe as we do."

Then Mr. Zukor found his gray-green hat, with the bow almost-but-not-quite at the back, and left the film situation in the hands of "Benny" Schulberg while he went forth to find some lunch.

Filming Auto Tour

Motion pictures of the new all-Southern transcontinental route from Los Angeles to New York are being taken for the American Automobile Association and United States government office of public highways. The motion-picture outfit is carried in the pathfinder car and was picked up at Los Angeles. Reels of all the historic places encountered are being made. Particular attention will be paid to road construction and the methods used in different sections of the country will be portrayed on the films.

Attractive scenery will be photographed from the tonneau of the car while it is in motion. All large cities on the route will be photographed to show commercial development in the South.

Motion Picture Making and Exhibiting

By John B. Rathbun

CHAPTER VI (Continued)

THE size of the carbons depends principally upon the amount of current used, and also to some extent upon the machine, the character of the current and the make of the carbons. This point is best determined by experiment, the operator trying out different makes and sizes from time to time until the best combination is found. Two sizes of carbons are generally used with direct current, the upper carbon being from 1/16 to 1/8 inch larger in diameter than the lower. With alternating current both the upper and lower are of the same diameter. The following tables will serve as a guide in selecting the proper diameter when the current consumption is known.

CARBONS FOR CONTINUOUS CURRENT.

Current Amperes	Solid Lower Carbon Inches	M. M.	Cored Upper Carbon Inches	M. M.
10-15	.394	10	.511	13
15-25	.472	12	.630	16
25-40	.511	13	.709	18
40-50	.551	14	.787	20
50-60	.630	16	.866	22
60-100	.709	18	.984	25

CARBONS FOR ALTERNATING CURRENT.

Current Amperes	Upper and Lower Cored Carbon Inches	M. M.
15-25	.394	10
25-35	.511	13
30-40	.630	16
40-50	.709	18
50-65	.787	20
65-80	.866	22
80-100	.984	25

In regard to the length of the carbons, it is certainly advisable to obtain the longest rods that can be conveniently used in the lamp house, for owing to waste ends, or "butts," the percentage of waste is less with the longer rods since the butt is of the same length in all cases. In this way, a large lamp house is an important factor in cutting down the carbon bill and in the loss of time due to the renewals of the carbons. The carbons should be perfectly straight and round, and of a uniform diameter so that it will not be necessary to continually readjust the lamp during its operation.

When setting up a projector that is to be used with direct current, be sure that the upper carbon is connected with the positive pole or wire of the supply main. The polarity can be determined by temporarily connecting the lamp with the mains, installing the carbons and turning on the current. After burning for two minutes or so, open the switch and examine the carbon points. The carbon that remains red hot the longest is the positive. If the hottest carbon is not in the upper holder, reverse the wires before attempting to operate the machine. It is only necessary to make this test once, as the illuminating companies exercise great care in maintaining a constant polarity on their mains. When performing this test, it is almost needless to say the rheostat should be placed in series with the lamp before closing the switch, and that the carbons should be of equal sizes in both holders.

After burning, it will be noted that one carbon, the positive, has a small depression that indicates the position of the crater. The presence of the crater is not as accurate an indication of the polarity as the test previously given, especially if the lamp is only burned a few minutes, as is usually the case under test conditions.

In adjusting the carbons, it should be borne in mind that the object of the operation is to have the crater face the condenser lens at as flat an angle as possible, and to have its area as great as possible with a given current. The amount of light that is thrown directly on the condenser lens determines the efficiency of the lamp, for very little light is reflected from the sides of the lamp house to the lens.

All modern projectors are provided with hinged lamps that allow of a considerable variation in the angle that the lamp makes with the center line of the lenses, so that the location of the crater is easily brought to the correct point in regard to the condenser. Practically the only limit to the angular position of the crater is that imposed by the lower carbon. With too great an angle the lower carbon tip will come between the crater and condenser and cause a shadow.

The position of the crater on the carbon tip may be brought to the front by advancing the lower carbon. If the carbons are directly in line with one another the crater will be too low resulting in the greater part of the light being thrown to the bottom of the lamp house. This back and forth adjustment of the lower carbon is generally made by means of a hand wheel that extends through the back of the lamp house.

Both carbon tips should be sharpened to a flattened cone form before inserting in the holder, the flattened end space being about one-quarter of an inch in diameter. This point will be your guide in setting the carbons after striking the arc and is instrumental in sustaining the arc until a permanent crater is formed. Since the resistance between the carbon and carbon clamps is directly proportional to the pressure exerted by the clamps on the carbons they should be carefully tightened before turning on the current in order to prevent excessive heating at the points of contact. With poor contact, minute portions of the carbon will be consumed under the clamp which will result in an additional resistance and heating effect due to small arcs that will be maintained between the clamps and the surfaces of the carbons.

With excessive currents, or poor contacts, the binding material of the rods will be consumed resulting in deposits of carbon dust in the lamp house on the carbon holders. With the contact pressure and current remaining constant this effect is, in a way, an index to the quality of the carbons, some of which have a higher internal resistance than others. This loss of materials is particularly noticeable in the vicinity of the arc where the carbons will taper to a long needle point. Solid deposits are sometimes carried across the gap from the upper to the lower carbon causing a heavy mushroom tip on the lower carbon. This is generally caused by an extremely short arc across which the carbon gas passes without becoming completely oxydized. This carbon gas on coming into contact with the comparatively cool negative carbon is condensed forming the "growth" before mentioned. The only remedy for this condition is a longer arc.

The inside of the carbon clamps should be smoothed up every few days with a file or emery cloth as the oxide scale and rough metallic surfaces cause very bad contact. The increased heat due to a dirty clamp is

instrumental in weakening the carbon clamps and arms which are generally of bronze, a metal that weakens rapidly at a comparatively low temperature. If the clamps are causing much trouble it will be best to have a new set made up of steel bar by the local blacksmith.

With direct current, the lower carbon should be advanced only enough to bring the crater to the front edge of the upper carbon, and no more. If the advance is excessive, the crater will extend up and along the front face of the upper carbon with the result that only the front half will be consumed, leaving a long unconsumed strip in the rear. If the advance is not sufficient the crater will be too low and will not face the condensers.

When alternating current is used, the adjustment is much more particular as the craters are much smaller and much more easily affected by a slight change in the movement. Both carbons should incline at a considerable angle with one another (forming an obtuse angle) and the ends of both should face the condenser at the same degree, since with alternating current, a crater is formed in both carbons. Compared with direct current practice, the alternating arc is comparatively short.

WIRING REGULATORS.

In nearly every town, the installation of electric light wiring is regulated by ordinance, the exact requirements of which vary with the locality. In every case, the wiring is regulated by the board of fire insurance underwriters whose authority is fully of as much importance, at least financially, as that of the city government. No exhibitor should attempt the wiring of his house until he, or his architects, are fully informed as to the regulations of both of these bodies. In the larger cities, the illuminating companies usually refuse to connect the interior wiring to their service until the exhibitor produces an inspector's certificate showing that the wiring has been approved. Because of the wide variation in these demands it is only possible for us to give instructions that apply to all installations, regardless of the locations of the proposed house. Details as to wire sizes, insulation, materials, etc., will have to be ascertained individually by the authorities in charge.

THE CIRCUIT (DIRECT CURRENT).

A complete path around which an electric current flows is known as its "circuit." In the case of the projector circuit, this path is made up of the lamp, the rheostat (or other current-controlling device), the meter, fuses and switch. With the switches closed and all parts in their proper relation so that it is possible for the current to flow the circuit is said to be "closed." When the switch is opened, or the path broken, the circuit is said to be "open."

Starting at the pole line of the illuminating company, the direct current supply leaves the positive wire, enters the building, passes through the meter, the switch and fuses, passes through the rheostat, through the lamp, and back to the negative wire of the pole line. When the switch or fuses open the circuit is opened, and the current ceases to circulate. On its return, the current passes through a second blade of the switch, so that when the switch is pulled, the circuit is opened on both the positive and negative wires. A switch that opens both the positive and negative lines is known as a "double pole" switch, and is an absolute necessity if the circuit is to be entirely disconnected from the supply as is usually the case. The one exception is in the case where current is taken from a street railway circuit where only a single pole switch is used.

The *meter* registers the amount of electrical energy taken from the supply mains and is invariably the property of the illuminating company. It registers the current in terms of "kilo-watt hours," this unit being the product of the voltage by the current in amperes. This is then further multiplied by the number of hours through which the current has been acting. The total product is then divided by 1,000. Stated as a formula this will be—

$$\text{Kilo-watt hours (KWH.)} = \frac{V \times A \times H}{1,000}$$

where V = volts, A = amperes, and H = no. hours.

The *fuses*, which are simply strips of some easily fused metal mounted in a suitable container, form a guard against excessive currents that may be drawn through an accident to the lamp, rheostat, or wiring. As the fuses have a much lower melting temperature, and have a smaller diameter than the copper wiring, a heavy current will "blow" them out before it has had an opportunity to damage the rest of the circuit. In other words, the fuses are simply a protective device installed for the purpose of saving the most expensive parts of the circuit, the fuse being a form of automatic switch. The balance of the circuit has been already described. After the fuses have been blown, and the trouble located, they may be easily and cheaply replaced by others.

WIRING THE BOOTH.

All wire used in the interior of the building is covered with a non-conducting substance such as rubber, or a saturated braid composed of fabric and a compound such as kente or mineral wax. This covering is known as insulation, and is for the purpose of confining the current to the copper wire that it protects. If bare wire were used without insulation between the positive and negative wires, a "short circuit" would be formed, that is, the current would pass directly from one wire to the other without doing useful work in the lamp house, providing, of course, that the resistance between the wires was lower than that of the lamp.

Defective insulation is one of the most common of electrical troubles, and is a continual source of danger and expense until it is repaired. Leakage of the current, however slight, increases the chances of fire, and is a continual expense through turning the meter during the idle periods. Besides it is a cause of annoyance to the operator because of shocks that he obtains when operating the machine or in making connections.

Nearly all authorities require an insulation that is waterproof and which burns slowly and without flame when ignited by a short circuit or otherwise. Protection against moisture is usually provided by a layer of rubber, while the protection against mechanical injury and fire is provided by an outer braid saturated with some fairly incombustible compound. A cotton covered or paraffined wire should never be used on a lighting circuit.

(To be continued.)

Visited American Plant

The Wertz Family Association, descendants of Jacob Wertz, who settled in this country in 1730, met in Chicago in convention, October first to fourth. On Saturday, the fourth, the visiting delegates were entertained at the laboratories of the American Film Manufacturing Company. The members of this association in the United States now number about one thousand.

Some Excellent Feature Offerings

Soon to be Released

A MASTERPIECE in the way of coloring is the Gaumont three-reel film, "The Fall of Constantinople." Its release date is November 1 and its beauty and interest predict for it a wide and very successful showing.



Scene from Gaumont's "The Fall of Constantinople."

The piece is staged in the customs and costumes of the year 1453 and, having to do with the courts of Mohammed II and Constantine, the scenes are gorgeous and princely. Constantine, the last Christian emperor of Constantinople, is besieged by the pagan emperor, whose lust for gold and power and the triumph of the faith of Mohammed, leads him to carry on the battle in the name of religion.

The city of Constantinople is ordered besieged; the great pagan army makes ready for the attack by an appeal to the power of Mohammed and, this service over, the glittering company; thousand strong, march away for a final victory. The defenders of the city



Mohammed II addressing his men in Gaumont's "Fall of Constantinople."

make ready to resist the attack, but the ruler already senses defeat on account of the smallness of his army. For two days war is waged and Constantinople is still untaken. Mohammed sends word to his men that the city must be theirs by the morrow; Constantine gathers

his followers around him and orders a religious procession. The following day, an opening is found in the wall of the besieged city and the pagans rush in, fight their way into the inner court, where the women and children are praying, and make them prisoners.

Somewhere among the bodies, is that of Constantine; it is found and beheaded, then presented to Mohammed who, clutching the head of the deposed monarch, raises it aloft in view of the captured women and virtually makes them his slaves.

This last is the strongest and most colorful scene in the whole three reels.

* * *

A PRETTY and interesting story without being sensational is that of "The Phantom Dungeon" or "The Treasure of Baux," a three-reel Cinema Eclair.

Raymond de Bauxville loses his money in a mining project and finds his engagement with Banker Stern's daughter broken because he is penniless. Despondent, he decides to take his life, but is prevented by a vision of his forefathers hiding a treasure casket in the dungeon



Scene from Eclair's "The Phantom Dungeon or The Treasure of Baux."

of the family castle. Raymond is filled with new energy and determines to visit his native town and search for the treasure. Arriving at the town of Baux, he finds the old castle in ruins and starts on the task of finding the treasure. Slipping on the rocks, one day, he rolls to the bottom of a stone quarry and is found there by Clara, a peasant girl, who takes him to her father's house and cares for his injuries. When he has recovered, Raymond tells her of his motive for coming to Baux, and Clara shows him a secret passageway into the old castle where, after much exploring, Raymond finds the treasure.

A group of quarry-men, curious to know the object of Raymond's visits to the ruins, waylay Clara and force her to tell Raymond's secret. Learning it, they hurry to the dungeon, wall up the opening and leave Raymond to perish. For two day he is a prisoner and has given up all hope of rescue, when an explosion of powder, placed by Clara, blows up a portion of the floor, revealing a

secret passageway through which he escapes, and later returns and secures the treasure. He is now ready to return to Paris where he presents to Banker Stern the most valuable treasure of Baux, his little bride, Clara.

* * *

THERE is southern atmosphere a plenty in "The Girl of the Sunny South," the four-part film for which the American Kineto Corporation has bought exclusive rights. There are pickaninnies, any number of them; there are magnolia blossoms; there are rivals two, there is the faithful old coloh'd servant and there is The Girl. She is Miss Louise Vale, sister of Travers Vale, the man whose novel the story picturizes, and who, in the pretty story, has the support of the Pilot Film Company's players.

Two young southerners are rivals for the hand of Miss Grace Merridew, whose choice is Harry Searelle. Raymond Webster, a young attorney, manages to conceal his hatred for his rival until such time as he shall be able to wreak vengeance by stealth. Gustave Le Roy, his confidential clerk, is cognizant of his master's feelings towards Searelle and decides to play a little game of waiting and watching. The war breaks out and



Raymond comes upon Grace and Searelle in the summer house. Scene from American-Kineto's "The Girl of the Sunny South."

Searelle is thrown into the power of Colonel Raymond Webster. Le Roy is also under the same command. Grace and her father with Mose, their faithful old servant, are left in charge of the plantation.

On the firing line, Raymond intercepts a letter from Grace's father, and with the assistance of Le Roy, forges a letter which indicates Grace has met with a fatal accident and begs Searelle to return home.

A battle is eminent and Raymond has arranged matters to prove that Searelle has deserted in the face of the enemy. His absence at a critical moment causes an examination of his tent, and Searelle is arrested on his way to his home. He is court-martialled and next morning the Federal outposts advance at the moment of execution. As Searelle falls before the firing party, the Federals oust their foes and capture the fort.

Searelle is found among the wounded and dead. The surgeon finds only a superficial wound, which has caused a complete loss of memory. In the hospital and then in the prison, in fact until the close of war, Searelle is an unknown, nameless man, without a past. Grace, who has heard of his death, reveres his memory.

When Raymond returns from the war, he advances Grace money on the old plantation and secures a mort-

gage on the property. Searelle, now a tramp, wanders back to his old home and saves Grace from the insults of Raymond, whose evil nature comes to the surface at Grace's persistent refusal of marriage. Raymond, with the assistance of Le Roy, determines to rob Grace's father of the mortgage money, and turn them out of their home. Searelle, who is unknown to all, is sleeping in the house when the robbery takes place. The old man is killed and Searelle is arrested as the murderer and is sentenced for life. Le Roy, upon whom the stolen money is found, is convicted as his accomplice, but as Raymond promises him his freedom, he remains silent. Le Roy manages to make his escape from the prison and Searelle goes with him. They take refuge on an outward bound steamer. While they are stow-aways in the hold, Le Roy, by accident, sets the ship on fire. The vessel burns and the boilers explode. After many privations, they are picked up by a tramp steamer bound for home.

Le Roy discovers that Raymond attempted his life in the prison, and, overcome with Searelle's bravery in saving him from the wreck, he makes up his mind to tell the truth. The terrible privations Searelle underwent produces brain fever and recovery brings back with it his lost memory. He is no longer a tramp.

They return home, Raymond is denounced to the authorities by Le Roy, and in attempting to escape arrest, is killed. Searelle and Grace are re-united, and old Mose rejoices in the return of his dear old master.

McClure Heads Vanofilm Service

The Vanoscope Company has so far completed its projection machine and educational film service, as to have reached the point where it could select a man to become editor-in-chief of the film service and chose no less a notable than S. S. McClure, founder and editor of *McClure's Magazine*, to fill this responsible position.

Every field of human knowledge that can be dramatized from literature, biography, poetry and history, or photographed directly from actualities in science, industry, or nature, will be used to make this educational service not only a great adjunct to the educational forces and institutions now existing but to become of itself an educational power.

S. S. McClure accepted the position of editor-in-chief of the Vanofilm service because he believes this new invention creates one of the greatest and most important editorial fields in the world. With an acquaintanceship world-wide in every field of knowledge and activity, Mr. McClure is spending the next six months in visiting the leaders in science, industry, literature, politics and education in the United States, England, France, Germany, Italy and Sweden, arranging to secure the results of the greatest knowledge and achievement.

The work of the greatest thinkers and inventors, the achievements of the master minds in every field will be brought in vivid and easily understandable form to the remotest village and hamlet. New forces and ambitions will be liberated in the minds of the new generation. Whatever is worth while, whatever is instructive and entertaining in the whole and realm of human activity and thought that can be pictured or dramatized will be the material for this educational service. The marvels of science and invention, the processes of industry, notable surgical operations, the fight against disease, the various movements for child welfare and all the achievements of all peoples that will interest and instruct all people will be presented by this most enticing and interesting method.

Who's Who in the Film Game

PROSPERITY is accompanied in many instances by a considerable load of self importance. There are many examples to illustrate that money has caused men to affect the airs of a poulter-pigeon, aided in the physical appearance at least by high-living and laziness. The poisoned-pup of prosperity presupposes a lot of hallucinations.

There being exceptions to all rules this brief diatribe shall confine itself to a noted exception. For subject, take A. Kessel, Jr. Adam is his first name and Ad for short. Ad is also the exception. Prosperity hasn't made a dent in Ad Kessel. Some of his notions have made cavities in his bank balance, to be true, but a mere dent was never intended to apply in these larger matters. A mammoth cave would come more nearly describing it. Instead of swelling up in girth, Ad grows constantly thinner and his hair grows whiter and he works harder. Prosperity hasn't snared Ad Kessel. He bids it enter and sends it on again—a pauper. And the while Ad, himself, grows more gentle, more generous and coaches himself in more of those endearing qualities that make life worth while.

Ad Kessel was born in Brooklyn, forty-six years ago about now and with a handicap like that he has skirmished along most of the years with his reward slightly behind him. It never matters much how things go until you're past thirty. If you don't know enough to turn back and shake hands with fortune, nobody cares. Especially is this true when you are hewing out your own destiny. Young Kessel attended Public School No. 24, known as the Old Hill school of Brooklyn. Whether the school was on an old hill or whether Old Hill was responsible for it is another story, but at fifteen Ad Kessel left the school and started a post-graduate course in a print shop. Printing held him for many years and the reason for his quitting that business to engage in films will have to be told at some other time. But he started with films in the renting game and during his connection with renting he made extraordinary progress. With four exchanges in New York, one in Scranton and one in Harrisburgh, you can imagine it. If you know only partially what the operation of one film exchange means, you will get a better conception of a man's activities when you multiply by six. Six exchanges have a wonderful tendency to keep you thin. Ad Kessel lays no claim to the heavyweight class. He's thin.

After a time with his exchanges, the making of films

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

took possession of Kessel's thought. It was more alluring. He had learned what the exhibitors wanted and he would undertake to satisfy them. The New York Motion Picture Company grew out of this idea. Kay Bee, Broncho, Keystone and Domino brands have grown out of the New York Motion Picture Company. They have told and are still telling much of their own stories, but always with the grief eliminated. Film-making is never reflected by the films themselves. The courage of the man behind never shows through. Ad Kessel has simply elbowed his way to the front with nearly as many brands of acceptable films as

he had exchanges. And his business has grown to immense proportions. The postscripts to his letters cost as high as \$13,000!

Ad Kessel was among the very first among the independents to make a good film. He was the very first to put great bundles of long green into his productions. And by that token alone he got by. This statement doesn't imply that money alone will make a motion picture, but it does mean that the proper handling or disbursing of money will produce the result desired.

Proper disbursement of funds is one of Adam Kessel's hobbies. He has been wholly surrounded by solid mahogany for quite some considerable spell, but it wasn't satisfying. Of comparatively recent date, the element that has been lacking in Ad Kessel's life has been supplied. It has taken form in his summer home at Lake Champlain. Having acquired his acres, riparian rights, hills, trees and rocks, with pleasing sky lines and

enthraling sunsets, the shaping of a home became the obsession of the Kessels—for there is a Missus and the baby. This home, while including all the comforts and luxuries, will probably never be finished. It cries out in the wilderness for more and more of the wherewithal. There are drives and lanes and happy hollows and stone terraces and rustic fences and bridges and every modern geegaw in the foreground and the background. There are the wide verandas on the ground floor and the floors above the ground, the fire places and the towering chimneys—all perfect—nearly. It is this nearly thing that keeps the Kessels on the jump from May until October. For this is a summer home for fair. It crowds into the late spring and the early fall. Ad Kessel has found time to stay there for five straight weeks!

And down there on beautiful Lake Champlain is the *Orson*, the private yacht of the Kessels, a graceful sixty-



Adam is his first name and Ad for short.

footer, spick and span, manned, provisioned and ever ready for a cruise, near or far.

In winter, the Kessels live in Brooklyn. Mr. Kessel is a member of Bensonhurst Yacht Club, Brooklyn and Lake Champlain Yacht Club, which suggests that yachting is his favorite recreation. He confesses further weaknesses for both automobiling and racing.

Edison to Begin New Series

The Edison Company has completed plans for a new series of twelve pictures which promise to eclipse anything that has ever been attempted in the way of serial photoplays. The new stories will be released under



Ben Wilson.

the general title, "The Chronicles of Cleek." They will be selected from the detective stories by Thomas W. Hanshew, which made such a sensation when published in England. The Edison people have taken twelve stories best suited for photo-play purposes and will release one on the last Tuesday in the month, beginning November 25. We are promised something of a highly sensational order—always, of course, with a strong element of mystery. The stories will appear in this country in the *Short*

Story Magazine simultaneously with the release of the film and will be read in the thousands of homes which are included in this magazine's extensive circulation. Judging by the success of the Mary pictures which were also published concurrently by a magazine, the publishing of the story in magazine form gives a tremendous impulse to the interest in the films.

In the first story, "The Vanishing Cracksman," the crook abandons his profession and goes over to the side of the law. In the remaining eleven stories he is engaged in the pursuit of criminals and in the dangerous and all-absorbing problems of unravelling baffling mysteries. Ben Wilson, one of the most popular players on the screen, will assume the leading role. Mr. Wilson was born in Centerville, Iowa, and has a theatrical experience covering several years in stock companies in Brooklyn, New York, and other large cities. He was a member of the famous Spooner Company and was manager of the Park theater at the time it burned. Among the numerous important engagements which he has played are Jimsey Smith in "Paid in Full" and one of the leading roles in the famous "Seven Days" company, in which he made a tremendous hit.

Mr. Wilson has been a member of the Edison photoplayers for several years, during which time he has been a member of the various companies which have been sent to Bermuda, Cuba, and through the Canadian Rockies. He was also one of the party which spent the winter of 1912-13 in California. He has played so many leading roles that it is impossible to enumerate them, but is just now attracting country-wide attention as the hero of the "Who Will Marry Mary?" series.

Phillips Writes Texas Exhibitors

J. S. Phillips, manager of the Odeon theater of Fort Worth, Texas, and president of Texas State Branch No. 18 of the Motion Picture Exhibitors' League of America, thinks that the way to bring the exhibition end of the motion picture business above reproach and exterminate the unjust and pessimistical cry of necessitated censorship is for every manager of a motion picture theater to establish within himself a strict censorship of his respective theater.

In an open letter to exhibitors of his state Mr. Phillips writes, "Hold yourself in the position that you have always got the National Board of Censorship behind you—by running no other pictures than those that have passed the National Board of Censorship. If you run only pictures passed by the National Board our business will soon be free from attacks of political, sectional, factional, so-called reformers, who have only in mind the few laurels of publicity they may gain from their attacks.

"If you should be so unfortunate as to have a local board of censorship, always meet its members with a hearty welcome, assuring them that you are glad to have them numbered with your already high class and cultured patrons and that out of respect for those present you could not afford to show any other than a program of pictures that appeal to ladies and gentlemen only."

League Members Banquet in Washington

The Motion Picture Exhibitors' League of the District of Columbia held a big "Get-together" banquet at the Hotel Continental in the city of Washington on the evening of Thursday, October 16. The details of this affair had been arranged on a very elaborate scale and practically everyone in the city directly interested in the motion picture business purchased tickets. The League extended an invitation to the officers of the Motion Picture Exhibitors' League of Maryland to be their guests which received a hearty acceptance.

The Motion Picture Exhibitors' League of the District of Columbia held its annual meeting on Thursday, October 9, and unanimously elected all their former officers as follows: William P. Herbst, president; Ira LaMotte, first vice-president; V. H. Stonesifer, second vice-president; A. C. Joy, treasurer, and Fulton Brylawski, secretary. Mr. Brylawski is also the national vice-president from the District of Columbia. The Board of Directors for the ensuing year are as follows: William P. Herbst, Ira LaMotte, V. H. Stonesifer, A. C. Joy, Fulton Brylawski, Thomas M. Eastwood, Joseph P. Morgan and A. H. Crandall. Mr. Leo. Rover, Nathan Stein, Wm. Jasper and the president and secretary were appointed as a publicity committee. The regular standing committees were continued in being and Mr. J. P. Morgan elected sergeant-at-arms.

The League has held regularly monthly meetings since the date of its inception and is a duly incorporated body under the laws of the District of Columbia. Its meetings are well attended and all its members have worked harmoniously together for the betterment of the motion picture business.

Good News for Scenario Writers

The American Film Manufacturing Company is interested in stories of the out of the ordinary type adapted for subjects five hundred to eight thousand feet in length, and invites writers to submit scenarios on any subject,

Current Educational Releases

CASABLANCA, IN PICTURESQUE MOROCCO.—Gaumont. Opening with a general view of the town, the pictures show the busy bazaar quarter, where numerous kinds of trades are represented. Water-carriers and toy-makers jostle one another in the narrow streets, spice-merchants shout the merits of their goods and quarrel among themselves, while the boat-makers' insistent hammering adds to the clamor. An interesting sight is the changing of the guard, for strict surveillance about the city is still very necessary.

RIDING THE FLUME.—Patheplay. An unusual sight is the manner in which a mountain stream has been brought down the mountain side in the state of Washington to a power house and over it a motor railway has been built and this is the original of the scenic railways which are a feature of all the big amusement parks.

HISTORIC BOSTON.—Kalem. Every spot hallowed by history in and about Boston is shown in this picture. Among the scenes are Faneuil Hall, Lexington Battlefield, Bunker Hill Monument, the Old Belfry, the Wayside Inn, and many others of equal interest. This picture possesses all the advantages of a tour to Boston with none of the discomforts of travel.

PLANTS WHICH EAT.—Patheplay. It will surprise a number of persons to know that there are plants which obtain nourishment by devouring insects. Those who are surprised will be naturally interested and those already interested will be glad of the opportunity to see the various experiments that prove that plants secrete a digestive fluid which will assimilate any insect.

THE SEA SCOUTS OF AMERICA.—Kalem. This picture shows the daily routine on board the good ship "Pioneer," the only vessel in existence manned by the "Sea Scouts of America." The Sea Scouts, the only body of the kind, are located in Boston and occupy a position afloat similar to that of the Boy Scouts on land. The boys, some of whom appear no older than eight or nine years, are shown going over the masthead, hoisting sail, manning the life boat, and in general, performing the duties of regular "gown-up" sailors. A picture the youngsters will delight in.

THE DESCHUTES CANYON, WASHINGTON.—Patheplay. An interesting tour through Washington into Oregon, following the Deschutes river where it has worn its way through solid rock until two walls of stone tower on its shores, leaving an awe inspiring picture of rugged mountain beauty.

THINGS JAPANESE.—Melies. Section one of this picture deals with children of Japan—and there are none more interesting. Leaving school each day they are obliged to salute their teacher goodbye. After school the games of "Menko" and "Jump Jimmy" are enthusiastically indulged in. And not the least interesting of Japanese children is the street actress. She performs in a manner that appears strange to us, but draws a great crowd in the streets of a Japanese city. Her antics are wonderful, considering her extreme youth. Japanese at work is the second section. In the kitchen; at the saw mill; the street cobbler; the mussel fishers of Yokohama,

and the Japanese hair dresser—all of which pictures show why the Japanese people, though lacking in stature, are superior in skill and agility to almost any other race.

OXYGEN.—Patheplay. The air we breathe contains twenty-one per cent of oxygen and in this film, with great attention to important details, this element is extracted from the air and with it many interesting experiments are conducted. For instance, oxygen, being a gas, aids in combustion and the greater the oxygen the greater the combustion; even iron burns like charcoal when it is held in a flame and oxygen applied. The experiments, all of them, will interest a great many persons who will be glad of the opportunity for a study of physics.

POLYPS.—Eclair. In a series of exquisitely tinted pictures, the fantastic formation, delicate coloring and manner of life of Polyps are shown here. Partaking of characteristics both of the animal and vegetable kingdom, the polyp is frequently mistaken for a plant. Especially so with the species Anemone, which, with its thousand tentacles, strikingly resembles a giant chrysanthemum's petals. These petals are its means of sustaining life, for they seize upon prey relentlessly, drawing it slowly but surely down into the heart of the Anemone, where it is devoured by a process of crushing. Some species of the Polyp are protected by ridges of thorns. The shell of another is composed of minute living "flowers." Most of the varieties can be found inhabiting the Atlantic.

ALONG THE PADAS RIVER.—Patheplay. The Padas river runs through a forest in the island of Borneo and this forest is noted for the rare woods that grow there. The natives make their chief occupation the gathering of these expensive timbers, but this is not the chief attraction of the Padas river, as the scenery is exceptionally fine.

THE PETRIFIED FOREST OF ARIZONA.—Patheplay. One of the most interesting places in the United States is seen in this film. Contrary to popular opinion, the trees were not native to the spot where they now lie, but in the prehistoric age were carried thither by a flood of hot water holding silicates in suspension. These silicates were taken up by the wood, which thus became turned to stone.

LOW CASTE BURMESE.—Vitagraph. Taking us on a sight-seeing tour of one of the ancient and most curious cities of India.

A PLANT WITH NERVES.—Patheplay. This most interesting plant, the Mimosa Pudica, has a wide distribution. Each leaf is made up of 15 pairs of tiny leaflets. Tap any single leaflet gently at the tip and with its companion leaflet it curls up at once. A sharp blow on any stem causes all the leaflets on the stem to curl up, one pair at a time. A similar blow on the main stem causes all the leaflets to curl up, as does a Leyden jar placed near by. A lighted match held near by causes all the leaves to droop with the heat. If the plant is placed under a glass jar containing a piece of cotton saturated with chloroform the plant becomes asphyxiated, but revives on being restored to the open air. As the "Sensitive plant" it has long been famous in literature, but few people have seen it to know it. A strong educational film.

ST. CLAUDE, AND ITS ENVIRONS.—Patheplay. St. Claude is a charming French city in most attractive surroundings. It is remarkable in that it has preserved the architecture and the customs of "the olden, golden days" and the visitor bridges the centuries as he walks the city streets. Around it are lofty mountains, snow blanketed in winter and nodding with flowers and verdure in the summer. It is a land of delight, of sweet odors, balmy breezes, bright colored flowers and foaming springs. A most interesting travel film.

SCENES OF SAIGON, COCHIN-CHINA.—Melies. Beautiful views in and about one of Asia's fastest growing cities, featuring the wonderful waterways of that country and the characteristic native means of navigation by "junks."

HONFLEUR—AN OLD COAST TOWN OF NORTHERN FRANCE.—Patheplay. A delightful visit to this picturesque old Norman town and its beautiful environs. Honfleur sits by the sea and dreams of her ancient glories.

OXYGEN.—Eclair. Eclair's scientists have recorded in this film very clearly the power of the common element, oxygen. We absorb this element with the air we breathe, the water we drink, and the food we eat. It is a life essential. Science now utilizes it in prolonging life artificially through forced respiration. It can be reduced to a pale blue, strongly magnetic liquid boiling at 182.50 degs., and forms a pale blue solid, melting below 223 degs. Centigrade. Industry has harnessed oxygen to its wheels, and performs seeming miracles with its aid. The films show experimentation with the oxyacetylic pipe, the storing of oxygen in tubes, and it shows oxygen cutting through a fourteen-inch thickness of steel bar as though it were so much cheese. Finally, a wand tipped with oxygen cuts the word "Eclair" as fast as you could write it, on a sheet of steel. Truly, this is worthy of being called an "educational."

BREEDING TROUT BY THE MILLION.—Patheplay. A very interesting film which should be seen by every angler, sportsman and nature lover. Showing the artificial fertilization of the eggs, the placing of them in pure running water, the fry leaving the egg and the various stages of growth.

IN A GRANITE QUARRY.—Lux. An interesting industrial film revealing the mode of obtaining granite blocks for our buildings. There is possibly no metal with which we are so familiar as this durable building material.

ROTIFERS.—Eclair. Can you imagine how infinitesimal one-tenth of a millimetre is? Can you imagine highly organized forms as minute as this? And yet, those forms, known as Rotifers, are gigantic when compared to the diatoms which surround them. A German naturalist of the 17th Century discovered Rotifers when the dust in his roof-garden moistened in process of cleaning. This naturalist made a profound study of the species. His discoveries, with those that have since been made, are interestingly and understandingly shown in this film. Not the least interesting feature of the film is that practically all but the introductory pictures were photographed under water.

JAFFA, THE SEAPORT OF JERUSALEM, AND ITS ORANGE INDUSTRY.—Edison. Jaffa, or Joppa, is situated on the

Mediterranean coast some thirty-five miles to the northwest of Jerusalem. It is the chief seaport of Palestine, and rejoices in the possession of the worst harbor in the world—a rocky, shallow basin which is rather a menace than a protection to shipping. To land the thousands of tourists who enter yearly through this port on their way to Jerusalem and the rest of the Holy Land, the steamers are obliged to anchor a couple of miles from shore and transfer their passengers to small boats which thread their way through rocks and surf to the beach. Jaffa's chief industry is raising oranges. Great groves of heavily-laden trees stretch for miles outside the city. The scenes showing the orange pickers at work are singularly picturesque.

Cecelia Loftus for Famous Players

Another prominent star and internationally popular stage favorite has been added to the gallery of Famous Players—none other than Cecelia Loftus. The Famous Players' Film Company has engaged this gifted artiste to appear in the popular novel and famous play, "A Lady of Quality," by Frances Hodgson Burnett. A more suitable subject for Miss Loftus' mimic powers could not have been selected. The play is an idyllic blending of the beauty, romance and daring of the days of knighthood, and the film version bids fair to develop into a brilliant reproduction of the warmth and color of a picturesque period.

Cecelia Loftus began her dramatic career under the direction of Daniel Frohman, abandoning a vaudeville income of \$2,500 a week to accept a much smaller salary, in order to acquire dramatic experience under Mr. Frohman's guidance. In two years she has succeeded so capably that Mr. Frohman made her leading lady with E. H. Sothorn, then under his management. By a happy coincidence, as in the case of James K. Hackett, Miss Loftus returns to Mr. Frohman's direction under vitally new conditions, through the medium of the motion picture.



Marion Leonard in Strong Playlet

"In the Watches of the Night" is the title of the first dramatic feature production in which Miss Marion Leonard will appear on Warner's Feature program. The basic element of the plot is the effort of a woman to preserve the honor of her husband after the husband, in his weakness, has dragged it into disrepute. In the telling of the story, Miss Leonard has full opportunities for a display of her great emotional acting ability, and it is the opinion of all who have seen the film that she has never appeared to better advantage. Miss Leonard's second appearance on the program of Warner's Features, Inc., will be in a story of New York life entitled "A Leaf in the Storm."

Of Interest to the Trade

Pathe Establishes Florida Plant

J. A. Berst, general manager of Pathé Frères, has just closed contracts which assure to that well known concern a new and most interesting field for the staging of Pathéplays.

One contract was for a large number of wild animals which were shipped by rail, Saturday, October 11, to St. Augustine, Florida, there being seven car loads in all. Among the animals are two elephants, two camels, two ostriches, ten lions, two tigers, six leopards, six bears and two kangaroos, in addition to monkeys, birds, snakes (one of them a python 18 feet long), pumas, hyenas, zebras and various kind of deer. A large farm has been rented near St. Augustine and an open air studio will be erected at once. Big features only will be produced at this studio, three and four reels.

A company of experienced players leaves for St. Augustine about the twentieth of this month, there being over twenty people in the company. Among them will be Miss Lillian Wiggins. This company will be under the direction of Fred Wright. Three 60-foot baggage cars are being sent express and a special Pullman car will take the players. The transportation bill alone will amount to \$5,000.

Universal Film Exchange Holds Election

At a meeting held recently officers and directors were elected for the Universal Film Exchanges with offices at 1600 Broadway and Fourteenth street, New York, to serve the ensuing year. Some minor business was also transacted. Carl Laemmle was elected president; David Horsley, vice-president, and Mark M. Dintenfass, secretary and treasurer, by the newly elected directors composed of Carl Laemmle, Mark M. Dintenfass, David Horsley, P. A. Powers and Wm. H. Swanson.

Exclusive Program Hailed by Exhibitors

The announcement made in the last issue by the General Film Company that exclusive service would become a fact on October 13 was received with a gale of enthusiasm which, figuratively speaking, swept its sponsors off their feet. Over three hundred letters of request for rates and information were received at the special offices of the exclusive department at 71 West Twenty-third street, New York City, the sixth day following the publication of the exclusive service advertisement in the trade papers. These letters which continue to pour in with every mail, bear the post marks of cities and towns in every section of the country.

The idea seems to be equally popular with the big and the little exhibitor; the former seeing in it a means of enlarging and holding his patronage and the latter rejoicing over the prospect of having the "regular" program all to himself.

In this regard the General Film Company wishes to emphasize this most important point: That its regular program will not be in the slightest degree affected by the make up of the exclusive program, which is, at the present time, made up of the best that the premier manufacturers are able to produce. The exclusive program will be made possible by the manufacturers turning out additional new materials of a standard which is already keyed up to the highest pitch.

Perhaps the most interesting development of the General Film's new scheme, as evidenced by the character of the letters received to date, is the interest which it has aroused in the ranks of the so-called legitimate theaters.

Managers of every variety of theater—from opera houses to vaudeville have responded to the call. It is said that one of the most prominent booking managers in New York has asked for prices on a circuit of 250 theaters which he is prepared to swing over to pictures, if he can be assured of absolute protection against competition.

This seemingly sudden determination on the part of the "regular" managers to go over to pictures may probably be attributed to the alarming falling off in business in the majority of "circuit" houses last season, and to a woeful lack of even passable road attractions.

Notables Sail for Cuba

Any one who suspects that the feature film business lacks dignity, should take a look at the passenger list of the Royal Mail Steamship "Danube" which sailed from New York on Saturday, October 11, bound for Santiago, Cuba. To make the great feature-film production of "Soldiers of Fortune" for the All-Star Feature Corporation there sailed Richard Harding Davis, who wrote the novel "Soldiers of Fortune;" Augustus Thomas, who made the original dramatization of this great story in which Robert Edson so successfully planted himself as a star and who, from this dramatization, has prepared a scenario for the production of the play as a "silent" drama; Dustin Farnum, who will be the star of the new production; and a cast made up of the following well known Broadway actors: George A. Stilwell, John Pratt, Ernest Laseby, Gus Piper Thomas, Leighton Stark, William Conklin, Sam Coit, William Winter Jefferson, John Saintpolis, Helen Lutroll, Winifred Kingston and Laline Brownell.

In addition to the above sailed William F. Haddock, one of the best known moving picture directors in the business, who has been specially engaged by Mr. Thomas to assist him in the making of this one great production; George Cooke, Jr., business manager; and two camera men.

A Grand Old Lady

On October 15 Mrs. Eliza Abrams celebrated her eightieth birthday. Mrs. Abrams is the mother of Mrs. S. Lubin, wife of the noted motion picture manufacturer of Philadelphia. She was born in Hanover, Germany, in 1833; had seven children, and is now great grandmother of seven. Fifty-five years ago she came to America and settled in New Haven, Conn., where many of her family are still living and in active business. Twenty years ago on North Fifteenth street, Philadelphia, where she still lives with her son-in-law, she witnessed the making of the first films, the negatives then being taken by Mr. Lubin and his wife in the back yard. In those days fifty thousand feet of film a year was a big output. She has taken much interest in the business which she has seen grow to a yearly output of over thirty-five million feet of film. From working the back yard she has seen evolved the enormous Lubin plant employing eight hundred hands; from fifty exhibitors of movig pic-

tures in America, she now sees seventeen thousand in this country and one hundred and twenty thousand in the world. Mr. Lubin cheerfully acknowledges the encouragement that Eliza Abrams rendered when the moving picture was in its infancy. Mrs. Abrams is still in excellent health and takes quite an interest in cinematography.

New Kinemacolor Projector

The principal objection to Kinemacolor has always been the extra expense of installing two machines, one to project black-and-white and the other the natural-color motion pictures, which require special projection apparatus. Formerly the Kinemacolor machines were all imported from England, but now the Simplex people are turning out a special machine which will project both monochrome and colored pictures. Accordingly the Kinemacolor Company has mapped out a very unique plan and scale of prices, so that exhibitors in small towns will be able to use the natural color pictures as an added feature to their regular programs. This class of service is a genuine novelty to exhibitors, and the prices will range as low as \$20.00 per week,—the idea being to show Kinemacolor in places where it has never been seen.

By a novel but simple mechanical contrivance, the Kinemacolor machine can be transformed into a black-and-white machine, and perfect projection guaranteed for both natural-color and monochrome pictures. The price of this machine has been set at a comparatively low figure, so that exhibitors who have room for only one machine may secure this combination projector.

The principal reason for the sale of Kinemacolor machines is that the Company may be able to meet the demand for booking of the special features that will be released from time to time,—such as the Weber & Fields plays, Maeterlinck's "Blue Bird" and the Panama Canal pictures, for which latter there is a renewed demand. Under the former system it was necessary to transport the projecting outfit from town to town, like a theatrical road show; but with general installation of machines capable of projecting Kinemacolor pictures, the problem is reduced simply to shipping the reels, while the expense and time of setting up the machines will also be eliminated.

New York Holds Stormy Session

The third annual convention of the New York State Branch of the Motion Picture Exhibitors' League of America was called to order at the Hotel Rochester, Rochester, N. Y., on Wednesday morning, October 15, by President A. N. Wolff. National President A. Neff, who was present, briefly addressed the gathering on the purposes of the meeting, after which the members adjourned to meet again at 1:30 p. m.

The afternoon session was opened by an address by Mayor Edgerton, to which response was made by Mr. Neff. Samuel Trigger, who led a delegation numbering twenty or more from New York City, was refused the privileges of the floor, as were all the other members of the Trigger delegation. When they refused to leave the hall the police were summoned.

When the convention finally went into executive session a delegation consisting of Dr. Leffingill, Miss Amy Brown and Rev. Arthur W. Crose, representing the American Humane Association, appeared with a request that all films showing cruelty to animals should be prohibited. Clem Kerr addressed the delegates on the Sun-

day opening question and, later in the afternoon, the exhibitors were entertained at Kodak Park, where they were taken through the largest film factory in the world. The evening was devoted to viewing advance feature films and a special cabaret entertainment at Hotel Rochester.

Thursday morning the convention proceeded to elect officers, with the following result:

Sydney Ascher of New York City was chosen national vice-president; A. N. Wolff, Rochester, state president; F. C. Pierce, Geneva, first vice-president; E. M. Day, Auburn, second vice-president; Morris L. Fleischmann, New York, secretary, Frank A. Samuels resigning; W. C. Hubbard, treasurer, and W. E. Whiting, Brockport, sergeant-at-arms.

The gathering wound up with a banquet on Thursday evening, at which President Neff and Tobias Keppler of New York City addressed the delegates on the motion-picture business from the view-point of the exhibitor.



The executive and convention committee for the third annual convention of New York State branch No. 11 of the M. P. E. L. of A. Top row, left to right:—Geo. Wunder, first vice-president; Jules Greenstone, second vice-president; G. L. Tyler, press committee; F. C. Pierce, exhibit committee. Lower row, left to right:—J. J. Farron, press committee; W. A. Calihan, secretary; A. N. Wolff, president; F. G. Gerling, press committee; W. C. Hubbard, treasurer.

The time and place of the next convention were left to the executive committee to decide.

The committees in charge of the convention were as follows:

Press—J. J. Farron, G. L. Tier, W. J. McGreal, T. S. Powers, A. A. Fennyvessy.

Exhibit—Frank C. Pierce, Geneva, N. Y.; Fred C. Gerling, W. A. Calihan, Sydney Ascher, New York City.

Entertainment—Jules Greenstone, chairman; W. A. Calihan, Harry Wick, T. S. Powers, J. F. Nagle, Geneva, N. Y.; H. L. Fox, Binghamton, N. Y.; G. H. Gettle, Buffalo, N. Y.; E. A. Westcott, E. M. Day, Auburn, N. Y.; George F. Wright, Albany; I. M. Salyards, W. J. Jones, H. Finestone, F. A. Simpson, Charles A. Persons, Canandaigua, N. Y.; George Foster, Cuba, N. Y.; Henry Briggs, H. Selein, George H. Caffrey, Henry F. Kurtz.

Publicity—Morris Lefkowitz, W. C. Habersat, Albion, N. Y.; Mr. Rappaport, William Mindner.

The executive committee in charge of the convention was as follows: A. N. Wolff, president; F. C. Gerling, press committee; W. C. Hubbard, treasurer; W. A. Calihan, secretary; J. J. Farron, F. C. Gerling, George Wunder, first vice-president; Jules Greenstone, second vice-president; G. L. Tyler and F. C. Pierce of Geneva.

Standard Exchange Sold

The Standard Film Exchange of Chicago has been sold to the Universal Film Manufacturing Company, the deal, which has been pending for some time, having been definitely consummated on October 11. Joseph Hopp, former owner of the Standard, will remain in the exchange for several weeks in an advisory capacity, and then, it is expected, will devote all of his time and efforts to promoting the Union Film Company of Chicago, Cleveland, Detroit and Des Moines. It is also understood that Mr. Hopp has under consideration several offers in a manufacturing and importing way, but just how he will consider these it remains for the future to say.

George Magie, who has been in Chicago for some weeks representing the Universal Film Company, is to become district manager of the Universal exchanges, with offices in the Standard exchange, and from there will control and oversee the business throughout the Middle West. Will Hopp will continue as manager of the Standard exchange and Mr. Harthill will remain as his assistant. The purchase of the Standard also included the sale of the branch located at Louisville, as well as the Milwaukee branch, known as the Milwaukee Film Exchange.

Texas Meeting Next Week

All motion-picture exhibitors in the state of Texas have been invited to meet with their state president and board of directors of the Texas Branch of the Motion Picture Exhibitors' League of America at the Hippodrome Theater, Dallas, Texas, on Monday, October 27, for a good welfare meeting, and it is announced this occasion will be made a general get-together meeting and old-fashioned house-warming.

A portion of the invitation sent out by President Phillips reads as follows:

The object of this meeting is wholly and solely to listen to your troubles, if any, and if you have none, then come along, as you will be of good comfort to us. Just be a good fellow, meet with your officers and members, and discuss the bee in your bonnet for the good of the League. If you can bring a new member along with you, do so. If not, bring his application, together with the necessary.

Our film exchange managers have volunteered to favor us with their presence and counsel with us. We have also arranged with the Dallas Fair Association to name this date as Motion Picture Exhibitors' Day at the Fair. This is, I believe, the first State Fair ever recognizing the motion-picture exhibitors to the extent of a day at the fair. If you have a picture of your home town, bring it along and we will run it, advertising your city. These pictures will be run in a theater in the fair grounds set aside for this purpose for this date without any charge.

Lots of good things are in store for you—come on—the twenty-seventh.

Both Sides Marking Time

Round one of the fight between Health Commissioner Young of Chicago and the Motion Picture Exhibitors' Association has been fought, and both parties are now marking time while awaiting the next meeting of the city council's building committee, scheduled to be held on Friday afternoon, October 24, at which time some definite action or recommendation is expected.

The fight was the old one over ill-ventilated theaters, and while the exhibitors' association in no way stands for poorly ventilated theaters, it does seriously object to Dr. Young's ultimatum that no certificate of approval will be issued to theaters which have not installed the ventilating system recommended by the city ordinance.

In starting out to enforce his ultimatum Dr. Young

closed three theaters, the first being that of C. C. Whelan at Thirty-ninth street and Cottage Grove avenue. Two days later a mandamus was secured which permitted Mr. Whelan to reopen his house, and on the day following an injunction was issued by Judge P. McGoorty of the Superior Court restraining the health commissioner from interfering with the operation of the theater. Dr. Young, upon hearing of the injunction, rushed into print with a statement that the health department would carry the case to the Supreme Court, if necessary, in order to see that its orders were enforced. Judge McGoorty, reading Commissioner Young's statement in the newspapers, asserted that the issuance of such a statement was highly improper at that time and that it came near being in contempt of court. Dr. Young responded that he had not intended any discourtesy to the court.

The exhibitors' association is standing strongly behind Mr. Whelan and in its appeal to the city council seeks to have the ordinance and its amendments repealed or changed, as its present provisions seem highly unreasonable in certain respects.

East N. Y. Association Meets

A meeting of the East New York Branch of the Motion Picture Exhibitors' Association of Greater New York was held at the Empire theater, No. 11, Sumpter street, Brooklyn, on Monday night, October 13. William H. Hollander presided.

There were forty-five local members present and the following speakers were given the courtesy of the floor and spoke on the forthcoming municipal campaign and the effects it will have on business in general and the motion-picture industry in particular. Frank Mann, candidate for assembly, Sixty-fifth aldermanic district, Thos. L. Ingraham, candidate for assembly, twenty-third assembly district and Jos. Monahan, democratic candidate for alderman of the Sixty-third aldermanic district. Philip Kaplan of the *Theater and Motion Picture Review*, spoke on the educational advantages of the motion picture.

A committee appointed at the last meeting to report on all East New York theaters in reference to number of reels run and the admission fee stated that all exhibitors in that section were running four reels of pictures for five cents, and on Saturdays and Sundays were running five reels for ten cents, and that the whole of the Eastern New York organization was working in harmony and unison.

"The Rivals" has Successful Rendition

William Jefferson, as Bob Acres, in "The Rivals," began his Kinemacolor picture tour on the evening of October 6, at the Regent theater, Seventh avenue and One Hundred and Sixteenth street, New York. The three-reel film is as pretty a one as the world of pictures could possibly offer and Mr. Jefferson and his own company of players carry the story along with the same swing of action and interest that they put into its stage version. The beautiful out-of-door settings, with prim rows of red geraniums and stately old trees, together with the wonderful satin and velvet costumes of ivory white, rich purple and gold, and brilliant reds and blues, offer a wealth of material beautifully utilized by the "Kinemacolor Company."

Among the "first nighters" at the picture's showing, were President Barnard of the Kinemacolor Company, Theodore Marsden who produced the picture, and Mr. Lowe, also of the Kinemacolor Company.

Helen Gardner's Productions for Warner's

Motion picture fans the country over will be glad to know that Miss Helen Gardner and her company of feature players will hereafter release their three-part productions through the program of Warner's Features, Inc. Miss Gardner has a following unlike that of any other photoplay star in the world. Her admirers have always regretted the decisive step she took when venturing into the producing field, because they thought she would never again appear regularly in the theaters they attended. When it becomes known that Miss Gardner will hereafter appear in the houses using Warner's Features, those who appreciate her dramatic ability will have cause for rejoicing.

"The Diver"

In the special Vitagraph feature drama of "The Diver," to be released in November, the champion lady swimmer and acrobatic diver of the world dives into the Niagara Falls just above the falls with all of her clothes on, to rescue a little girl who is being carried down-stream in a drifting row-boat. "Ideal," the diver, struggles for her life in the powerful current and only through great strength and remarkable aquatic ability is able to prevent being overcome by the sweeping force of the rapids and carried, drowning, over the falls. Her battle in the rushing waters within spray distance of the terrible falls is grandly portrayed in all its startlingly vivid details in this drama. In her valiant swim to shore, carrying the child on her back, fighting every stroke of her way through the swift water that breaks over her in foamy sheets, she shows what it is possible for a swimmer to accomplish. "Ideal" is familiar to theater audiences all over the world. She is a woman of charming personality and Venus-like beauty. She is considered one of the most beautifully formed women in the world. At a lawn fete, at the home of her friend, whose little girl she saves, she gives an exhibition of her skill as a fancy diver, which is shown in the picture in a Grecian setting of extreme beauty, attended by her maids and knights of the bath.

Majestic Filming Anglo-Japanese Romance

Manager Lucius Henderson, of the Majestic studios in Los Angeles, has just finished a magnificent two-reel Anglo-Japanese romance, "The Oath of O'Tsuru San." Special scenery was painted for this production and elegantly embroidered costumes, which had actually come from Japan, were procured. The Japanese stage settings were under the supervision of Miss Tsuru Aoki, who played the title role, and great pains were taken to have all of the sets authentic and correct in detail. William Garwood played the leading male role of Ned Winthrop, inventor of torpedo boats and O'Tsuru's lover, while William Nigh, the author, played Yokosawa, a high Japanese government official. Altogether the play is up to the usual high standard of Majestic productions.

Laura Sawyer alias "Kate Kirby"

The Famous Players' Film Company has created a new female detective, an ingenious, aggressive, original film character whose corporate correlative is Laura Sawyer, late leading lady of the Edison Company. In "Chelsea 7750" she supported Henry E. Dixey and assisted him in trailing and tracking the resourceful gang of counterfeiters; in "An Hour Before Dawn," released October

20, she strikes new fields, introduces new methods and incidentally saves two lovers from the penalty for a crime which they did not commit, although their guilt did seem rather evident.

Written and directed by J. Searle Dawley, the story is based on the astounding discovery by Signor Ulivii, an Italian engineer, of a powerful elemental destructive force technically known as the infra red ray, which has recently startled the scientific world, and to which the newspapers have devoted much space. The mystery element is introduced when Professor Wallace, a scientific authority, strenuously objects to his son Richard's romance with Violet Dare, a chorus girl. A heated altercation between father and son follows during which the professor threatens to disinherit the headstrong boy if he persists in his infatuation. The next day the professor is found dead and Kate Kirby is engaged to trace the crime.

Mandelbaum Acquires "Pompeii"

E. Mandelbaum, president of the World Special Films Corporation, has acquired the exhibition rights to "The Last Days of Pompeii" made by Pasquali in Turin, Italy. Mr. Mandelbaum is one of the pioneers in the film industry and a man well and favorably known among the exhibitors. He organized the Lake Shore Film & Supply Company of Cleveland, and the National Film Exchange of Detroit several years ago and subsequently sold out his interest in these concerns and became a large stockholder in the "Mutual." Recognizing the ever increasing demand for "Feature" films, he recently organized with Phil Gleichman of Detroit, the World Special Films Corporation with headquarters in New York, to handle nothing but this class of films. "The Last Days of Pompeii" which is now playing at Wallack's Theater is one of their first purchases and arrangements have been made with K. & E. to book it in their houses throughout the country.

American Purchases Cattle

A section of the large corral of the American Film Manufacturing Company at Santa Barbara has been given over to the housing of a small herd of long horn cattle, secured on Santa Rosa island. The new environment was not entirely pleasing to one of the bulls so he made a straight line for a party of actors busily engaged in a production being put on by Thomas Ricketts. Everybody scampered for safety and the animal narrowly averted serious mishap in a collision with the eight foot stone wall ahead. The cowboys got a hurry-up call and showed their ability to cope with an unscheduled situation. The cattle are to be broken and used in pictures.

Haddock Engaged by All-Star

William F. Haddock, one of the best known directors in America, has been engaged by Augustus Thomas to assist him in the staging of "Soldiers of Fortune" as a "silent" drama for the All-Star Feature Corporation. The services of Mr. Haddock were secured for the one production only. The engagement was rendered necessary because of the fact that Lawrence McGill, who regularly assists Mr. Thomas, will be detained in New York finishing up the work on "Checkers," while Mr. Thomas and Mr. Haddock with a company headed by Dustin Farnum will be at work in Cuba on "Soldiers of Fortune."

Brevities of the Business

PERSONAL NOTES.

Samuel Mac Spedon, known to the film world just as Sam Spedon, came to the publicity department of the Vitagraph Company three and one-half years ago. If Mr. Spedon wouldn't only "hate like thunder" to give information about him-



self, there are ever so many items regarding him and his years of accomplishment that the public would find interesting. However, he doesn't mind saying that he was born and bred in New York; began his newspaper career as an artist and correspondent for Leslie's Weekly, and then devoted his time to becoming an expert designer and engraver. He started the first Lyceum paper ever established and is the founder of Lyceum journalism; he was editor and publisher more than once in the good old days, and also served on the lecture platform both in the United States and Canada. On taking the desk of publicity man at the Vitagraph plant, Mr. Spedon, with R. S. Sturgeon, established the Vitagraph scenario department. Mr. Spedon's talent for art and design-

ing aids him in his capacity of advertising man, which title he holds as well as that of publicity head; a Vitagraph ad is always artistic, thanks to its maker, whose twinkling brown eyes, pleasant voice and friendly disposition are held in respect and liking by all who have the pleasure of the acquaintance of Sam Spedon.

The first impression one gets of Carl Gregory is that he is a keen, incisive, direct young man. And this opinion grows with age; and it is easy to understand why he is one of only two camera-men-directors in the moving-picture industry. Now, do not think for a minute that he runs up and down the streets of New Rochelle, like a town-crier, announcing his versatility, nor does he wear a film aura fastened to one end of a stick that is tucked into the back of his collar. But he does things that speak louder than words.

At the age of eleven he became interested in photography, doing good enough work to enable him later to pay his way through the Ohio State University, from which he was graduated in 1904 with a bachelor degree, having completed the requisite course on chemistry. He thereupon joined the American Chemical Society, the highest of its kind in the country, and also became affiliated with the National Geographical Society. But all work and no play would have made Carl a dull boy, so on his arrival in New Rochelle, he allowed the local lodge of Elks to adorn him with horns, and he is among the most active members—as a friend jocosely remarked, "There is not a livelier animal found outside the zoo." But this is getting ahead of the story. After he had left college he found laboratory work too confining, and in 1905 he opened a photographic studio in Monterey, Mexico. Some of his work attracted the attention of government officials, and in 1906 he sold his studio and entered the Interior Department where he remained as official photographer for the United States government.

Burr McIntosh, who had seen the pictures that he had taken all through the West and in Washington, recognized his ability and engaged him to stage his lectures. But in connection with these duties, Gregory took pictures, made lantern slides and ground out motion pictures, all of which were used in McIntosh's lectures on "Our Navy," "Our Country," "Our Island Possessions," and other kindred subjects which were very popular in the large cities.



The moving picture field looked fertile to Gregory, and he went with the Edison people as camera man. That company was then the only one that had one man doing a "double," because directors found that they had plenty to do in staging a scenario, without clicking off the scenes as a side issue. Edward Porter was the man who had that distinction, and, today, he is following the same lines with a working crew of "Famous Players."

Mr. Plimpton saw possibilities in Gregory and gave him scenarios, telling him to act in conjunction with the director while he was taking pictures. While he was with the Edison Company he ran off films on educational, scenic and scientific subjects, ranging from views about the Island of Cuba, to the animated treatment of a modern farm and dairy, where cows were bathed and vacuum cleaned. Into some of these pictures comedy crept unannounced, for the funny side of film life appeals to the studious young camera-man-director. Although he believes that there are great unexplored possibilities in the educational phase of the business, yet this view does not imply that he wants to keep before the eyes of an audience magnified germs, microbes and bacteria entwined in deadly combat that would make the beholder feel like a fortified city of old, with his battlements one continuous row, with friendly germs trying to bring into camp their enemies. He means, instead, that a picture may have educational value and yet be dramatic. As an illustration we might mention a film story where romance walked arm in arm, not literally speaking, with a railroad safety appliance. Then there was the cotton-mill story that wove in scenes from the planting of the seed to the shipping of the finished fabric. And not only did the belching furnaces impress one in a moving picture portrayal of the iron industry, but the minutest detail was interesting. Likewise coal mining was an all-absorbing subject; and the difficulties encountered to get clear pictures within the bowels of the earth put his ingenuity and knowledge of the art to a test. The conditions of lighting were such that he found it necessary to make only one picture a second, against sixteen under more favorable and normal conditions.

Mr. Gregory was on the staff of camera men of the Than-houser Company when it sent out its second release, over three years ago, and today he is acting in that same capacity, but with the additional duties of a director for the Princess, a Than-houser adjunct that is now making its fourth picture. Although he was not recognized in that two-fold capacity until recently, yet he was at Cape May, not long ago handling the camera and directed a company there. He not only did a portion of four scenarios there, finishing two of these later on returning to the studio, but he also staged four complete scenarios with Cape May scenery as a setting.

Last winter Gregory went to Los Angeles, California, to plan the Majestic studio and superintend the building of it. Having written scenarios himself, and in collaboration with others; knowing the camera like A B C, wise to the tricks it can perform as well as to its limitations, and fully appreciating the dramatic and comedy situations as they arise in sequence, it was only natural for him to be chosen for the position which he so acceptably fills.

Agnes Egan Cobb left New York last week for a ten days' western trip in the interest of the new Feature Ideal film, which she is to sell to state-rights buyers, and there is no doubt but that the film will find popularity, with Mrs. Cobb enthusing over it.

Allan Hale has put the Automat on his Friday evening list, possibly in rivalry of "Eddie" Kauffman and Charlie Horan, who have each been known to have eaten thirty cents worth of ice cream there at three of a morning. It is worthy of note that Allan and his crinkly pompadour were accompanied by a pretty girl.

John Hardin has stilled the clamors of the Edison studio by returning from his southern trip, and wants to know what's the use of going away when every friend you have in New York post-cards nothing but "When're y' coming back?" A big favorite, is Mr. Hardin.

Charlie Simone's youngest son had been reprimanded for acting not according to the rules of Hoyle and the mistress of the Simone household. When his father came home he began airing his supposed grievance when his mother interposed with a calm, "That will do, Arthur!" to which Arthur promptly replied, "I'm not peekin' t' you, I'm peekin' t' pop!"

Harry Potter, a regular buyer of Eclair features for the state of Pennsylvania, came into New York shopping last week and added "The Girl of the Sunny South" to his purchasing

list. Mr. Potter was trying to use the telephone, take care of a Lorimore cigar and notes on the picture as it was being shown. "Where does that fellow come in?" asked Mr. Potter as a dark-haired man appeared for the fiftieth time on the screen. "He butted in when you were lighting your cigar," somebody misinterpreted and J. Wild came to the rescue with a "who's who" of the screen man in question.

C. H. Tally is manager of what is said to be the largest photo-play theater in the world, the Regent at One Hundred and Sixteenth street and Seventh avenue, New York. It is of the construction, size and decoration of a legitimate play-house and offers an eight-piece orchestra which comprises a pipe-organ. The program changes bi-weekly and Famous Players and Kinemacolor are its special offerings augmented by three other films. The prices are 15, 25 and 50 cents, and the management has no trouble in filling the house.

J. Wild, of the American Kinetograph Corporation, announces its purchase of exclusive rights for the whole world of the four-reel film "The Girl of the Sunny South." State right buyers, interested, will communicate with the corporation, direct.

Alec Francis' smile is like that of the Mona Lisa, in that you can't get away from it. Not that you'd want to; you wouldn't. Rather, you'd determine to stay in the Francis vicinity until the smile would develop into a laugh. It is a smile in a class by itself, and has become an unconscious habit with the Eclair taker of many parts, both comic and serious. Its charm on the screen has often been noted but in real life, it is the first of Mr. Francis' attributes to impress you.

Miss Jane Fearnley, who has been prominently identified with the Imp Company, and an acknowledged moving-picture actress of great power, is now playing with the Vitagraph Company. Her first appearance will be in the Vitagraph two-part drama, "The Golden Pathway."

Tom Mix, the all-around champion cowboy, who makes the old-timers pay attention by his dare-devil stunts in the neighborhood of Prescott, Arizona, as a leading and lightning member of the Selig Stock Company, working in that locality, under the alert and daring direction of William Duncan, was appointed by the Prescott Chamber of Commerce, field marshal for the Northern Arizona Fair, which was the big sensation of last week in that section.

They tell this one on Edwin August, who is doing such fine work for the Universal as producer, writer and actor. He used one of the finest houses in Hollywood for some scenes the other day and passing the gardener as he went out, gave the man \$5. The man laughed, handed it back and suggested that Eddie invite him down to dinner one evening. It transpired that it was the son of the millionaire owner that August was tipping. He will be asked to dinner.

The employees in the finishing department of the big Selig plant, in Chicago, have organized a foot-ball team and hardly have time to devour the noon-day lunches before they are out warming up the air in the pig-skin. The head of the team remarked: "We are so used to 'kicks' that it's a real joy to do a little 'kicking' ourselves." With this he made a vicious punt that put the ball on the highest sky-light of the establishment, but as it resulted in no breakage, everybody was happy.

That clever little comedian, Silvion De Jardins, who is with Allen Curtis' comedy company of the Universal "Joker" brand, will in future be known as Bob Vernon. He is tired of being addressed as Sylvia and being asked how his Jardin grows. He likewise objects to being dubbed "Say Frenchy," hence the change. Incidentally the script typewriters have been demanding a rise in wages for overtime in spelling out the name.

Rupert Julian, the clever heavy and character man, lately with the Smalley's has joined the Majestic forces in Los Angeles. He will be under the direction of Mr. Hale.

Lucille Young, who was Milton H. Fahrney's leading woman in Bison and Nestor pictures, has joined the Frontier Company. Miss Young has talent and beauty and takes the good wishes of her friends with her.

Marshall Stedman, manager of the Selig stock company at Prescott, Arizona, recently served on a jury trying the case of a Mexican who had stabbed his victim nine times and then considerably buried him. Unfortunately he made the grave a sort of open secret, within fifty feet of the county road; the tragedy was discovered and the murderer apprehended within five hours after the commission of the crime. Manager Stedman, after a rigid schooling by that master of direction, William Duncan, prescribed the air-dance for the tragedian.

Piquant Louise Glaum is to be Carlyle Blackwell's leading lady at the Kalem plant. She has had lots of experience both with the Pathe, Broncho and the Nestor companies and is an established screen favorite.

Ed Martin, an old-time animal trainer, who had a pair of little white mules, lost one of them by an accident which spoiled his vaudeville act, so he contributed it to his friend, W. N. Selig, who sent it on to California. The ingenious Langmack observed certain sacred markings on the animal and has catalogued it as "The Sacred Ass of India."

Carlyle Blackwell has amongst his staff, C. L. Wallace, one of the finest scene painters in the business; Max Schneider, who is the first operator the Kalem had; E. Lochabie, who worked with the Broncho as carpenter, and Bill MacNamara, who has been a property man on the road for fifteen years. A capable mechanical staff.

Bill Johnson, the head carpenter in the Selig Polyscope Company's plant in Chicago, has taken his second degree in masonry, and spends his spare time in studying the rites of the order.

Winifred Kingston, who has been playing the lead in the Cort-Morocco production of "The Elixir of Youth," has been engaged by the All Star Feature Corporation to play the role of Madame Alvarez in their forthcoming production of "Soldiers of Fortune." Miss Kingston is English and, previous to her appearance in "The Elixir of Youth" was seen in this country in "The Man Who Found the Way," supporting Cyril Scott; as "Marjoline" in "Pomander Walks;" in "The Servant in the House," supporting Henry Miller, and with William Hawtrey in "Dear Old Billy."

Clara Dale, favorite vaudeville actress, has joined the ranks of the Essanay players and will shortly be seen in numerous ingenue roles with the Chicago company.

There are, among the first eleven active members of the "Universal Football Club" just formed, two graduates from the Chicago University, one from Harvard, one from the Hitchcock Military Academy, two from Los Angeles High, one from York High, one from Carlisle, one from Vanderbilt, one from the University of Minnesota, one from the Sixth Cavalry and one from Youngstown College. Certainly, it's as fine an array of clean-limbed, clear-eyed bunch of men ever gathered into a private ball club. Matches are being arranged.

Little Marguerite Todd, the only child of Harry Todd and Margaret Joslin Todd, celebrated her tenth birthday at the Niles studio of the Western Essanay Company last week. There was a tremendous influx of girls and boys at the party and the members of the stock company generally fell in with the spirit of the occasion and acted as if they were really kids, too. Gus Carney (Alkali Ike) started a real bank account for the heroine of the day, and others boosted it along. Little Marguerite sometimes appears in the Western pictures but she hasn't quite made up her mind whether she'll do it for a living or not.

Phil Gleichman, vice-president and general manager of the World Special Films Corporation, is buying the cigars for his friends, his wife having presented him with a ten-pound baby girl, Friday, October 3.

Adolph Zukor, president of the Famous Players' Film Company, who has spent two months in Europe in the interests of his company, returned to New York on the Lusitania Friday, October 10. While his stay abroad entailed an enormous amount of work, Mr. Zukor is in high spirits. Whether this cheerfulness was occasioned by a favorable consummation of his European transactions, his return to America, or both, is purely conjectural, for Mr. Zukor consistently mingled his expressions of delight to be back with pleasant memories of his foreign sojourn. Mr. Zukor has found an extensive and increasing field in Europe for film of the more advanced standard, and after establishing offices in London, Paris and Berlin returns home to resume active command of the Famous Players' forces.

The Gene Gauntier Feature Players are back from Ireland with some totally different feature productions which they made in and around the Lakes of Killarney. Miss Gauntier, while abroad, was presented with a blue-blooded Irish terrier, who, 'tis said, will take a leading part in forthcoming Warner Feature productions.

E. A. Fenton, formerly of the Kinetograph Company, has been engaged by the World Special Films Corporation as manager of the Canadian offices, with branches in Montreal, Toronto and Winnipeg. These offices will be open within the next two weeks.

H. M. Warner, treasurer Warner's Features, Inc., has left New York for an extended trip through the Middle West. Before his return he will visit more than half of the Warner branch offices to whip them into shape to handle the increased business which has followed the release of the feature program.

The Eclectic Film Company announces that it has disposed of the state rights for "Les Miserables" for the territory comprising the entire state of New York, to the Gordon Olympia Co., Boston, Mass.

Mack Sennett, managing director of the Keystone films, has added a new burden to his shoulders. He has taken twenty little boys and girls, ranging from the age of four to twelve years, and is training them for the pictures. They will be seen shortly in "kid" comedies.

By telegraph and within twelve hours Harry R. Raver, president of the All-Star Feature Corporation, sold the C. A. Marshall Theatrical Circuit, Duluth, Minn., the state rights for Minnesota, Wisconsin and North Dakota to all productions of the All-Star during the next fourteen months. The contract covers twelve productions, beginning with "Arizona," which was first produced some three weeks ago.

C. Lang Cobb, Jr., manager, sales and publicity of Ramo Films, Inc., left New York last week on a business trip covering all the large cities in the United States. Mr. Cobb has with him the finest kind of an assortment of American made features, which he will exhibit in the cities visited by him.

William Chase Temple, organizer of the Florida Citrus Exchange, and well-known as a Pittsburg steel magnate, has tendered an invitation to John Bunny, the famous moving picture actor of the Vitagraph Company of America, to come to Florida this winter with a company of players and be his guest at his beautiful estate at Winter-Park where every facility to enact picture plays will be given him. A luxurious eighteen-room house and the use of the estate is what Mr. Temple includes in his invitation to John Bunny. Considering the fact that Mr. Temple has one of the show places of Florida it seems likely that extremely beautiful picture-plays may be taken there.

Walter MacNamara is the latest to be added to the extensive staff of Universal directors. For the past year he has been connected with the Universal as special photoplay writer and for the past few months has been acting in the double capacity of assistant-director and author. Mr. MacNamara has had a notable record as a film author, having turned out scores of successes, practically creating the Binks series. He has written King Baggot successes and most of the later successes of Miss Jane Gail. Irish by birth, he is known throughout that country as a politician. He has an M. P. after his name and at the present writing has four condensed musical comedies on the road in this country, and scores of them playing in England. He was one of the first vice-presidents of the Gaelic League and one of the founders of the Irish Club in London.

Mary Fuller, Augustus Phillips, Bliss Milford, Elsie MacLeod, Frank McGlynn, John Sturgeon, Dick Neill and Harry Beaumont, all Edison players who have been spending the summer in Maine under the direction of Walter Edwin, have returned to New York after a most successful trip.

Mason Hopper, director, has been engaged by the Universal Company to produce comedies. Mr. Hopper's experience as a director has been extensive, having been associated for the past three years with the Essanay Film Manufacturing Company in the same capacity. Prior to entering the film game he starred in vaudeville.

Arthur D. Gans, representing the National Film Exchange of Baltimore, has purchased the rights for Itala's "Unmasked" for Maryland, Delaware, District of Columbia and Virginia. The Sedeg Feature Film Co. of New York City have purchased another copy of "Tigris" for Greater New York City and Northern New Jersey.

Leonora von Ottinger is a recent addition to the Universal Company. She is to appear in second leads and heavies in the Lawrence-Victor releases. Miss von Ottinger is a beautiful woman and a finished actress, having appeared besides many other notable roles in the role of Baroness Revandel in Zangwill's famous success, "The Melting Pot."

Charles Brabin of the Edison Company seems to have a grudge against Marc McDermott. Not having been successful in drowning him on the Cornish Coast he has taken him to the mountain district of Wales where poor Marc is losing weight imitating the nimble mountain goat in his classic leaps from crag to crag. Marc gives an excellent example of his latest accomplishment in "The Foreman's Treachery," and we do not envy him in the least. Marc is very picturesquely silhouetted against the atmosphere with terra firma about a thousand feet below. No, thanks!

John Pratt, commissioned as Minister Plenipotentiary by the All Star Feature Corporation, has been in Santiago for the past three weeks, making the preliminary arrangements for the taking of the pictures, engaging and rehearsing the Cuban supernumeraries who will appear in the, to many of them, familiar role of revolutionists, and rounding up such old regular soldiers of the Cuban army as may be pressed into service to act as the body-guard of President Alvarez. Mr. Pratt has secured permission to make use of a mining railroad which runs from Santiago

up to the iron mines of which Mr. Davis made his hero chief engineer. Through influence exerted by Mr. Thomas and Mr. Davis permission has been secured from the Navy Department to secure moving pictures of several of the vessels of our navy now in Cuban waters, these photographs being necessary to develop the action as outlined by Mr. Thomas in his scenario.

The original headquarters of the World Special Films Corporation have been found too small for the needs of the company. They have taken the suite of offices in the rear of their present quarters which gives them one-half of the ninth floor of the World's Tower Building. A projecting room is being fitted up which it is said will be one of the finest in New York.

Herbert Rawlinson, whose wonderful change from a clean shaven youth to a bearded man, as Humphrey Van Weyden, in the Bosworth Company's "Sea Wolf," caused so much comment, is married and happily married at that. This is for the information of the young lady who recently offered "handsome Herbert" her hand and heart by mail. Mrs. Rawlinson is known on the stage as Roberta Arnold and was the original Ethel in "Peg O' My Heart." As the young couple are much in love with each other it is quite useless for would-be suitors to apply.

Chris Lane, monarch of all he surveys in the scenario room at the Selig Polyscope plant, has recovered from his sick spell and is back administering strengthening tonic to weak scenarios, vitalizing them with new thoughts, investing them with stage wisdom, and making them move just as Uncle Remus described the world.

Edith Stora, the well-known picture actress, one of the "stars" of the Vitagraph Company, has just returned from Bat-Cave, Hickory-Nut Gap, on the Blue Ridge Mountains of North Carolina, where she has been acting in mountain dramas and incidentally took part in a real convict hunt.

Hetty Gray Baker is writing the scenarios for the "Bosworth" Jack London stories at the J. A. C. studios. She is doing good work for them.

Wallace Reid, the clever young actor and director at the Universal, and pretty Dorothy Davenport, his leading lady, were quietly married Monday evening. They are a very popular couple and when they went to work the following morning, the studio folks were waiting for them with rice, flowers, salutes and cameras. It was certainly a novel send-off.

At the J. A. C. studios, Arthur Maude is directing a five-reel "Charlotte Corday" picture with Constance Crawley in the title role. Mr. Maude has just finished the "Bride of Lammermoor," in three reels, and a very beautiful production it is. Joe Harris is a prominent member of the company.

Mr. James Cornelius, formerly of Kansas City and the Famous Players Film Co., has been appointed manager of the St. Louis office of Warner's Features, Inc., succeeding M. J. Goldbaum.

Clifford Bruce, leading man of the Selig Stock Company in Chicago, was stricken down last week with incipient pneumonia and taken to the Henrotin Hospital. Thanks to his splendid constitution and quick action, his life was saved and he is now on the way to rapid recovery.

Miss Stella Razetto, playing leads under the direction of Edw. J. Le Saint, of the Selig Company in Los Angeles, is an expert pistol shot. Recently she knocked off the head of a rattle-snake working its drums and traps, preparatory to acting on the person of Guy Oliver, who was playing the leading role in a mountain romance that Mr. Le Saint was producing.

ROLL OF THE STATES.

PENNSYLVANIA.

S. T. Fredericks, Hazleton, Pa., has the contract for the erection of theater at Freeland for Ravowich Bros. To cost \$7,000.

J. Peter Klinges is preparing new plans for the Knickerbocker theater, Fortieth and Market streets, Philadelphia.

Calvin J. Young, 520 Washington street, Reading, Pa., is preparing plans and specifications and will be ready for bids in the near future on a one-story moving picture theater, 40x140 feet, to be erected at Easton, Pa., for the Modern Amusement Company of Easton.

Alexander Chambley and E. J. Kreitzburg are estimating on a moving picture theater, 128x80 feet, to be built on Hunting Park avenue, west of Germantown avenue, Philadelphia.

TENNESSEE.

The incorporation and organization of the Famous Players Film Service, Inc., capital stock \$25,000, with headquarters in Chattanooga, has been completed. The local organization is as follows: John A. Rule, president and treasurer; E. D. Rule, vice-president and secretary; L. H. Smith, general manager; and A. S. Dickenson, sales manager.

TEXAS.

The new brick building erected for G. A. Harrison at corner Main and Milan streets, Wharton, will be occupied by M. Wicks of Houston, when completed, for a moving picture show.

Preparations are being made for the opening of the new Temple theater, Temple, which is nearly completed.

The Princess theater, Rockdale (moving picture), which during the summer has been conducted as a roof garden show, has removed the beach seats from the show room below preparatory to putting in opera chairs.

M. E. Foster of Houston let contract to erect theater.

R. B. Moses and George Caldwell bought the McGaffey & Baker motion picture shows of Suling Wednesday and will continue the picture show business here under one management.

Oliver & Jones, owners of a picture show at Houston have rented the Brown building on Navasota street and will move from their Airdome next week.

Brenham is to have a new motion picture show. The brick building which D. C. Giddings is having enlarged for D. C. Baker will be ready for occupancy Oct. 1.

Work has started on Palestine's new \$10,000 picture show, which is being erected on Crawford street. It will be one of the handsomest amusement houses in East Texas when completed. The deed for the lot recorded. The building will be 200x60 feet and will be fireproof throughout, being built entirely of steel and concrete. This modern theater will be furnished to accommodate any production from a feature picture play to grand opera. It will have a seating capacity of 1,400 and will have a large stage so as to accommodate any of the largest troupes which are on the road. J. B. Ashton will act as manager of this new house.

Epperson Bros. of Provo are arranging to extend their motion picture house, the Ellen, 40 feet.

UTAH.

The latest structure to be planned for Provo is a fine new opera house. This will be built by J. B. Ashton, who has made such a phenomenal success in the moving picture business in Provo. Mr. Ashton has associated with him in this venture some of the best men in the city and they will erect a splendid \$45,000 theater just across the street from the court house. Mr. Ashton has been busy for the past month securing the deed and getting the company arranged for the erection of this splendid new addition to Provo and now the arrangements are all complete.

WASHINGTON.

B. Bement and F. G. Kellogg of Tacoma have rented a room in the John West building on Chehalis avenue for moving pictures.

August Paulsen, Spokane mining man, will erect a \$200,000 theater building.

Mr. and Mrs. C. W. Parker have sold their picture shows, "The Jewel" on Market street, and the "Best Mato" on Diamond avenue, Hillyard, to J. W. Elliott of Leavenworth. Mr. Elliott expects to remodel the "Best Mato" and make a vaudeville house of it, combined with moving pictures.

WEST VIRGINIA.

Work is progressing rapidly on the moving picture house being erected by L. H. Hoffman at Wheeling. It is thought that the building will be completed in a few weeks. The structure will be fireproof. Exits will be made on both sides as well as each end of the theater.

The work of putting the front room in the southwest corner of the McMechen building, Wheeling, in shape for a picture theater is progressing rapidly. The room will be occupied by the gentleman who, for the past two months, had been conducting a picture theater in a tent on Main street. It was opened to the public about the middle of the month.

The new picture theater in the McMechen building on Main street will be opened to the public in a few days. The new theater will be the best arranged and most up-to-date Benwood ever had and its location could not be better.

It is rumored that Market street, Wheeling, is to have another motion picture theater. The location of the new theater will be in the Lange building, in that part of the structure which was formerly occupied by the Empire theater. The room will be remodeled and a new name taken.

The new picture house of L. H. Hoffman, Wheeling, is under roof and work on the flooring is about half done. Mr. Hoffmann expects to have the theater opened soon.

WISCONSIN.

George B. Frelson of Waukesha has had plans prepared for the erection of a new theater on Main street.

Work was resumed Monday morning in constructing the new moving picture building at La Crosse.

R. H. Hadfield, owner of the Savoy theater, is the promoter for a new playhouse at Superior.

Declaring the airdome moving picture house at Fifth and Lincoln avenues, Milwaukee, violates the building ordinance, Judge Blenski ordered Morris Ruwin, the proprietor, to close the theater. Ruwin was arrested on complaint of the building inspector.

DOPE OF THE DOPESTER.

A new club on the secret order, but with the secrecy eliminated, has been founded at Niles by the Western Essanay Company. It is known as the Koo-Koo Club, and the only qualification necessary to membership is that of being, in the language of the by-laws a natural born nut. Consequently, everyone at the studio has joined. Harry Todd is the Exalted ex-Cracked Nut, and True Boardman is the Grand Exalted Kernal. Degrees and (in)dignities are gradually being conferred by the Committee of Peanuts, the first to receive rank being the little lady who plays so charmingly opposite G. M. Anderson in the Broncho Billy stories. She has been dubbed with due ritual, Tee-Hee-Hee Marguerite Clayton. And it is appropriate, only, to be sure, Marguerite's laugh sounds much more musical than it looks in print. A grand inaugural dance is being arranged, upon which occasion opportunity will be taken to toast all the Nuts.

Admirers of Shakespeare's immortal plays will appreciate "The Taming of the Shrew" which will be released soon as a three-part feature on the Warner's Feature program. The settings and costumes are in keeping with the date of the play and the cast is a notable one. "The Lady of the Lake" is another big classic in three reels scheduled for early release. The producers have woven the action in with the quotations from the poem in an entirely novel and delightful manner.

The Exclusive Supply Corporation, outgrowing its suite of offices on the tenth floor of the Candler Building, 220 West Forty-second street, New York City, has moved across the corridor to occupy Suite 1006, the offices recently vacated by the Independent Film Company and Warner's Features. These offices are handsomer and more elaborate than those which were previously occupied. The proximity of a projection room will be a convenience to visiting buyers.

Bigelow Cooper, Edison player, had an experience recently which he does not care to repeat. He was standing on the porch of his Connecticut farmhouse watching a thunderstorm and hoping there would be plenty of rain, when there was a terrific crash and a big limb of a maple tree not thirty feet from the house fell to the ground shattered by lightning. Cooper says that the sensation was indescribable, the very floor beneath him trembling so that he was sure for the instant that the house itself had been struck. The next day found him ordering lightning rods for his house despite the fact that the natives told him it was the last thunderstorm of the season.

Jack Nelson, of the Selig forces in Chicago, owns a yacht "Hoodoo," which he is trying to exchange for a Wimpus—a set of tools without edge, or a choice collection of last year's birds' nests. One day not long ago, he invited Tom Carrigan and Clifford Bruce and their wives for a sail. When nearly out of sight of land, they were overtaken by a good old Lake Michigan gale which capsized the craft throwing them all into the water where they were compelled to cling to the overturned boat for hours. Luckily they were seen by the life saving crew at Wilson Beach and rescued in true moving picture fashion. Later the yacht was stolen and no trace of it could be found. After a week of hunting, Jack managed to locate the missing yacht, but found it in badly wrecked condition.

A picture just finished by the Keystone Company, "Love Sickness at Sea," was made upon the Pacific Coast Steamship Company's boat, "Harvard," the fastest passenger carrying ship that floats the American flag. This ship was chartered by the Keystone Company, and during a run, down and up the coast, a full reel was made. This picture portrays the extensive improvements that have been made in fire drills aboard sea-going vessels, and this was used as a basis upon which a great comedy was made. A company of fifty people made this trip, and over two hundred of the employees of the boat were used in the films.

After all his invectives against the automobile, and the many scathing remarks he has made to various owners of said automobiles, Robert Brower of the Edison Company has at last fallen a victim to the auto bug. Mr. Brower blames the whole thing on Charlie Seay, who insisted upon taking him out in his new machine. The well-known Edison player maintains that his objection to the automobile was founded simply on what the other fellow might do. He has implicit faith in his ability to handle a machine, but was unable to keep the other fellow from running into him. He solved this problem, however, and now goes forth in his new machine without fear of anyone. On the back of it is a red placard reading "Dynamite."

Complete Record of Current Films

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

LICENSED

DRAMA.			
Date	Title	Maker	Length
10-11	So Runs the Way	Biograph	1,000
10-11	The Girl and the Outlaw	Edison	1,000
10-11	Broncho Billy's Oath	Essanay	1,000
10-11	The Influence of a Child	Kalem	1,000
10-11	The Higher Law	Lubin	1,000
10-11	The Test	Vitagraph	2,000
10-13	The Hermit's Ruse	Kalem	1,000
10-13	The Fiancee and the Fairy	Lubin	1,000
10-13	The Bridge of Shadows	Selig	2,000
10-14	The Family's Honor	Edison	1,000
10-14	Three Scraps of Paper	Essanay	1,000
10-14	A Deal in Oil	Lubin	1,000
10-14	A Yankee in Mexico	Patheplay	500
10-14	The Last Minute	Eclipse	2,000
10-14	The Ballyhoo's Story	Vitagraph	1,000
10-14	The Vampire	Kalem	3,000
10-15	The Bullet's Mark	Patheplay	1,000
10-15	As a Father Spareth His Son	Selig	1,000
10-16	The Taking of Rattlesnake Bill	Lubin	2,000
10-16	In the Haunts of Fear	Patheplay	2,000
10-16	The Golden Cloud	Selig	500
10-16	The Outlaw	Vitagraph	1,000
10-17	The Foreman's Treachery	Edison	2,000
10-17	Broncho Billy Gets Square	Essanay	2,000
10-17	The Mate of the Schooner Sadie	Lubin	1,000
10-17	Her Hour	Patheplay	1,000
10-17	The Woman of the Mountains	Selig	1,000
10-18	The Girl Across the Way	Biograph	1,000
10-18	Twice Rescued	Edison	1,000
10-18	The Railroad Detective's Dilemma	Kalem	1,000
10-18	The Pirates	Vitagraph	2,000
10-20	The Van Nostrand Tiara	Biograph	1,000
10-20	The Dumb Messenger	Kalem	1,000
10-20	The Finger Print	Selig	2,000
10-20	The White Feather	Vitagraph	1,000
10-21	The Wheels of Justice	Cines	2,000
10-21	The Way Perilous	Essanay	1,000
10-21	Her First Offense	Lubin	1,000
10-21	The Poisoned Stream	Patheplay	1,000
10-21	Luella's Love Story	Vitagraph	1,000
10-22	Day By Day	Essanay	1,000
10-22	A Daughter of the Underworld	Kalem	2,000
10-22	Dorothy's Adoption	Selig	1,000
10-23	The Kid Sheriff	Essanay	1,000
10-23	The Evil Eye	Lubin	2,000
10-23	The Death Song	Patheplay	2,000
10-23	Life for Life	Selig	1,000
10-23	The Doctor's Secret	Vitagraph	1,000
10-24	Silas Manner	Edison	2,000
10-24	The Love Lute of Romany	Essanay	2,000
10-24	The Man in the Hamper	Lubin	1,000
10-24	Destiny of the Sea	Selig	1,000
10-25	The Madonna of the Storm	Biograph	1,000
10-25	A Proposal from Nobody	Edison	1,000
10-25	Broncho Billy's Elopement	Essanay	1,000
10-25	A Railroader's Warning	Kalem	1,000
10-25	Mother Love	Lubin	1,000
10-25	Gypsy Love	Patheplay	1,000
10-25	The Next Generation	Vitagraph	2,000
10-27	High Born Child and Beggar	Kalem	500
10-27	The Man of Him	Lubin	1,000
10-27	The Pendulum of Fate	Selig	2,000
10-27	At the Sign of the Lost Angel	Vitagraph	1,000
10-28	The Rajah's Diamond Rose	Eclipse	2,000
10-28	A Daughter of the Wilderness	Edison	1,000
10-28	Thy Will Be Done	Essanay	1,000
10-28	When May Weds December	Selig	1,000
10-28	In the Shadow	Vitagraph	1,000
10-29	When Childhood Wins	Patheplay	1,000
10-30	Greed for Gold	Essanay	1,000
10-30	The Rattlesnake	Lubin	2,000
10-30	In Love and War	Patheplay	2,000
10-30	Bianca	Vitagraph	1,000
10-31	Janet of the Dunes	Edison	2,000
10-31	The Toll of the Marshes	Essanay	2,000
10-31	The Momentous Decision	Lubin	1,000
10-31	Love's Deception	Patheplay	1,000
10-31	The Dangling Noose	Selig	1,000
11-1	The Clock Stopped	Biograph	1,000
11-1	The Doctor's Duty	Essanay	1,000
11-1	The President's Special	Kalem	1,000
11-1	When the Prison Doors Opened	Lubin	1,000
11-1	The Warmakers	Vitagraph	2,000

COMEDY.

10-11	Talkative Tess	Patheplay	1,000
10-13	McGann and His Octette	Biograph	500
10-13	Aunts Too Many	Biograph	500
10-13	Bill's Career as a Butler	Edison	1,000
10-13	Mrs. Upton's Device	Vitagraph	1,000
10-14	The Silver Grindstone	Selig	1,000
10-15	The Widow's Suitors	Edison	1,000

Date.	Title	Maker.	Length.
10-15	Their Waterloo	Essanay	1,000
10-15	Master Fixit	Vitagraph	500
10-16	Red and Pete, Partners	Biograph	1,000
10-16	A Borrowed Identity	Essanay	1,000
10-16	The Abduction of Pinkie	Selig	500
10-17	The Troublesome Telephone	Kalem	500
10-17	Matrimonial Manoeuvres	Vitagraph	1,000
10-18	Alkali Ike and the Wildman	Essanay	1,000
10-18	The Highest Bidder	Lubin	500
10-18	A Sleepy Romance	Lubin	500
10-20	Hiram Green, Detective	Edison	1,000
10-20	Father's Choice	Lubin	400
10-20	All On Account of Daisy	Lubin	600
10-21	Reginald's Courtship	Edison	1,000
10-21	Dishwash Dick's Counterfeit	Selig	500
10-22	His First Performance	Edison	500
10-22	Dodging Matrimony	Patheplay	1,000
10-22	Sleuth's Unawares	Vitagraph	500
10-23	A Fallen Hero	Biograph	500
10-23	The Winning Punch	Biograph	500
10-24	Jimmie's Finish	Kalem	500
10-24	Betty Buttin and the Bad Man	Kalem	500
10-24	On Their Wedding Eve	Vitagraph	1,000
10-27	An Evening with Wilder Spender	Biograph	1,000
10-27	A Hornet's Nest	Edison	600
10-28	Making Good	Lubin	500
10-28	Giving Bill a Rest	Lubin	500
10-29	The Horrible Example	Edison	1,000
10-29	Cupid and Three	Essanay	1,000
10-29	Two Sacks of Potatoes	Selig	500
10-29	A Muddle in Horse Thieves	Selig	500
10-29	Father's Hithand	Vitagraph	1,000
10-30	A Barber Cure	Biograph	500
10-30	Boarders and Bombs	Biograph	500
10-30	Old Doc Yak and the Artist's Dream	Selig	1,000
10-31	The Speed Limit	Kalem	500
10-31	Fatty's Affair of Honor	Vitagraph	500
10-31	Peggy's Burglar	Vitagraph	500
11-1	A Woodland Paradise	Edison	1,000
11-1	Too Many Tenants	Patheplay	1,000

EDUCATIONAL.

10-10	The Sea Scouts of America	Kalem	500
10-14	The Petrified Forests of Arizona	Patheplay	500
10-15	Buddist Temples and Worshippers	Vitagraph	500
10-17	The Boston Floating Hospital	Kalem	500
10-18	A Plant with Nerves, Mimosa Pudica	Patheplay	500
10-22	Low Caste Burmese	Vitagraph	500
10-23	Old and New Tahiti	Melies	850
10-24	Breeding Trout by the Million	Patheplay	500
10-28	Spinners of Speech	Patheplay	1,000
10-29	Motion Picture Dancing Lessons	Kalem	2,000
10-31	The Granite Industry	Kalem	500

SCENIC.

10-10	A Ceylon Tea Estate	Selig	500
10-16	Scenes of Saigon, Cochin China	Melies	1,000
10-18	St. Cloud and its Environs	Patheplay	500
10-21	Surf and Sunset on the Indian Ocean	Selig	500
10-22	Jaffa, the Seaport of Jerusalem and Its Orange Industry	Edison	500
10-23	Grand Opening of the Shichijio Bridge, Kyoto, Japan	Melies	150
10-24	Honfleur, an Old Coast Town of Northern France	Patheplay	500
10-27	Across Swiftcurrent Pass on Horseback	Edison	400

TOPICAL.

9-29	Pathe's Weekly No. 54	Patheplay	1,000
10-2	Pathe's Weekly No. 55	Patheplay	1,000
10-6	Pathe's Weekly No. 56	Patheplay	1,000
10-9	Pathe's Weekly No. 57	Patheplay	1,000
10-13	Pathe's Weekly No. 58	Patheplay	1,000
10-16	Pathe's Weekly No. 59	Patheplay	1,000
10-20	Pathe's Weekly No. 60	Patheplay	1,000
10-23	Pathe's Weekly No. 61	Patheplay	1,000
10-27	Sports in Merrie England	Kalem	500
10-27	Pathe's Weekly No. 62	Patheplay	1,000
10-30	Pathe's Weekly No. 63	Patheplay	1,000

DAILY LICENSED RELEASES

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

INDEPENDENT

Date	Title	Maker	Length
DRAMA.			
10-14	Snatched from Death.....	Gaumont	1,000
10-20	Hidden Treasure Ranch.....	American	1,000
10-20	The Outlaw's Sister.....	Nestor	1,000
10-20	The Big Sister.....	Imp	2,000
10-21	Dolly's Stratagem.....	Gaumont	1,000
10-21	The Mystery of the Haunted Hotel.....	Thanhouser	1,000
10-21	The She Wolf.....	Bison	3,000
10-22	The Black Sheep.....	Broncho	2,000
10-22	The Heart of a Rose.....	Reliance	1,000
10-22	Under Western Skies.....	Nestor	1,000
10-22	Big Hearted Jim.....	Eclair	2,000
10-23	The Step Brothers.....	American	1,000
10-23	The Heart of Kathleen.....	Domino	3,000
10-23	The Anarchist.....	Imp	1,000
10-23	The Thumb-Print.....	Rex	2,000
10-24	A Woman's Wit.....	Kay Bee	1,000
10-24	The Old Folks at Home.....	Thanhouser	1,000
10-24	A Man in the World of Men.....	Powers	2,000
10-24	For Old Love's Sake.....	Victor	1,000
10-25	In the Mountains of Virginia.....	American	1,000
10-25	Revenge.....	Majestic	1,000
10-25	Hearts.....	Reliance	2,000
10-25	Jim's Atonement.....	Frontier	1,000
10-25	The Cow Boy Magnate.....	Bison	2,000
10-26	When Death Unites.....	Rex	1,000
10-26	Robert's Lesson.....	Crystal	1,000
10-27	In the Days of Tragen.....	American	2,000
10-27	The Real Mother.....	Reliance	1,000
10-27	The Restless Spirit.....	Victor	3,000
10-27	Playmates.....	Powers	1,000
10-28	The Oath of O Tsuru San.....	Majestic	2,000
10-28	The Black Masks.....	Bison	2,000
10-28	The Accusing Eyes.....	Gaumont	1,000
10-29	From Out of the Storm.....	Broncho	2,000
10-29	A Man of the People.....	Nestor	1,000
10-30	In Three Hours.....	American	1,000
10-30	Widow Maloney's Faith.....	Domino	2,000
10-30	His Hour of Triumph.....	Imp	2,000
10-30	The One.....	Rex	1,000
10-30	Mexican Pearl Smugglers.....	Gaumont	1,000
10-31	Borrowed Gold.....	Kay Bee	1,000
10-31	A Twentieth Century Farmer.....	Thanhouser	1,000
10-31	The Spender.....	Victor	2,000
11-1	The Colonel's Oath.....	Reliance	1,000
11-1	His Conscience.....	Frontier	1,000
11-1	From Dawn Till Dark.....	Bison	2,000
11-2	The Marriage of Niatana.....	Majestic	1,000
11-2	Jewels of Sacrifice.....	Rex	1,000
11-2	A Hidden Love.....	Crystal	1,000
COMEDY.			
10-11	Caught in His Own Trap.....	Great Northern	500
10-12	The Wedding Writeup.....	Majestic	1,000
10-16	Simple Simon's Grisley Hug.....	Gaumont	1,000
10-16	A Healthy Neighborhood.....	Keystone	1,000
10-16	The Birthday Party.....	Komic	500
10-16	Old Heads and Young Hearts.....	Komic	500
10-17	Fisherman's Luck.....	Solax	1,000
10-18	A Husband's Strategy.....	Great Northern	960
10-19	One Round O'Brien Comes East.....	Apollo	1,000
10-20	Two Old Tars.....	Keystone	1,000
10-20	Oh What a Night.....	Reliance	500
10-20	Two Men and a Mule (Series 1).....	Reliance	500
10-20	His Double Surprise.....	Gem	500
10-21	Always Together.....	Majestic	1,000
10-21	Willie's Great Scheme.....	Crystal	500
10-21	The Turkish Rug.....	Crystal	500
10-22	The Kid.....	Powers	1,000
10-23	Tiny Tim Kidnaps a Baby.....	Gaumont	1,000
10-23	Caught in His Own Net.....	Komic	500
10-23	Deceiving Dad.....	Komic	500
10-23	A Quiet Little Wedding.....	Keystone	1,000
10-23	Miss Fairweather Out West.....	Frontier	1,000
10-24	Lobster Salad and Milk.....	Princess	1,000
10-24	Hawkeye's Great Capture.....	Nestor	500
10-24	What the Wild Waves Did.....	Nestor	500
10-24	Ish Ga Bible.....	Solax	1,000
10-25	The Cheese Special.....	Joker	1,000
10-25	A Family Mixup.....	Great Northern	982
10-26	The Scenario Writer.....	Majestic	1,000
10-26	The Silver-Tongued Orator.....	Thanhouser	1,000
10-26	The Terrible Outlaw.....	Eclair	1,000
10-26	Football Fred and Teeth.....	Apollo	1,000
10-27	The Janitor.....	Keystone	500
10-27	Jane of Moth-Eaten Farm.....	Imp	1,000
10-28	How Filmy Won His Sweetheart.....	Thanhouser	1,000

Date.	Title.	Maker.	Length.
10-28	The Rich Uncle.....	Crystal	500
10-28	The Game That Failed.....	Crystal	500
10-29	Two Men and a Mule (Series 2).....	Reliance	1,000
10-29	The Tramp Dentists.....	Joker	1,000
10-29	Cynthy.....	Eclair	2,000
10-30	Father and the Flies.....	Komic	500
10-30	The New Curate.....	Komic	500
10-30	The Speed King.....	Keystone	1,000
10-30	When Spirits Walk.....	Frontier	1,000
10-31	The Movies.....	Solax	1,000
10-31	Algy's Awful Auto.....	Princess	1,000
10-31	"Curses" Said the Villain.....	Nestor	1,000
11-1	Follies of a Day and Night.....	American	1,000
11-1	Throwing the Bull.....	Joker	1,000
11-2	The Water Cure.....	Thanhouser	1,000
11-2	Success with De-feet.....	Eclair	500

EDUCATIONAL.

10-19	Oxygen.....	Eclair	500
10-27	Making an Automobile Tire.....	Keystone	500
10-31	The Bee Industry.....	Powers	1,000
11-2	Organisms Which Inhabit Stagnant Water.....	Eclair	500

SCENIC.

10-11	The Baltic Sea.....	Great Northern	500
10-20	A Trip Through Tunis and Algiers.....	Gem	500

TOPICAL.

TOPICAL.

10-17	The Final Game.....	Princess	1,000
10-22	Animated Weekly No. 85.....	Universal	1,000
10-22	Mutual Weekly No. 43.....	Mutual	1,000
10-22	Gaumont Weekly No. 85.....	Gaumont	1,000
10-29	Animated Weekly No. 86.....	Universal	1,000
10-29	Mutual Weekly No. 44.....	Mutual	1,000
10-29	Gaumont Weekly No. 86.....	Gaumont	1,000

MISCELLANEOUS FEATURES.

Giants vs. Athletics 1913.....	Commercial Motion Picture Co.	2,000
The Fall of France.....	Apex	3,000
A Bargain with Satan.....	Apex	5,000
The Gypsies' Kiss.....	Itala Feature	2,200
The Rival Brothers.....	Great Northern Special	3,000
An Hour Before Dawn.....	Famous Players	3,000
The Power of Innocence.....	Pasquali Feature	2,500
The Ingrate.....	Union Feature	3,000
A Race with Death.....	Pasquali Feature	2,000
The Current.....	Ramo Feature	3,000
The Dare Devil Rescue.....	Dragon Feature	3,000
The Message of the Dead.....	Eclectic
My Boy.....	Lewis Pennant Feature
The Waters of Death.....	A. K. Corporation	2,500
The Fall of Constantinople.....	Gaumont Special	3,000
The Debt of Honor.....	Pasquali Feature	4,000
The Secret of the Old Cabinet.....	Great Northern Special	3,000
Peter Makaroff.....	Apex	4,000
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 TUESDAY: Gaumont, Great Northern, Spl.
 WEDNESDAY: Solax, Gaumont, Dragon, Ramo.
 THURSDAY: Gaumont, Itala.
 FRIDAY: Solax, Lux, Film Releases of America.
 SATURDAY: Great Northern, Lewis Pennant.

DAILY "MUTUAL" RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
 THURSDAY: American, Domino, Komic.
 WEDNESDAY: Broncho, Mutual Weekly, Reliance.
 THURSDAY: American, Domino, Komic.
 FRIDAY: Kay-Bee, Thanhouser, Princess.
 SATURDAY: American, Reliance, Majestic.
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(Independent.)

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 TUESDAY: Bison, Crystal.
 WEDNESDAY: Animated Weekly, Eclair, Nestor, Powers.
 THURSDAY: Imp, Rex, Frontier.
 FRIDAY: Nestor, Powers, Victor.
 SATURDAY: Imp, Bison, Frontier, Joker.
 SUNDAY: Crystal, Eclair, Rex.

MOTOGRAPHY

EXPLOITING MOTION PICTURES

Vol. X

CHICAGO, NOVEMBER 15, 1913

No. 10

BESSIE EYTON
WITH
SELIG





A Smashing Story of Adventure — Best Yet of the Famous
“Arizona Bill” Series!

KLEINE-ECLIPSE

(In Two Parts)

(Copyright 1913, by George Kleine)

“The Subterranean City”

or “Trailing the Jewel Thieves”

(RELEASE TUESDAY, NOVEMBER 25TH)

Three of the leading jewelers of the city build a vast subterranean city deep into the mountains and fill it with men and machinery to manufacture imitation jewelry! His suspicions excited at the Opera by the peculiar actions of Vesta, a dancer, “Arizona Bill” bets to solve the mystery of the imitation jewelry.

You will never know what thrills a Motion Picture can afford, or to what extent the personal daring of a single actor can add to the tense excitement of an audience, until you see “Arizona Bill” hurtle head foremost into the rocks fifty feet below—until you see him in the jaws of a great diamond-making machine—until you see him fire a revolver within an inch of his temple—All these and many more afford a variety of blood-stirring moments, the like of which we have never seen before.

The story is enthralling, the acting is magnificent, and you will see in the Subterranean City the most wonderful relics of ancient architectural grandeur imaginable. You will hear the query in your audience, “Where was it made. At the dead cities of Herculanean, or Pompeii, perhaps?” And referring again to the marvelous daring of “Arizona Bill,” they will ask, “How did he do it—how could he do it?”

Frankly, *we* don’t know. We can only tell you that you will see it done and rejoice in the bravery of the man who does it.

Every exhibitor should book “The Subterranean City.” An intellectual audience will revel in the lore of dead and ancient cities, and thrill with the street urchin in the mighty deeds of “Arizona Bill.”

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MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

CHICAGO, NOVEMBER 15, 1913

PUBLISHED BI-WEEKLY BY
ELECTRICITY MAGAZINE CORPORATION
MONADNOCK BUILDING, CHICAGO

TELEPHONES: HARRISON 3014—AUTOMATIC 61028
NEW YORK OFFICE, 1022 LONGACRE BLDG.,
Forty-second Street and Broadway.
Telephone Bryant 7030.

Ed J. Mock and Paul H. Woodruff.....Editors
Neil G. Caward.....Associate Editor
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Allen L. Haase.....Advertising Manager

Entered as second-class matter at the postoffice at Chicago, Illinois, under act of March 3, 1879.

TERMS OF SUBSCRIPTION

United States, Cuba, and Mexico.....Per year, \$2.00
Canada.....Per year, 2.50
Foreign countries within the Postal Union.....Per year, 3.00
Single copy......10

NOTICE TO ADVERTISERS

Changes of advertising copy should reach the office of publication not less than fifteen days in advance of date of issue. Regular date of issue, every other Saturday. New advertisements will be accepted up to within ten days of date of issue, but proof of such advertisements can not be shown in advance of publication.

NOTICE TO SUBSCRIBERS

REMITTANCES—Remittances should be made by check, New York Draft or money order, in favor of **MOTOGRAPHY**. Foreign subscriptions may be remitted direct by International Postal Money Order.

CHANGE OF ADDRESS—The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change.

This publication is free and independent of all business or house connections or control. No manufacturer or supply dealer, or their stockholders or representatives, have any financial interest in Motography or any voice in its management or policy.

CHICAGO, NOVEMBER 15, 1913

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TO CENSOR OR NOT.

A SEVEN-REEL picture has been prepared—by whom it matters not for the purposes of this comment—on the subject of "Traffic in Souls." This picture was presented to the censoring committee of the National Board of Censorship and help by it for review by the general committee, whose personnel includes fourteen representatives of civic and uplift societies of New York City, as shown by the letterhead of the National Board. As a result of this examination, General Secretary John Collier has prepared the following statement:

The National Board of Censorship of Motion Pictures on October 27 reviewed the film. "Traffic in Souls," and passed it with five minor alterations. This film deals in a more deliberate and extensive way than any previous film with the so-called white slave traffic. The Board felt that a precedent would be created by any action taken on this film and invited representatives of a number of societies concerned and welfare work to attend the review and advise with the Board. The following societies, not members of the National Board of Censorship, were represented:

Union Theological Seminary; Camp Fire Girls; Committee of Fourteen for Suppression of Raines Law Hotels; City Vigilance Committee; Sanitary and Moral Prophylaxis Society; Greenwich House; Travelers' Aid Society; Civic Theater Movement; District attorney's office.

After two reviews of the film and lengthy discussion, the Board decided that this subject and this method of treatment were legitimate in motion pictures; that the film in question did not contain obscene, suggestive, or demoralizing elements; and that while it was not perfect as an educational project, it was on the whole calculated to do good. Such eliminations as were made were in the direction of taking away any elements of suggestiveness and also of reducing any exaggeration of statement made in the film. After discussion, participated in by the Board and its guests, the Board voted to pass the picture by a ballot which stood six for and two against.

While the Board of Censorship assumes full responsibility for its action with reference to the film, "Traffic in Souls," it does not assume responsibility for the poster advertising or the newspaper announcements or for the way in which the local exhibitor may exploit the film. These features of the motion picture problem are as yet beyond the control of the National Board.

That we have not seen this seven-reel special is also immaterial for the purposes of this editorial; for we are not attempting criticism of this or any other subject. Yet the action of the Censor Board in issuing this advance explanation manifestly anticipates criticism from some source. It is, indeed, in effect a challenge: "We know this film is all right, whether you think so or not."

This particular picture is frankly a study of white slavery. We only mention the fact because that subject, above all others, is supposed to be legitimate prey for the suppressionists.

Censorship is primarily intended for the good of the children. It is a recognized principle that adults choose their own paths of morality. If they did not, all the police power of civilization could not hold them to the ways of rectitude. To censor or not to censor a film subject, therefore, is not a question of its propriety in our eyes, but in the eyes of our children.

But the motion-picture is not a plaything of children. It is a universal delineator of life. The film itself, indeed, is but the passive medium which carries entertain-

ment and instruction, even as the white paper upon which books, newspapers and society reports are printed. To confine its portrayals to children's subjects is not only to strangle deliberately the most potent interpreter of intelligence known to man, but to deprive mankind of the benefits of such interpretation.

A thing of any character cannot be neutral—its effect must be either bad or good, that is the only guide to censorship. If a motion picture film depicts anything which should be known to man, whether for his entertainment, instruction or protection, that film should be shown. It is no legitimate argument that some who see it may falsely construe its appeal. In that matter society must protect itself. Neither the printing of news nor the printing of film must be stopped because society contains some deficient members.

It is apparent that the National Board of Censorship works along these lines. Therein lies the difference between that body and some of the local police censors. It is the difference between minds trained to promote human welfare and those trained to watch craftily for possible delinquencies.

ANOTHER VIEW OF CENSORSHIP.

THE "Censors and the Movies" is the caption of an excellent article published in the *Chicago Daily News* not long ago, on the editorial page, contributed by "A Woman Citizen." It is seldom that our good citizens rally with pens for the promotion of motion pictures, regarding them as an advantageous amusement, rather than picking out the weak points of an entertainment universal in its influence. The *News* writer expresses herself directly to the point as follows:

"As a worker among children I should strongly protest against the exhibition of demoralizing or crime producing 'movies' to old or young, but surely some of our good citizens are drawing dangerously near to the borderline of sentimental prudishness.

"From the dawn of literature, tragedy, death, crime and wrongdoing have furnished plots for countless noble plays, poems and stories. Why not keep the young away from Shakespeare, the Bible, nearly all history—because murders and other crimes are therein portrayed? Why allow any drama or novel containing a robbery or a murder to be performed or published? (Let us take Sherlock Holmes from the shelves of the library. Away with 'Hamlet,' 'Oliver Twist,' 'The Virginian.' Let us all read the 'Rollo' books. Are the motion pictures never to relate a historical, detective or tragedy story—never to dramatize the greatest literary masterpieces?

"It is not the plot of a film, but the treatment thereof that determines the influence of the picture. One of the most beautiful pictures recently shown contains a stabbing scene, but surely every fair minded person must recognize the noble quality of the 'Ghost of Granleigh.' How is the right to triumph over wrong without the wrong? Children's minds are not so weak as some people would have us believe, and nothing repels them so much as 'cant' and 'goody-goody' stories.

"Also our friends forget that children are not the only patrons of the 'movies.' 'Milk for babies' is not the only thing to be desired. The marvelous appeal of these pictures lies in their depiction of all sorts of people in all sorts of places and circumstances, and their field should not be needlessly narrowed or weakened. Such sweeping general rules as the elimination of firearms can only do great harm. The sight of a revolver in a film will do a boy no more harm than the use of military

tactics as a boy scout. Let each film be judged on its own merits, and not by absurd rules.

"All honor to the board of censors for their wisdom and broadmindedness so far. Let them eliminate indecency and brutality with all zeal; let them prohibit all pictures making heroes of criminals or showing cruelty to animals or little children. But for the sake of thousands of enthusiastic lovers of the picture drama, let them not, through over nicety, reduce our films to a state of milk and water debility. Let us see a few villains and have a few thrills. We shall survive them."

THE LESSON OF THE PICTURES.

Many of the railroad systems have instituted what is termed "safety first" campaigns, directed towards the education of employes and public towards conserving their own safety, thereby diminishing the risks of the railroad companies themselves.

Many of them are sending out elaborately illustrated publications disclosing the attitudes of danger that the public too often assumes, such as making thoroughfares of railroad tracks in the big railroad centers.

The Rock Island railroad has accepted Edison's hint as to the educational value of the moving pictures, and has adopted it for the education of those who have been wont to thrust themselves into danger. It has turned its attention first to its employes. F. Shedd of Chicago, general safety supervisor for the company, is giving moving-picture shows for men, disclosing the safe and unsafe methods of performing the work expected of them.

The men who posed for the pictures did dangerous stunts from the every-day experience of railroad men, so that, seated before the picture screen, other trainmen may observe and criticise the moving-picture actors and learn the danger accompanying their methods of operation.

These pictures are intended to bring out vividly the fact that there is a safe way and an unsafe way of doing the various things that railway men must do, and that generally the unsafe way has been more or less common among them.

It is claimed that an hour's lecture every day would not in a year accomplish so much for the protection of life and limb as the pictures do at a single sitting. "If that's the way it looks to others, hereafter we'll stick to the right way," is the comment often heard among those who see the pictures.

These moving-picture shows for railroad men are open to the public, because the public's benefit is the first consideration. In order to protect the traveler, every train man must be educated in the value of safety for himself, and when he properly takes care of his own welfare he will, consciously or unconsciously, take better care of the passengers committed to his charge.—*Lincoln (Neb.) Star*.

Motion picture comedies, travel pictures and dramas are to replace the regular Sunday evening sermons at the Universalist church, Raymond avenue and Chestnut street, Pasadena, California. Also there will be an evening picture show every Tuesday and a children's matinee every Friday. This is the announcement of the Rev. Alan R. Tillinghast, pastor, whose sermons hereafter will be preached Sunday morning. Aside from this the regular church services will be undisturbed. The purpose of the motion pictures is to give healthy entertainment. A voluntary collection will be accepted at the door. The new order of things will begin some time this month.

Photoplay Deals with the Occult

Ayres Makes Debut

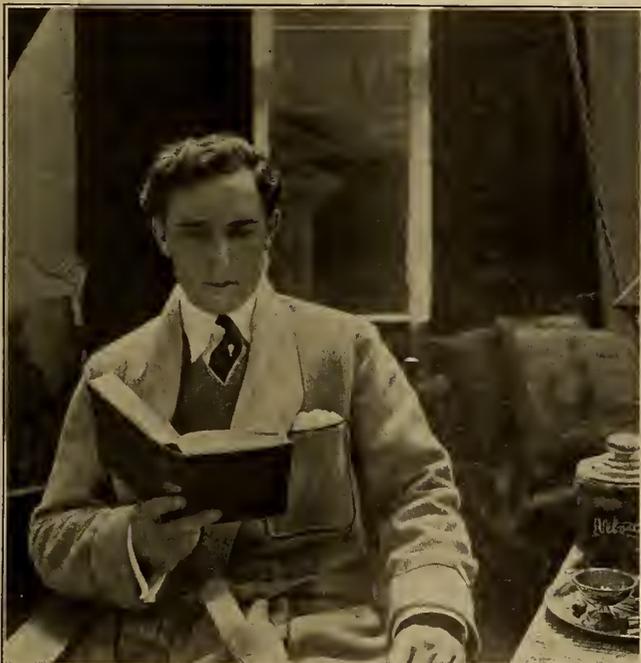
SYDNEY AYRES, the new leading man of the first "Flying A" company, will make his debut in American films in the single reel subject entitled "The Occult," which is scheduled for release on Monday, November 24, and if he handles himself as capably in other subjects, as he does in this first one to be secured, exhibitors showing Americans, will have nothing to complain of.

In this first effort, Mr. Ayres proves himself a forceful player, able to get over strong emotional scenes in a quiet manner, which seems to indicate that he holds much in reserve. He is well built, good looking and will, it seems likely, prove a most worthy successor to Warren Kerrigan.

Though "The Occult" serves to introduce Mr. Ayres to the Mutual program and will perhaps be eagerly looked forward to on that account, it serves also to give Jack Richardson an opportunity for one

as yet in the realm of photoplays and one which seems to have immense possibilities.

According to the story of the film, Edna Brooks, played by Vivian Rich, has, like other young women of the city in which she lives, become interested in a



Sydney Ayres, American's new leading man, in "The Occult."



Jack Richardson as Raj Singh in American's "The Occult."

strange Hindoo seer, who has established himself in the city. This mystic gentleman from the Orient pretends to have the power of weaving magic spells and charms, and even to be able to teach his converts and devotees how to perform some seeming miracles.

As an evidence of his power, Raj Singh causes an apparition of Edna Brooks to appear in the room before the girl herself and the others who have gathered to witness his necromancy. All are power-



The Hindoo weaves his magic spell.

of the best bits of character work that we have ever seen this popular "heavy" enact.

Richardson plays the part of a Hindoo theosophist and mystic, calling himself "Raj Singh," and Jack handles the part in such a manner as to make it really the "fat" part of the production, overshadowing even the role enacted by Mr. Ayres. Jack's skill in make-up has long been apparent, but he even outdoes his former efforts in this instance, and has created a character that is entirely unique and out of the ordinary. After seeing Richardson as Raj Singh the reviewer finds himself wishing that he might, later, be given another opportunity to see this character further developed, and Richardson given a chance to enact this Hindoo fakir in still another picture—perhaps a whole series of them, for here is a theme almost untouched

fully impressed and immediately are anxious to become students of the occult.

Harold Brinkworth, the fiancee of Miss Brooks, the character enacted by Mr. Ayres, learns that his sweetheart is attending the mystic rites of the Hin-

doo and tries to persuade her to give up this practice, but she considers it a silly whim on the part of her fiance and refuses.

Later, Harold brings a newspaper article to Edna, in which the Hindoo is denounced as a faker, pure and simple, but still the girl will not believe and declares that Raj Singh has done perfectly wonderful things. Harold insists that she remain away from further demonstrations of the Hindoo's and Edna breaks off the engagement.

Harold returns to his chambers, dons a smoking jacket, lights a pipe, and sinks into an easy chair, endeavoring to forget his troubles in the incense of My Lady Nicotine. He sleeps, and in his dreams sees strange and unusual happenings, in which both Edna and Raj Singh are involved.

Edna, at the same time, is sitting in her own boudoir, dreaming of the teachings of the Hindoo and that she might by some strange occult power draw Harold back to her side, for, already, the girl is beginning to regret having sent him away.

Harold dreams that Edna has gone again to Raj Singh's parlors, that the Hindoo has attempted to make love to her and suddenly Edna vanishes and in



Raj Singh is exposed.

her place Harold himself appears. The Hindoo clutches him by the throat and is about to choke him into insensibility when again the vision changes, and instead of it being Raj Singh who is holding him by the throat, Harold thinks it is Edna herself. Other strange fancies come to Harold while he sleeps, and in all of them he sees the Hindoo overpowering others by his mystic spells, and compelling them to do his will.

When at last Harold awakes and knows he has but dreamed, the impression of impending evil which is to affect his sweetheart is so strong that he determines to go once more to her house, even though their engagement is at an end.

Raj Singh has called at Edna's, upon the invitation of her mother, and after a few moments of conversation the Hindoo seeks to profit by his visit, at slight risk to himself. Seeing that he and Edna are alone in the room Raj Singh throws her into a trance and commands her to go to her own room and bring back her jewel basket.

Edna is so far in the power of the Hindoo that she is powerless to refuse to do his bidding. Going to her room she secures her jewel box and returns to the

parlor with it. The Hindoo's eyes glitter balefully as he prepares to secrete the jewels about his person, but just at that moment the maid ushers in Harold.

Edna's fiance perceives at once what Raj Singh is doing, and, leaping forward, interrupts him just as he is about to stow a valuable necklace in an inner pocket. Caught redhanded as it were, Raj Singh has no choice but to overpower Harold, if he is to profit by the visit to the Brooks' home. The Hindoo is no match for the now thoroughly aroused Harold, however, and is ultimately conquered.

Turning toward Edna, Harold perceives that she is still in a trance of some sort and with the help of the servants awakens her. Edna is much surprised when she learns what has happened, and considerably chagrined to find that the Hindoo is a faker, just as Harold had warned her. Now that he has been unmasked, however, Edna is more than willing to concede everything which Harold wishes, and she orders Raj Singh from her home.

As the picture closes we see the sweethearts reunited, the engagement renewed and everybody happy once more. Perhaps both Edna and Harold are wondering, however, whether it was telepathy or some Hindoo magic which brought him back to her, or if, after all, it was only love.

The complete cast of the production is as follows:

Harold Brinkworth	Sydney Ayres
Raj Singh	Jack Richardson
Tomar	Jacques Jaccard
Edna Brooks	Vivian Rich
Her Mother	Louise Lester
Her Father	Harry Von Meter
Butler	Wm. Tedmarsh
Maid	Violet Neitz

Purchase Historical Relic

Once more the New York Motion Picture Corporation has evidenced its enterprise in the western field by out-bidding and purchasing the three masted sailing vessel, the "*Fremont*" of New York. The purchasing price was \$12,000. Built in the Philadelphia ship-building yards in 1850, the *Fremont* has had a varied career, carrying the stars and stripes to almost every corner of the earth. In 1861 she was pressed into service by the Union forces and served in almost every capacity. Shortly after the war, her owner brought her around the Horn and from that time San Francisco has been her home port. And now after leading an almost unknown existence for 63 years, the old barkentine is to suddenly break into the limelight and to be viewed with interest by millions through the medium of the motion picture screen.

Sound and hardy as when she was first launched, the vessel looks as though she might brave the winds and seas for all time. With a length of 155 feet and a 26-foot beam, she is admirably suited to the photoplay world. The *Fremont* will be fitted up in good condition. In addition to her posing for pictures, she will become the flagship and headquarters of the admiral, Thomas H. Ince, of the New York Motion Picture Corporation's fleet, numbering five vessels, now lying on the Pacific Coast.

Two Kay-Bee's a Week

Owing to the vast popularity and the increasing demand for one reel Kay-Bee's, the New York Motion Picture Corporation has decided, beginning the week of November 10, to release two Kay-Bee's a week, Tuesday and Friday.

Feature Abounds in Thrills and Sensations

"Arizona Bill" the Star

THRIILL piled upon thrill and sensation heaped upon sensation is the way the two reel Kleine-Eclipse "The Subterranean City" may be briefly described. "Arizona Bill," who has performed such daredevil feats in previous releases of the Eclipse subjects, fairly outdoes himself in this latest feature, and rolls down rocky cliffs, allows himself to be strapped underneath a huge press, hangs onto the back of a speeding automobile while it bumps over rocky roads, and descends a sheer precipice with another player in his arms, as calmly as you or I would take a street car or go out to lunch.

"Arizona Bill" seems to be the Rodman Law of Europe, but has now performed so many hair raising feats for the film manufacturer that we are coming to take it as quite a matter of course when he risks his life before the camera.

The producer responsible for "The Subterranean



Scene from Kleine-Eclipse "The Subterranean City."

City" must have hunted the world over for the "locations" used in this thrilling photoplay, as the majority of the odd backgrounds are clearly natural and not studio "sets," though the reviewer is frank to confess that he was completely puzzled as to where in this world of ours such peculiar ruins and apparent underground chambers might be found.

The story opens with the discovery of John Walker, a wealthy jeweler, that the magnificent jewels which comprise his stock are nearly all imitations. Some clever thief has substituted paste jewels for the real gems in his collection, though the imitation is so wonderfully constructed that it is only by accident that Walker stumbles upon the truth.

Discussing the matter at the club, Walker learns that other jewel merchants of the city have made similar discoveries with reference to their own stocks, and soon the whole city is ringing with the news that all the large establishments of the city have been robbed of their real gems and paste imitations substituted. The following day Walker takes his friend, Arizona Bill, to the music hall where Vesta, a dancer, is playing and, following her act, the two men meet her in her dressing room and

Walker presents her with a valuable necklace. Despite the gifts which Walker is showering upon her, Vesta cares little for him, but seems much interested in his friend. Arizona Bill drops his gloves while talking to the dancer and later, when he returns for them, is sur-



Face to face with the jewel thieves in the subterranean city.

prised to hear someone talking to her, though he has seen on one enter the dressing room since he left. Looking through the keyhole, he sees the dancer handing her necklace to a strange man, who exits through the window. Bill enters and recovers his gloves without letting Vesta suspect that he has overheard anything.

At the club the next day Bill bets Walker \$5,000 that he will capture the jewel thieves within a month and the wager is made. Hiding near Vesta's home that night he sees the dancer enter an auto and drive away. Bill clambers up behind and manages to retain his perch though the auto wends its way along a rocky roadway and up into the hills outside the city.

When the dancer disappears through a mysterious



Confined in the Underground Dungeon.

trap door in the ground Bill attempts to follow, but loses his footing and rolls many hundred of feet down a rough and torturous passage which leads into the bowels of the earth. When he comes to his senses he is surprised to note that many of the underground pas-

sages opening out before him are lighted by electric arcs.

Following one of these passages, Bill comes upon a chamber in which a number of men are busily engaged



The perilous escape down the cliff-side.

in the manufacture of the counterfeit jewels and, crawling incautiously near, is seen by one of the workman and captured. He is brought, bound, into a gorgeously furnished room in the underground city and there comes face to face with three of the best known jewelers in the city, who are the ringleaders of the gang. These men show Bill about the subterranean city and explain all its workings to him, ending by informing him that no stranger penetrating to their workshop ever lives to see the light of day.

Bill is securely bound and placed beneath a huge press, operated by electricity, the plan being to crush him to death under the ponderous press, but just as the power is turned on and Bill is about to be killed, Vesta discovers what is happening, and on account of her love for Bill, shuts off the power and flies to his rescue.

The ringleaders of the gang hasten to discover what has stopped the press and thus give Vesta the opportunity to rescue Bill. She is trying to lead him out of the underground gem factory, when they are trapped by the leaders of the band. Vesta advises Bill to make a slight flesh wound by firing a revolver close to his cheek and then cries out that she has shot the man who was attempting to escape. The ruse fails, however, for the gang leaders hurl Bill into a rocky dungeon, from which there is no exit.

Vesta hurries back to the city and appears before Walker to confess all, but two of the jewelers who are at the head of the gang arrive and discover her treachery. At the point of a revolver she is compelled to leave Walker's and is taken back to the subterranean city. There she is tried and finally thrown into the same dungeon into which Bill has been cast.

Hours afterwards, she and Bill regain consciousness and manage to force some of the stones of their dungeon aside, thus discovering a new exit from the underground workshop. By means of a rope, Bill is able to let himself and his fair rescuer down the side of a precipitous cliff, once they have regained the open air, and they manage, late in the afternoon, to return to the city.

Bill advises Vesta to appear at the music hall as usual that night and goes to the chief of police to secure his aid in rounding up the gang of jewel thieves. All three of the ringleaders of the band are at the music hall that night, anxious to see what act is substituted for Vesta's on the bill, because they believe they have put her out of the way. Great is their astonishment, therefore, when the dancer appears as usual. Almost at the moment of their surprise they are seized by the police and led off to prison. Bill has won his bet of \$5,000 but he refuses to accept the reward from Walker, asking, instead, that Vesta be forgiven for her part in the thievery, since she has done so much to atone for her crime. Walker reluctantly grants this request and though this part of the story is not pictured on the screen, we can easily imagine that Bill and Vesta eventually find happiness together.

The photography throughout the whole two thousand feet of film is excellent and the feature should prove an attractive booking for the exhibitor who is seeking something thrilling and sensational in making up his program.

Airship Blows Up in Mid-Air

Surely Eclipse has "eclipsed" itself in matter of pictures where the absolute dare-deviltry of the actor provides a thrill for the picture fan. The accompanying illustration shows the smashup of a Bleriot monoplane, which, with Joe Hamman and his wife, is



The fallen aeroplane.

plainly seen to blow up in a great burst of smoke and flame, and drop to the earth in full view of the camera. This scene is from a thrilling Kleine-Eclipse release entitled: "Airship versus Aeroplane," a release date for which has not yet been set.

Ball Plans Completed

The third annual entertainment and ball of the Motion Picture Exhibitors' Association of Greater New York will be held at Terrace Garden, Fifty-eighth street, between Third and Lexington avenues, on Monday evening, December 15. A. Coleman, chairman of the ball committee, has received the assurance of Miss Mary Fuller and King Baggott that they will lead the grand march.

Motography's Gallery of Picture Players

JACK CLARK, being a baseball fan, is proud to claim Philadelphia as his home city. It was there he began his work as an actor in little theatricals and it was a natural consequence when he entered big productions



Jack Clark.

in big parts. He has a rich baritone voice which brought him much success in "Forty-five Minutes from Broadway," "The Newly-Weds," "The Serenade," "The Strollers," and "Miss Bob White." He also is a talented violinist and has appeared in a number of films in the role of musician, though spectators of the silent stories were unaware of the sweet music that was actually being produced. He went on the Kalem's trip to the Holy Land as leading man for Miss Gauntier

and is playing opposite her in Warners' Features releases. Though Mr. Clark's mother never quite approved of her son's choice of a profession, she consented to accompany the company on a trip to Ireland.

GENE GAUNTIER was born and raised in the heart of Missouri and when she left home to take a small part on the stage, all the people of her little home town thought it quite the most awful thing that had befallen



Gene Gauntier.

the town in nobody-could-remember-when. But Gene knew what she wanted to do and did it so well that now, a certain little town in Missouri makes a big night of it when a Gauntier film is being shown there. Quite the biggest thing she has done, she admits, is "From the Manger to the Cross," the five-reel Kalem story which Miss Gauntier put into scenario form herself. The inspiration for it came to her when she was taken ill in the Holy Land and by the time she was ready to proceed with her film work, the five-reel story was ready also. Miss Gauntier is entertaining now through the medium of Warners' Features and it was for new inspiration that she took her company to Ireland.

ELSIE ALBERT is one of the prettiest girls filmdom has been showing for the last seven years, and since her recent successes in the big costume productions that Warners' Features has been putting out, she has sprung



Elsie Albert.

into new popularity, because of the very evident worth of her characterizations which have brought her before the picture public in a new light. One of her recent accomplishments is directing; with H. C. Matthews, she has been co-director in all of the features in which she has taken the leading part, and has also dramatized and written a large number of photoplays, "For the Heart of a Princess," "Sleeping Beauty" and "Aladdin and His Wonderful Lamp." Miss Albert's first

picture appearance was with the Biograph Company; from there she went to the Edison studio and then to the Powers' coast organization. Miss Albert likes kiddies and makes a wonderful aunt, so Mattie says.

W. V. RANOUS is a new support to the Warners' Features artillery and comes to his new affiliation with a well-known record of world-successes. It was he who headed the Vitagraph globe-trotters' tour and brought back much



W. V. Ranous.

of interest in the way of films which he had directed and in which he had also played. His first picture for Warners' Features program is "Treasure Island." This is completed and ready for release and, in the character of "Peg-leg Silver," you'll recognize Mr. Ranous and you'll wonder what he has done with his perfectly good left leg, so successfully does he act the role of old Silver, demanding and receiving the obedience of his fierce pirate crew.

There are a number of other world-known stories to be put into picture form by Mr. Ranous and it is certain that Warners' Features Inc. could have chosen no better nor more energetic producer.

European Imp Company Returns

The Imp European Company, headed by Herbert Brenon, director, Julius Stern, manager, and including William Shay, leading man, and Leah Baird, leading woman, George Hall, scenario editor, and Mr. Barlieter, famous cameraman of Paris, returned from its extensive tour of Europe, to American shores via the North German Lloyd steamship line, Tuesday, October 28. The *Kronprinzessin Cecille*, on which the company took passage, docked at the company's wharf at eight o'clock in the morning. President Carl Laemmle, his wife and children, Mark Dintenfass, manager of the New York Imp studios, Director Walter McNamara and a host of other Universal employes and officials, who crowded into a half dozen autos or so, were on hand to offer the glad hand of welcome as the travelers filed down the gangway.

Director Brenon reports the reception both of himself and company by the foreigners a most cordial one. In France such features as "The Child Stealers of Paris" and "Absinthe" were made. In Germany, "Time Is Money," "Love and a Lottery Ticket" and "Love or a Throne." In England "Ivanhoe" and "Across the Atlantic" were the most notable productions.

"In the British market alone," said Mr. Brenon. "we sold 109 copies of Ivanhoe, breaking the record for any manufacturer. As most people in the business are aware England has an open market; an exhibitor views the films in the manufacturers' projection rooms, takes what he likes and rejects the rest. Consider this, the sharp competition that exists there, when I tell you that twenty-two of the leading theaters in London took "Ivanhoe" the day it was released and featured it for one week.

"In England we were the first company to take scenes in the principal streets and places of London. In the forthcoming releases one will see scenes of Buckingham Palace, Westminster Abbey, The Strand, St. Paul Cathedral, Fleet St. etc. For the picture "Across the Atlantic" I secured, after a great deal of dickering and trouble Claude Graham White, perhaps the best known flyer of England. He gave us the privilege of using his immense fields and flying machines and acted one of the main roles himself—that of an inventor. I played opposite as a Jap spy."

In preparation for the event the eastern studios, under the supervision of Mr. Dintenfass, and the direct management of Jack Cohn, had taken on a holiday appearance. Confronting one as he entered was a huge, artistic banner shouting forth "Welcome Home" on the west wall of the main reception room. Great quantities of fresh cut and pot flowers had been distributed in the private reception room and offices as a tribute to Mr. Stern and the esteem accorded him and his company of superb artists.

American Engages Consulting Director

Alix F. Harmer has been engaged by S. S. Hutchinson, president of the American Film Manufacturing Company as consulting director. Mr. Harmer has had an extended experience and is an authority on stage settings and costuming. He has already taken up his duties at the new Santa Barbara studios, where all facilities for the carrying out of the minutest details are available and where projects of greatest magnitude can be skillfully and expeditiously handled.

Just A Moment Please

Our good friend, Charles E. Nixon of Selig's, says in a recent bulletin that "Motography is a modern miracle to the evolution of which great study and scientific care has been given." Thanks, C. E., and again thanks. (business of blushing.)

THE VILLAGE OPRY HOUSE.

(The *Daily Times*, Kittanning, Pa.)

Kittanning is on the eve of an important event. The Inaugural of the first metropolitan Opera House the Wick Opera House which is scheduled to take place at 8:15 Tuesday evening. Everything is in readiness for the welcome to be placed at the opera house portal. It took some tall hustling to be ready to open.

The interior of this house is exquisite. The asbestos curtain is of a mosaic effect of beautiful colors. The chairs are large and comfortable upholstered with plush of a beautiful gold color.

The lighting is subdued and artfully arranged. It is quite a large theatre. The main auditorium having a seating capacity of 800 and the balcony 400 but so much room has been devoted to the course of wide aisles and roomy seats for a part so as to not inconvenience the patrons in going in and out. They are so cozy and comfortable that when one sits down after a strenuous days business or work he hesitates after the performance is over to depart.

(To be continued.)

Dear old "Doc" Young, who rejoices in the title of city health commissioner of Chicago, and has been all "het up" lately over the alleged poor ventilation of Chicago's moving-picture theaters, ought to take a ride in crowded surface cars during rush hour, or spend a few minutes in some of the local department stores if he wants to know what poor ventilation really is. But, alas, nobody ever heard of "Doc's" getting after a street car company or a department store head.

It's a pretty safe bet, though, that not only "Doc" Young but also the entire Department of Health will realize they have bitten off quite a morsel before they get through with the little fracas they have started with the motion-picture exhibitors of the city.

WHY EARL, WE THOUGHT YOU A JUVENILE.

A Newport, Kentucky, dispatch to the *Louisville Times* reads as follows:

A divorce was granted to Earl Metcalfe, well-known moving picture actor and manager to-day. He alleged that his wife, Irene K. Metcalfe, an actress, abandoned him in June, 1812.

With all this war news in the air we have hardly time to note the progress of events in the feud between Powers and Laemmle. Carl must have grown to think that life is "just one damn suit after another."

THEIR FAVORITE SONGS.

Diaz: "I'm Afraid to Go Home in the Dark."
"Boss" Murphy: "Forsake Me Not."
Carl Laemmle: "They Always Pick on Me."
Wallace Reid: Wedding March from "Lohengrin."
Stan Twist: "In Dear Old Manhattan."

We've seen lots of figures in and about the film business but that one of Mlle. Idcal's, as shown in Vitagraph's "The Diver" is just a little the best yet.

Speaking of puzzle pictures, have you ever noticed they even have 'em in motion pictures. Saw the advance screening of a two-reel feature called "The End of the Circle" the other day, and in one scene the villain unhitches his team of bay horses from a prairie schooner and drives away with one of the bays, which he later sells. In the next scene, or the one thereafter, the hero is seen driving off, a bay and a white horse now being attached to the schooner. Now where did that white horse come from? To the contrivance sending us the best explanation we'll offer a prize of a big red apple.

Howja like to be Willard Kinema-color Holcomb? That smile he is said to be wearing daily is caused, we surmise, by those royalty checks he is receiving from his successful dramatization of "Lorna Doone" now running in Philadelphia. Congrats W. K. H. on being a regular little dramatist.

Wonder if this Mexican war thing will put a crimp in the Essanay "Buffalo Bill" pics, by calling off the regulars who are posing by way of recreation?

Paid your income tax yet?

N. G. C.

Hindoo Priests Avenge Theft of God's Eye

Film Story is Unique

IN "The Brand of Evil" the two reel drama to be released on November 28, the Essanay Film Manufacturing Company offers a decided novelty in the way of productions, as its opening scenes are laid in a temple in India, while throughout the whole production an air of mystery and oriental magic is keenly felt.

The settings of the oriental temple are quite convincing, the temple set being especially notable for its huge elephant god, which took the stage carpenters weeks to construct. Careful double exposure results in mystifying effects in the later scenes of the drama, when the Hindoos follow the despoiler of their temple to his home in America.

Thomas Commerford has an excellent role as Morton, the adventurer, and makes the most of it at all times. E. H. Calvert as Karino, the East Indian, is splendidly made up, and his work is finished. Ruth Stonehouse brings beauty and charm to the role of Judith, Morton's daughter, while Richard C. Travers makes a likeable chap out of Howard, Judith's fiance.

The story opens in the temple of the elephant god in ancient India and we behold Morton, the adventurer, laying his plans to secure the huge jeweled "eye," which rests in the forehead of the elephant god. Choosing an hour when the priests are absent from the shrine, Morton obtains a ladder and after climbing up the huge front of the god and prying loose the wonderful "eye," makes his escape from the temple. The Indian priests are



Morton shows Howard the wonderful eye.

naturally furious at the sacrilege to which their god has been subjected, and vow vengeance on the man who has desecrated their temple.

Twenty years pass and Morton, who has now aged considerably, is found in his home in America living with

his daughter, Judith. Through all the twenty years the adventurer has been living in terror, because he feels sure that the Hindoos will endeavor to trace and kill him in their mad fanaticism, and he knows that he can



Morton's hand slowly assumed its usual color.

never convince them that they are mistaken in their man, for one of his hands is blackened and shriveled and has been so since the moment he first touched the jeweled eye, this being the brand of evil from which the picture takes its name.

One evening Morton enters his library to find his daughter wildly staring into space. He knows in an instant that the blow is about to fall and that the Indian priests have run him to earth at last. When Judith returns to consciousness and describes the "dark man" whom she has seen, and under whose powerful gaze she has been rendered stupid and helpless, her father hastens to find a hiding place for the jeweled eye, lest the Hindoos enter the house and retake it.

The following day the blow falls when Judith disappears, just after having said goodnight to Howard, her fiance. In terror, Morton takes to his bed, but even here the Hindoos trouble him, for Karino, the high priest who has hypnotized Judith and spirited her away, causes himself to be wafted through the very walls of the Morton mansion and even while Morton is lifting a glass from a tray, held by the butler, the figure of the Hindoo takes the place of the servant and Morton looks up to discover Karino holding the tray.

Judith's fiance, Howard, finally persuades Morton

to give up the eye upon the agreement of the Hindoos to return his daughter, alive and unharmed. The bargain is struck and within a few hours Judith is returned to her father, but she is still under the Indian's spell and does not recognize either him or her lover. The moment the eye is returned to Karino he dispatches two brother priests to India with the jewel, thereby appeasing the wrath of the god, but he himself remains in America to wreck his vengeance upon Morton.

Feeling that the Hindoo is coming back, Morton and hiding place and thrusts his dagger through the panel, the wall of the library but the East Indian suspects their hiding place and thrusts his dagger through the panel, barely missing Howard. Howard immediately retaliates and soon the two are engaged in a terrific hand to hand struggle. The Hindoo eventually gets Howard under his spell and renders him helpless, but just at that mo-



Frederick Church and Evelyn Selbie in scene from Essanay's "The End of the Circle."

ment Morton dashes into the room, armed with revolver. The Hindoo falls and at the moment of his death Judith's senses return.

A few weeks later the priests, who have been dispatched by Karino, arrive at the temple of the elephant god and restore the jewel to its former resting place in the forehead of the gigantic god. The instant it slips back into its former place, the hand of Morton, which was withered and blackened by some spell of the Orient, begins slowly to assume its natural hue and condition. The picture ends with Morton looking in awe at his restored hand and Howard and Judith clasped in each other's arms.

A stirring western drama in two reels is booked for release on November 21, it bearing the title "The End of the Circle." This multiple-reel subject deals with the love of Will Davis for Eileen Sheridan, through Davis is also beloved by Juanita, a Mexican girl. Davis has superseded Dan Wilson in the affections of Eileen, so Wilson joins Juanita in a plot to break up the engagement of the other couple.

Wilson brings Eileen to a spot near Davis' cabin from which she observes Juanita leaving the home of her fiancé. The Mexican girl blows a kiss to Davis, thus giving Eileen the impression that her sweetheart is false to her, though, in fact, he has repulsed the advances of the Mexican girl in every way. Piqued by the apparent falseness of her lover, Eileen consents to marry Wilson considerably, is found in his home in America living with at once, and the ill-assorted couple start out for a distant ranch.

Years later Wilson, who has become a confirmed drunkard with no thought in the world but a desire for liquor, deserts his wife and baby and taking one of his horses goes to the nearest town to sell the horse for more whiskey. Returning he falls over a cliff and breaks his neck.

Davis, camping nearby, witnesses the fall and hastens to the scene only to discover his rival. Ascending to the top of the cliff, he comes upon the baby daughter of Wilson and Eileen, who has been sent in search of her father, as the mother is dying of tuberculosis. He arrives just in time to clasp Eileen in his arms and to explain to her how she erred in believing him ever to have been false to her, before the Grim Reaper summons the girl he loved and lost. The child is left for Davis to care for and as the film closes we see them driving off together.

The cast in this production is as follows:

Will Davis, a prospector.....	Frederic Church
Eileen Sheridan, his sweetheart.....	Eleanor Blevins
Don Wilson, his rival.....	True Boardman
Juanita, the Mexican girl.....	Evelyn Selbie
The child	Lois Ingraham

Anderson's New Theater Opens

Saturday night, October 18, witnessed a wholesale exodus of the western Essanay company and their families from Niles to San Francisco. His fellow players in the pictures were on hand in force and enthusiasm to aid the brilliantly successful send-off that was given Broncho Billy Anderson when he opened his new theater, the Gaiety, with that splendid musical review, "The Candy Shop."

There seems every reason to believe that the new Gaiety Theater will become one of the most popular and therefore prosperous playhouses in the whole country. In the first place, the handsome temple of amusement stands on what is generally conceded to be the most valuable location on the Pacific Coast for a theater and that in itself is enough to insure the future of the enterprise. Then, again, Anderson's Gaiety is the pioneer of the new principal of giving the public a two-dollar show for one dollar. Indeed, judging from the company engaged and the material presented, it may fairly be said that the slogan of the house is "Twice as much for half as much."

J. J. Rosenthal is the general manager of the Gaiety and Mr. Anderson made a tremendously popular appointment at the eleventh hour when he gave Sam Berger the house managership. Sam is known to the hosts and besides the popularity he achieved as a boxer in days gone by has had some successful theatrical experience.

There is a crackerjack cabaret scene in the last act of "The Candy Shop," and Rosenthal is said to have offered G. M. Anderson a thousand dollars to appear in it on the opening night. But Broncho Billy's modesty forbade his acceptance, and besides he hated to take the money.

On the Outside Looking In

By the Goat Man

A FEW years ago I was scared out of my second growth when I saw the immensity of the Selig plant. You see, I had been nursing the notion that I could make films myself. It was perfectly easy then, as it is now, to get some actor folk and a camera and a few yards of raw stock and go to it. I had some good fellows, who, like myself, saw possibilities in putting films on the market. We were all more or less afraid of the patent situation, but if we could get over into Canada, or Cuba or Mexico, that wouldn't matter. The start was to have been made with \$20,000 back—regular, legal coin of the realm and the boys were to work their heads off for what it would cost to hold their bodies together and take the difference between what they got in cash and what would be a decent wage in stock in the concern. The unnamed company was to have had a capitalization of \$50,000, the difference between cash to be made up as indicated. And when I saw that Selig had a million or there-



Louise Huff, pretty leading woman of the Lubin Company.

abouts, in plant alone, I took to the woods. When I think it over, I have no regrets. Film-making is a business with which I am not familiar. It isn't the smooth-going, never-a-care enterprise that you might imagine. But there are endless numbers of people who have elbowed into the game on a shoe-string and more are coming along. When I see how they do it, I marvel that I didn't make the effort when the going was better than it is now. It would take lots of space to list the names of men who have arrived in the film business and who started with small capital. Opportunity to get in isn't a lost art, even now. It will be a dull week when new offices are not opened in New York to exploit the newest and greatest feature film that the world ever saw, or was about to see. Just what becomes of all these films is a mystery. Such and such a feature appears; is offered as a states right proposition; is sold, or flivvers and you never hear of it one way or the other. All the names in the book have been used to designate one combination from another. If I am wondering about this thing, what's the answer?

* * *

We have no film forum. There are no lunch clubs or other clubs of consequence where film tradesmen meet and discuss problems. Everything you hear is imparted in confidence—not for publication. If it is about a film, ten to one the exploiter is ready to buy space in the spot where he thinks or has been led to think will do the most good. His is a selfish project. He has put so much money in. He must get that money back, plus. These feature fellows are simply playing hob with the game.

* * *

The exhibitor continues to be the fall guy. He is bound to be a showman, rather than a business man. He is merely a collector. He gathers in the nickels and

dimes and pays it right back for rent and current and music and help. When Saturday night comes and he turns off the lights and locks up the house, he hasn't so much. Not nearly the amount you suspect. If the weather has broken badly, or a night has been taken out on a special film, splitting two ways, or anything else to interrupt normal business, he is set back more frequently than he scores. I can't help recalling Commodore Blackton's speech in which he credits exhibitors with collecting \$275,000,000 a year. I wonder where he got the dope that led him to make the assertion. I would also like to know who gets all the money. He lays claim to only \$25,000,000 of it for the exchanges, who in turn pay \$20,000,000 over to the manufacturers. I fear he has been careless with his computations. His estimate suggests an approximate average weekly film rental of \$30, or nearly that. On the basis I arrive at this, that would leave \$16,666.66 as net per annum for each of 15,000 exhibitors out of which they

are to pay other operating and incidental expenses, including the lubricants for their cars, which they don't happen to have. Nor am I poking fun.

* * *

This film business is about ready for that juicy stage where outside money rushes in. The men, some of them who have been making money making films have discovered that it is going to be easier to make money selling stock. Every industry has had this experience. Up to now we have had a loyal bunch of scouts who were pulling tooth and nail to keep the game going. They were willing to pour money into product to help the exhibitor gather the nickels and dimes. To-day they are more keen to take theirs now, while the taking is good. After a time, when securities find a market, there will be attending grief, but there will be none of the grief-stricken among those who are on the inside. More than one industry has seen the paper come down in an avalanche. And that is why I have been doing more than one man's share in keeping tab on this game.

* * *

You can't lay your finger on any other business that had assumed such proportions before the promoter got busy. You never heard of anything like this business. It has turned out millionaires by the old-fashioned rule of making the money legitimately. Maybe it is legitimate to make a million by pyramiding capitalization account, but the film business didn't grow by that method. The money was hammered out a dollar at a time or a hundred or a thousand at a time. It was a full measure of real stuff.

* * *

The exhibitor of films hasn't made so much money proportionately as other film factors. He has simply plugged along. If he makes as little as \$20 a week for

any considerable number of weeks, he shuts up shop. Life is too short to be a collector for all the rest and retain so little. And then, it isn't a business proposition with him at all. I am considering the average methods, only. There are always exceptions. The average chap



Reliance Players in "For Love of a Man."

takes what is left when the weekly bills are paid. He works as a single unit. He never co-operated a single co-op. He is out to skin the other fellows. If he finds a neighboring house showing four reels, he sets about to get five. Anything to beat the other fellow. He never draws a salary—he simply has the "leavings." If he nets \$50, that's his fifty. He never considered that he is only worth \$25 at most and that the additional \$25 was the equivalent to 10 per cent on a \$13,000 investment which he should have and doesn't have. His plant may have an imaginary good-will and property value of three or four thousand dollars, but he can't get over \$1,500, and no one knows it better than he does. So he is cribbing his own game and blowing it on the other fellow.



Wallace Reid, popular Universal director, and Dorothy Davenport, his leading woman, being welcomed to Universal City upon their return from their wedding.

If I'm not mistaken, somebody will grab him off some of these fine days and he'll then be done.

* * *

It is my belief that the film business has nearly reached the zenith of its first fifteen-year cycle. It will experience all sorts of new kinks before it settles into

its own and when it really settles it will be any other thing than a "show business." Films will always score as an amusement factor of immense proportions, but they will find many other places in the scheme of things. It will then be impossible to butt in without funds and disturb matters. It will be then that large investment will return satisfactory dividends—that securities will have standing and the promoter will be unknown. Every big industry has its evolutions, but none of them started as films started and none grew at such amazing speed before high finance turned the heads of those in power.

* * *

The old Me-Man of Eclair and the new assistant manager Me-Man of Warner's Features is in ambush at Chillicothe, Ohio. Hurry back, Gunning, hurry back.

* * *

Elections have little bearing on trades, but the New York election result might work a hardship on the exhibitors down there, because of certain screen activities



Monte Cristo cries, "The world is mine!" climactic scene in Famous Players' feature in which James O'Neil is featured.

favoring McCall. Is it possible that Sam Trigger has lost his prognosticating charm? I know that Sam was terribly busy with political affairs when I was down there. I tried to find him and fluked in every effort. At his place on 46th and 6th, the door was locked and barred. A maniken was peering out of the door and there was a card which read: "Mc Boss took a day off. Back Thursday 6 p. m." And I was at the place, before 10, Wednesday morning. I can see how the screen might be employed in politics, but it should be on a paid advertising basis only and the patron of the theater should know it was advertising. For exhibitors to pass resolutions favoring a specific local candidate is flirting with danger. New York exhibitors, it will be recalled, were in favor of McCall. They will have to do some explaining to Mr. Mitchell, New York's new mayor. Here's hoping they will be able to score.

* * *

So Clem Kerr will give us *Scientific Cinematography*, including the exhibitors. Not in this country, Clem,

for it can't be done. If you succeed at all it will be in the world's market. To hang a name like that on the motion picture business is an act of heroism. How much have you got to lose? I'm interested, really.

* * *

"Watch the Flying Watch." What is it, an Ingersoll? Why not "Watch the Mutual Movies?" At least you would get away from the puzzle. But gol darn that word movies, anyway. Why should we let it in when we've batted it over the knuckles for all these years? It's a helva word to be mixed up with the blood of those square-jawed westerners who invaded Wall street.

* * *

I see that the Universal is going into this big stuff and through Witt Cochrane of this city will engage in a national film exploiting campaign. The Universal, through Witt's brother, Bob, has always believed in going to the dear people with the publicity dope. A lot of folks believe that very same way, but in our humble opinion it is a joke. The public is interested only in the



A convincing Italian character portrayal by Reliance players in "The Dress of Lolita," Reliance release of Nov. 5.

film. The public doesn't care a tinker's dam who makes it. Seventy-five per cent of the film fans do not know the brands. They are there to see the show—to be entertained. The importance of the actor or actress is over-estimated. It will cost gobs of money to pay these advertising bills. The exhibitor will be attracted momentarily, but he will stick to his notion of booking the films which he thinks will satisfy his audience. When he is asked why he doesn't show a certain brand he will not hesitate in giving his answer, "I show the best films I can find. It costs money for this big advertising. That money should go into the films. You watch my show." And if he is a good exhibitor—a good judge of films—he will come close to being right.

* * *

Films are ethereal, fleeting things. They are not like soups or breakfast foods. You are not doing anything up in packages for the grocery boy to cart into the kitchen. Advertise the merits of a film to the exchange and exhibitor and let the exhibitor do the rest. Every

city has its first-class legitimate house—the house that has established itself through the years by standing behind a high-grade attraction. All the advertising on the map wouldn't make an Illinois of the Folly if the Folly persisted in the present kind of a show. Jack London in



Edwin August arresting himself in Universal's "A Stolen Identity."

one of his stories said, "It takes guts to kill a man." And it takes something akin to that to make a film. Saying a film is a film is sheer piffle.

* * *

But advertising, my dear Clarice, will attract some easy money for your securities, and maybe that's what it is all about.

* * *

C. Lang Cobb only came as far as Detroit. What's the matter, old top? You won't know Allen Lee, Jr., if you don't hurry back.

* * *

I am glad to know that Dan Frohman says pictures



Mile. Ideal, the shapely swimmer who played in Vitagraph's "The Diver," poses as "September Morn."

won't hurt the stage. That's because he sees how motion pictures will help the stage. Just as simple as that. These big fellows who have sat by and watched know several things about us. They get the angle that I get—this outside stuff, looking in.

Where did Mark Dittenfass land in the final results when this New York mayor thing was being adjusted. He didn't make the head lines anywhere.

* * *

When they shuffle the press boys in New York they do a good job. Everybody moved except the busy B's on the Johnson venture.



Capizing a boat for thrilling scene in Lubin's "The Sea Eternal."

Mercy, how peeved Ince was when they tried to pull this Griffith thing.

* * *

"See Americans First" is a prized dopester slogan, eh Nehls?

Telegraphing Cinema Films

According to the *Lokal-anzeiger*, a new type of telautograph has lately been used successfully to transmit cinematograph pictures by wire. If a practicable system could be designed for reproducing



James O'Neil in scene from Famous Players' production "The Count of Monte Cristo."

cinema films telegraphically at a distance and at moderate cost, says *Electricity* of London, there would be a considerable field for the application of the process for reproducing topical films. The present experiments, however, which it is proposed to repeat at a forthcoming German scientific congress at Vienna

have shown that, by the means so far available, it is only possible to reproduce about twenty pictures per hour. Even a short topical film occupies anything from one-half to two minutes or more, *i. e.*, contains 480 to 2,000 pictures, so that the process mentioned has yet to be quickened enormously before it can claim practical importance. Ordinary photographs have been telegraphically transmitted from Paris to London for newspaper illustration purposes for some time past, and presumably the process which has been tested in connection with cinematograph films does not differ essentially in its *modus operandi*, but whereas thirty square inches of photograph have to be transmitted in the case of newspaper illustration, 100 feet of cinematograph film represents an area of about 1,200 square inches to be reproduced, and yet will provide less than two minutes' entertainment when projected. One of the most successful systems of telegraphing pictures builds up the "secondary" picture by a number of parallel lines of varying density according to



The Vitagraph players in a department store scene from "The Hoodoo Umbrella," Vitagraph release of Nov. 5.

the density of the original corresponding "lines of analysis," but whereas comparatively few lines will yield a reproduction sufficiently good for newspaper work, many more lines per inch width are required to produce a picture which will bear inspection when magnified, say, 200 times on the cinema screen. Another point of interest is the question as to whether the inevitable "staggering" of the lines in successive film pictures will blend away and be unnoticeable on the screen or whether it will lead to annoying patterns, such as those which appear when a half-tone illustration is viewed through a gauze of incorrect mesh and adjustment.

Doc Yak Series to Continue

Owing to the great success of the trick pictures, known as "Doc Yak Dreams" by the celebrated cartoonist of *The Chicago Tribune*, Sidney Smith, arrangements have been perfected for making this a regular feature. This series of comics takes an entirely new vein of handling with a very amusing and original subject. Such a wholesome and unctious novelty is a veritable discovery in these swift times of moving picture sensations.

"The Escape of Jim Dolan"

Tom Mix Featured

TOM MIX, that incomparable cowboy who has been featured in so many of the Selig releases filmed by the Arizona company, is again the chief figure in a two reel western drama called "The Escape of Jim Dolan" which will be released on Monday, November 17.

In this latest drama Mix duplicates his sensational stunt of "The Law and the Outlaw" in which he allows himself to be dragged by the heels, while a horse to which he is attached by a stout rope, dashes full

brothers, John and Tom. Jim is the proud possessor of a little claim which Brown, a neighboring ranch owner, is anxious to buy from him. Brown's foreman,



Jim Dolan Breaks Jail.

speed across the prairie. Another interesting bit of business" which Mix incorporates in the picture is that of submerging himself in the middle of a small river and breathing through the barrel of his rifle during the five minutes or more that he has to stay completely under water in order to elude the sheriff's posse which is searching for him.

Myrtle Stedman, Lester Cuneo, Rex De Resselli and other favorites of the Arizona Selig company support Mix in this sensational two reel film and most capably fill the roles assigned to them.

As the story runs Jim Dolan, the character enacted by Mix, is in love with pretty Grace Wellington and his attentions seem to meet not alone with the approval of that young lady herself, but also of her



Circumstantial Evidence Is Offered.

Ed Jones, hates Jim because he has been unable to "cut him out" with Grace and, therefore, when Brown makes Jim a final offer for the claim, which is refused, Jones takes delight in fanning the flame of hate which has been kindled in Brown's heart.

Jones, who has made up his mind to "get" Jim, secures a cowhide, which is conspicuously branded, from a bale of green hides he finds in the Brown corral and, at night, "plants" the hide in a hole he makes near a fence post on the boundary of Jim's claim. The following morning Jones reports some cattle missing and Brown hastens to place the matter in the hands of the sheriff. Jones is assigned to help the sheriff in tracing the cattle thieves, and the two ride out over the trail until they discover recent hoof marks



Grace brings lunch to Jim.

about Jim's premises and, following them, come to the fence post which is suspiciously loose. Lifting it up they discover the "planted" pelts bearing the Brown brand.

Jim is just about to leave the Wellington home, where he is now a favored suitor, when the sheriff and Jones come upon the scene. The sheriff explains his mission and handcuffs Jim despite the protests of Grace and her brothers. Jim is tried and the circumstantial evidence seems so strong that he is sentenced to ten years imprisonment, but, overnight, is confined in the village calaboose.

Grace and her relatives, sure that Jim is innocent of wrongdoing, plan his escape from the calaboose and by hiding a saw in a bottle of olives, which is part of a lunch sent in to him, Grace assists him to escape. When Jim has sawed the bars of his prison he hastens to a spot where the Wellington brothers have concealed a horse for his use.

Mix is a noted rider but never before has he done more sensational stunts than are shown during his all-night ride to escape the sheriff and his posse who are now at his heels. At dawn, Jim finds himself but a short distance in advance of the sheriff and his horse has begun to go lame. Jim dismounts and takes to his heels, but knows he must soon be overtaken. Coming to a small stream, Jim hits upon a plan to baffle his pursuers. Waiting until they are almost in sight, Jim breaks the butt of his rifle and



Jim found by a prospector.

placing the barrel to his lips, that he may breath through it, submerges himself in the middle of the stream. The sheriff and his posse ride through, but are not even suspicious of the tiny bit of gun barrel showing above the surface of the water. Finding no traces of Jim on the further side of the stream they return and again pass the exposed end of the gun barrel without suspicion. Immediately they are out of sight Jim rises from the bed of the river and resumes his tramp toward the borderline of the state.

A wandering band of Apaches overtake him and after submitting him to various tortures decide to finally dispose of him by tying him to the tail of a wild horse. The resulting dash across the prairie, is highly spectacular, but happily he is discovered by a passing prospector who goes to his assistance, and later takes him to his cabin back in the foothills.

Meanwhile Jones has been mortally wounded in a saloon brawl and, ere he breathes his last, confesses his crime against Jim Dolan, thus vindicating the faith of the Wellingtons in Jim's innocence.

Months later, the prospector returns from a trip to town for supplies and brings with him a news-

paper which chronicles the death of Jones and mentions his dying confession in which Dolan's name is cleared. Immediately on reading the good news Jim prepares to return to civilization and explains to the prospector that he is the Dolan mentioned in the newspaper story.

Tired and travel-stained Jim comes back to the Wellington ranch and is warmly welcomed by those who had once condemned him. The sheriff shows him Jones' confession which cleared his name and shakes his hand, his cowpuncher friends meet and greet him, and finally Grace and her brothers welcome him and Grace decides to trust herself in his keeping as Mrs. Dolan.

The complete cast of the production is as follows:
 Jim Dolan.....Tom Mix
 Ed Jones.....Lester Cuneo
 John Wellington.....Nip Van
 Tom Wellington.....Vic. Frith
 Grace Wellington.....Myrtel Stedman
 Brown.....Rex De Rosselli

Changes in Personnel of Universal Co.

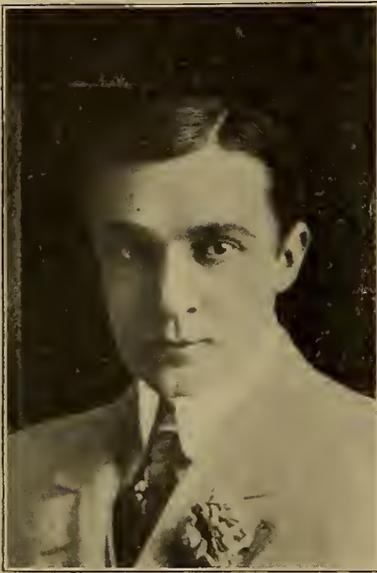
With an eye to strengthening the West Coast companies, the Universal Film Manufacturing Company has made several changes and realignments of its playing and directing forces at the Hollywood, California, studios. Edna Maison, who has been playing leads in the Monday Powers company, has been advanced to the feminine lead in the Thursday Rex, playing opposite Bob Leonard and under the direction of Otis Turner. Allan Dwan has returned to the Universal fold, bringing with him Pauline Bush, M. J. MacQuarrie and other members of his company. He will assemble an extra company for large productions. James Neill will be attached to this company as leading man. The latter's position as director of the Wednesday "Joker" will be filled by Allen Curtis, who will continue to direct the Saturday "Joker" also. Donald Macdonald, who has been leading man with the Friday Nestor under A. E. Christie, will direct the Monday Powers. In his company will be found Howard Hickman, Laura Oakley, Marie Walcamp nad Dick Rosson. Mr. Macdonald will be succeeded as leading man of the Nestor Company by John A. Sterling, who has been playing comedy roles for the past two years with the Essanay Company.

Of Interest to Scenario Writers

F. Marion Brandon, script editor of the Eclair studio, wishes, through MOTOGRAHY, to thank all the photoplaywrights who submitted western, Mexican and mining scripts in answer to the published call, and states that the Eclair Company has now purchased enough scripts to carry it through the next few months, though the company will be glad to receive plots for split-reel comedies, bordering on the burlesque, and also modern dramas of two or three reel lengths, provided these plots are departures from the conventional plays of that kind. The Eclair editor further states that authors who have not three releases to their credit had better save their stamps, and wishes to remind even the old timers that they should enclose postage enough to cover the return of their manuscripts, as this detail is being frequently overlooked. All scripts should be addressed to 225 West Forty-second street, New York City and not to Fort Lee, N. J., where the studio is located.

Sans Grease Paint and Wig

By Mabel Condon



Harry Northrup.

IT WAS the day Harry Northrup and his athletic eye-brows got back to the Vitagraph studio from their ten days' work in Boston, that I crossed the Brooklyn Bridge to get acquainted with them.

It was rather an unfortunate day as Mr. Northrup was tired and dusty and had a cold in his head and all he wanted was a handkerchief, a bath, some lunch and a nap. All I wanted was ten minutes' worth of information about his eye-

brows, so we found a table and two chairs behind a piece of scenery and Mr. Northrup carefully placed his derby on the colored table-cloth, smoothed his smooth black hair with one hand and elevated the center of each eyebrow with the one word, "Well?"

"Where were you born?" (That really wasn't the issue though it was remotely connected with eye-brows.)

"Paris, France—my full name is Henri Stabo Wallace Northrup, and every drop of blood in me is Scotch."

"And after Paris?"

"Rome, when I was one year old. I was educated in San Francisco, graduated from Berkley and my first time on the stage was in Shenandoah in San Francisco. After two years with the Frawley Stock Company, I went to New York and was leading man with E. H. Southern's "The King's Musketeer," "Song of the Sword," "The Sunken Bell" and "Hamlet": leading man—got that down, 'leading man'!—with Henry Miller in "Heart's Ease," "Richard Savage" and "The Only Way;" leading man with Mary Mannering in "Janice Meredith;" took the leading heavy part in "The Heir to the Hoorah" and "The Round-Up;" supported William Faversham in "The Squaw-Man;" played lead for Florence Roberts in "Strength of the Weak;" starred for two years in Clyde Fitch's last comedy, "Girls" and supported Wilton Lackaye in "The Stranger." That was three years ago and was my last appearance on Broadway.

"And then?"

"The Vitagraph company; I've been here three years and am never going to work in any other studio."

"That's a funny thing to say—how do you know you're not?"

"Because I like it here and am going to stay."

A decisive straightening out of the Northrup eye-brows settled the matter, if the expression of the hazel eyes underneath them had not already done so and Mr. Northrup looked his readiness for another question. It was, "Married?" and the answer was:

"Yes, and furthermore, my wife and I not only speak to each other but we occupy the same house; it is at -90—" something that sounded like Burr-rr-rr street, Sheepshead Bay, "and we own it."

"Shall I say that you're married?"

"Certainly; why not?"

"Why not, because married picture actors don't usually want it known; says it hurts their popularity."

"Well, it can't hurt my popularity, because the only popularity I'm interested in keeping is with the cashier, down-stairs."

"But don't you care about being popular with the people?"

"Not a bit; don't care whether they like me or not."

After twenty years of dramatics, I know what I'm capable of doing and I do it; so I don't care. My wife is Merceita Esmonde, leading woman in Frohman's "The Conspiracy"; she's from Philadelphia and her father was William Esmonde, general passenger agent of the Erie road for fifteen years."

"A regular E. T., Harry!" I thought, and he said that of all the roles he has played he likes best that in "The Test;" next to that, the role created by William Faversham in "The Squaw-Man" but, after due deliberation, with the left brow low and the right brow high, he concluded that "The Test" shows his better work.

"And now about your eye-brows, Mr. Northrup, please—you know you *have* eye-brows."

"Yes, oh yes—certainly!"

"And that they 'put over' fifty per cent of your work?"

"They're absolutely essential."

"Then tell me about them."

"They're not so pronounced now of course, without any make-up," he enlightened, running a fore-finger over the dark tapering length of each and continued: "As the mouth can express nothing, in pictures, the eye-brows can do this for it. I have positive eye-brows, and I have complete use of them; I can express any emotion, interrogative or otherwise, with my eye-brows."

"For instance," resting his gaze on the cloth back of a prop tree, "I say, 'I love you, I love you with all my heart, with all my soul;'"

At the first "*amo te*," the Henri Stabo Wallace Northrup brows quivered, at the second effusion they drew upward at the inner corners and at the third declaration, three horizontal forehead lines sprang into being to serve as a boundary for the energetic brows and three small perpendicular ones prevented the meeting of the corners at their highest point of elevation.

While they were still holding the pose, Kate Price came from behind the tree and wanted to know "why" the excitement, "when" Harry got home, and "how" he was and Harry answered "Nothing; today; rotten!"

I was afraid he would remind himself that he was tired and hungry and wanted his handkerchief, but he didn't and when Mrs. Price had sailed into her dressing-room, commented on the interrupted eye-brow performance, "You'd know I loved the girl, and meant it, and that I was telling her so and not ordering coffee and rolls."

"Would you mind saying it, now, without your eye-brows?" I asked.

The hazel eyes found the back of the prop tree; "I love you; I love you with all my heart, with all my soul" chanted Mr. Northrup. "Absolutely expressionless," he said. "See the difference?"

Could I have helped but see it?

"My eyes are not very strong, these studio lights bother them" he went on. "I try never to look right at them, but always at an angle. When I was with Mr. Sothern in 'The Song of the Sword,' he accidentally shot me in the right eye and broke the main artery. Ever since I've had trouble with it—you can see how blood-shot it is there to the right." I saw. "I put drops in it every so often to help the blood scatter."

"Wouldn't glasses aid you?" I was so unfortunate as to ask.

"Glasses!" the disdain in his voice told me just *how* unfortunate.

"I despise the thought and appearance of glasses—here are some dark glasses I rest my eyes with very often, but I would never wear them: My wife has a fondness for a lorgnette; I haven't. When we're going to the theater, I ask, 'My dear, where is your lorgnette?' 'Here, dear.' 'Well, we'll leave it right at home.' I'd feel uncomfortable were she to use it when she's with me. A man with glasses makes me think of old age creeping on, and making him miserly with every dime. No, I'll never wear glasses."

"Oh Harry! When did you get back, how are you, did you have a nice time?" enthusiastically inquired a dark-haired, slender girl, with much make-up on.

"Yes, but I have an awful cold—"

"Good! I'm *so* glad you had a nice time!"

"Good what—that I have a cold? Your sympathy—" the girl laughed herself away, and Mr. Northrup began feeling of his pockets, patting them on the outside—you know, the way men do, when they're sure their handkerchief is there, whether they can find it or not—so I left him to his search.

New Brands on Exclusive Program

Western features, long wanted to balance the Exclusive Supply Corporation program, will now be available in abundance, three companies releasing aggregately between six and eight features monthly, have signed contracts with Joseph R. Miles, general manager of the Exclusive Supply Corporation.

One of the companies, the Ammex, is not unknown, but the two others, the Laclede and Great Western, will start fresh. From the viewpoint that a new broom sweeps clean, and considering that their personnel includes men of wide experience and established reputation, their outlook is cheerful. All three companies will begin releasing in the early part of November, and judging by the high quality of the samples shown privately in the Exclusive's projection room, their product will be well received.

British Cinematograph Registrations

For the month of August of the current year registrations of cinematograph companies in the United Kingdom numbered 27, and represented an aggregate capitalization of \$606,850, in contrast to 33 registrations, with \$466,700 capital, in the corresponding month of 1912, 16 companies and \$185,400 capital in 1911, and 9 companies and \$437,985 capital in August, 1910. In the first eight months of 1913 there were 349 such registrations with a total capital of \$9,030,765.

Prominent Exhibitors

HARRY H. LIGHTWOOD is an Englishman by birth, and has during his eventful career been a sailor, a soldier, a broker, a merchant, and an actor, but now is proud of the fact that he has settled down to the more or less prosaic career of a motion-picture exhibitor. He went to sea when a lad of fourteen and at twenty-seven was in command of a small steamer on the China coast. He spent twenty years in China, India, Japan and Australia and finally joined a comic opera company under the banner of J. C. Williamson. From Australia he drifted across to New Zealand and later to San Francisco, finally buying himself a home in Cullman, Alabama, where he erected the first motion-picture theater in that vicinity. Today he regards the pictures as the miracle of the age, particularly in regard to their educational features, for it is possible now for him to see on his screen in Alabama scenes and places in distant lands which are as familiar to him as his own street. Mr. Lightwood is inclined to believe the motion picture has the familiar "hands across the sea" backed off the boards as today we can say "the pictures around the world" and mean it literally. The theater operated by genial Mr. Lightwood is unfortunate in that it is located on the second floor, but it has a seating capacity of over 500 and the programs are so excellent that he has no trouble in filling it to capacity several times nightly. Careful projection, good music and courteous attention to his patrons has built up a business of which any house manager might well be proud.



DOWN in Monroe City, Missouri, the Gem theater, air-dome and summer garden is operated by Richard A. Kirby, known throughout that territory as "the special feature shark," who was at one time manager of a branch film exchange. Born in Monroe county, Missouri, on January 17, 1881, he was raised on a farm near the little town of Stoutsville. At the age of fourteen he left the farm and was employed for some time in newspaper offices and in retail stores. During the last eight years he has been revenue collector at Monroe City, a position which he still holds and to which he has four times been elected by his constituents. His theater was the first to be opened in the county for the exclusive showing of pictures and was erected in March, 1909. Since that date he has had several partners in his venture but on account of his wide knowledge of the pictures has been manager of the house since its inception. He has time and again been complimented for running one of the best and cleanest theaters in the state and aims at all times to select only the class of films for which he knows his patrons have a particular liking. The Gem theater seats 300 and is filled four times nightly, three reels of film being shown for a dime. The airdome, used during the summer months, has a seating capacity of 1,000 and is used for both stock and pictures, 10 and 20 cents being the admission fee. Mr. Kirby advertises his house as "the most novel picture resort in northeast Missouri," a distinction to which it seems eminently entitled, and its patronage and good will are steadily growing as they will do when a theater is properly conducted.



Motion Picture Making and Exhibiting

By John B. Rathbun

CHAPTER VI (CONTINUED).

IN GENERAL, there are two methods of supporting house wiring, the first consisting of porcelain cleats or spools that raise the wires from the surface of the wall on which they are run; the second (and by far the best) consisting of iron pipes through which are passed both wires of the circuit. The second method is used in nearly all large cities where the regulations are severe. In any case, the wire should never come into contact with walls, ceilings, wood-work, or metal parts that are connected with the ground, even if the wires are perfectly protected with an insulating cover. Disregard of this precaution is apt to result in a fire.

When metal tubing, or "conduit" is used on alternating circuits, both the positive and negative wires should be run through the same tube to prevent troubles from induction. When porcelain insulators are used in "open wiring" particular care should be taken to have the wires taut and straight so that they cannot sag and come into contact with the wall or with one another. Where open or porcelain cleated wires pass through a wall, they should be protected by a porcelain tube that runs through the entire thickness of the wall.

The size of wire used on any circuit depends on the number of amperes to be carried and upon the length of the line, and also to a certain extent upon the nature of the insulation. The voltage has no direct bearing on the cross-sectional area, when the current is known. With equal lengths, the capacity of wire varies directly with the cross-sectional area or with the square of the diameter. Thus a wire of twice the diameter of another has four times the capacity as will be seen from the following example in which one wire has a diameter of 1/2-inch and the other a diameter of 1/4-inch—

$$\left(\frac{1}{4}\right)^2 : \left(\frac{1}{2}\right)^2 :: \text{capacity 1} : \text{capacity 2, or } 1/16 : 1/4 :: \text{capacity 1} : \text{capacity 2.}$$

In practice, the length of the circuit is of as much importance as the diameter of the wire, since a long wire has more resistance, and therefore reduces the voltage at the far end of the line with an equal current. To overcome the effect on the voltage a long wire must be larger in diameter than a short one with an equal current in amperes.

The exact calculation for current and length should be performed by an electrician as the process and explanations that are connected with it would occupy too much space in this volume. The minimum size of wire permitted under any conditions is a No. 14 Brown and Sharpe gauge, even though this wire would figure larger than necessary for the current.

As a guide in selecting *short wires*, (not exceeding 15 feet in length) we will add the following table supplied by the National Board of Fire Underwriters.

B. & S. gauge.	Amperes for Rubber Covered Wire.	Amperes for Weather-Proof Wire.
No. 14	12	16
No. 12	17	23
No. 10	24	32
No. 8	33	40
No. 6	46	65
No. 4	65	92
No. 2	90	131
No. 1	107	156

It will be noted that the current carrying capacity of rubber-covered wire is much less than a weather-proof wire of the same size. This is due to the fact that rubber deteriorates more rapidly than the weather-proof compound with equal degrees of heat caused by the passage of the current. Since the heat generated is in direct proportion to the amperes flowing, the rubber table is reduced in proportion to the current. Only rubber-covered wire should be used in the interior of the theater, the weather-proof being allowed only on open, out-of-door lines.

When two lengths of wire are to be spliced, the insulation should be completely removed from the ends of both wires for a distance of from 2 to 3 inches. The base ends should now be thoroughly scraped until the metal is bright and shining and with no trace of dirt or compound. Care should be taken not to cut or nick the wire in any way during this process. The base ends should now be tightly wound around one another in a close neat spiral so that the wires bear on one another in close contact throughout their length. The joint should now be heated in the flame of a gasoline torch and a stick of solder rubbed back and forth until the wires are completely united. Never make a joint without soldering it thoroughly for a simply wrapped joint will oxidize, heat and eventually burn off. After soldering, wrap the joint with several layers of electrical tape, starting and completing the wrapping over the rubber insulation on either side of the base conductor. The tape should overlap the rubber by at least an inch on either side.

In making any connection it should be remembered that the contact surfaces must be perfectly bright and clean. The smallest particle of dirt between the two surfaces decreases the area of contact and correspondingly increases the resistance and heat. Loose connections have the same effect. Keep all binding screws as tight as possible, and make a practice of going over these joints at regular intervals.

THE FILM.

Owing to the difference in the mechanical details of the many machines now on the market it is almost an impossibility to give an exact description of the methods adopted in threading the film through the motion head that will apply to every machine. In nearly every case, however, the film is wound on the upper reel (before exhibiting) by first inserting the end of the film under the spring clip on the core of the reel, and then rotating the reel by means of the projector mechanism or by a separate winding device called a "rewinder." In some cities the use of a separate rewinder is made necessary by an ordinance which sometimes requires this operation to be carried out in a separate room, or in any event, outside of the operating booth. The emulsion side of the film should be "in," that is, should be faced towards the interior of the reel.

When the reel is filled, it is placed in the upper magazine, and the free end of the film is brought out through a slot in the bottom of the magazine. It is now brought out over an idler, under the top sprocket, and from there is placed in the film gate, after leaving a loop of slack film above the gate. The top sprocket

which is driven by the crank, pulls steadily on the film and unwinds it from the upper feed reel. The loose loop prevents the intermittent feed from jerking the film against the inertia and friction of the reel and breaking it off above the gate. When the gate is closed, the film is between the film gate and the framing plate, a spring-actuated device in the gate holding the film against the framing plate in front of the aperture. The friction caused by the springs checks the momentum of the film so that it comes to rest instantly opposite the aperture. The springs rest on the blank margin of the film and the entire device is arranged so that nothing comes into contact with the film in the picture space, thus avoiding the danger of scratches. Owing to the inversion of the lens, the film pictures should be placed so that they are upside down in the aperture, with the emulsion side towards the light.

A second loop is now formed at the bottom of the gate, between the gate and the lower take-up sprocket. A spring-controlled idler pulley holds the film firmly on the lower sprocket. After passing over another idler, the film is led to the lower "take-up reel," where it is fastened to the core of the reel by means of a spring clip similar to that on the feed reel. The machine is now ready to be run.

As no attempt has been made to place the film pictures in correct relation to the aperture or feeding mechanism, it will be found necessary to secure this adjustment by means of the "framing device" which brings the picture "into frame" or into the correct position on the screen during the time that the shutter is open. Framing is accomplished in different ways on different machines, but is usually accomplished by raising or lowering a lever on the motion head, that raises or lowers the aperture plate.

When threading the machine, the greatest of care should be exercised in order to prevent injury to the delicate emulsion surface. Even the smallest abrasions or scratches are glaringly apparent on the screen because of the great magnification. The rapid succession of small scratches and dirt specks, no two of which fall in the same place on the screen, produce what is known as "rain," an expression that describes the appearance of such a film very clearly.

Holding the film between the fingers when rewinding, or tightening the film on the reel by pulling at the end of the film with the reel held stationary are the two methods that most commonly result in rainy films. Carbon dust or dust from the interior of the lamp house are also common causes of rain, since the fine particles embed themselves in the soft emulsion. Nothing should touch the emulsion surface, especially while passing through the machine or in rewinding. "First-run" film is soft and is especially susceptible to friction and dirt.

The friction of the tension springs in the gate and the rubbing of the guide rollers and sprocket wheels on the margin of the film removes a considerable amount of emulsion especially with first run films. This emulsion dust causes much trouble and should be removed at short intervals to prevent film scratches and mechanical troubles that often arise when the deposit is allowed to accumulate. Deposits that form under the tension springs should be removed after each run to prevent spring-jumping and slippage.

DRY FILM.

Before leaving the developing rooms of the film producer, the emulsion is charged with a small amount of emulsion soft and pliable. After a time in service, the

glycerine which keeps the gelatine component of the glycerine finally evaporates and the film again becomes harsh and brittle. The evaporation of the glycerine is, of course, hastened by heat, and for this reason the film should never be stored in a warm place, especially near the ceiling of the operating booth. A considerable amount of moisture should be supplied to keep the film in its best condition. At the present time there are special sheet-metal film containers on the market that are built on the principles of the well-known "humidors" used for the storage of cigars. These devices are circular metal cans, just large enough to receive a reel of film, and are provided with a perforated metal bottom that covers a sponge or other absorbent material. A small amount of water in the sponge supplies the necessary moisture to the film without danger of wetting the emulsion.

When the film is dry it may be moistened by unwinding it into a large can, such as a milk or garbage can, that is provided with a false bottom of wire screening. The wire screen is raised two or three inches from the bottom of the can, or high enough to accommodate a shallow pan of water that is to be placed beneath the screen. The cover is now placed on the can, and the film is left in the moisture for a period of an hour to half a day, depending on the condition of the film. If the film is left on the reel, it will require a considerable length of time for the moisture to penetrate to the center of the reel. In any case do not allow the film to become too moist.

The manufacturers and film exchanges often "re-bate" the film in a three per cent solution of glycerine in water. This process, however, is usually beyond the capabilities of the exhibitor or private film owner, as handling a thousand feet of wet film is no easy matter unless one is equipped with the proper devices. The manufacturer winds the film on large squirrel cage drums and then rotates the film through a glycerine bath contained in a shallow tray. The tray is then removed, and the cage rapidly rotated until the film is perfectly dry.

Great care should be taken in handling a wet film for the emulsion is very soft, about the consistency of jelly, and is easily damaged by even the slightest contact. Dust adheres firmly to the wet collodion, and when once imbedded is almost impossible to remove.

Should a film be wet accidentally, it should be immediately unrolled, and either stretched or wrapped around some cylindrical object such as a barrel or patent clothes-reel. In any case the emulsion side should be turned outwardly so that it will not come into contact with the surface on which it is wound. The unrolling should be performed very carefully to prevent injury to the emulsion. Do not release the tension until the film is bone dry to prevent it from curling and winding.

LEADERS.

A piece of blank film, or title, of from two to four feet in length, is attached to the beginning of a film to allow for threading the machine. This is known as the "leader." The length of the leader should be greater than the distance from the feed reel to the take-up reel so that the crank may be turned through a couple of revolutions before the body of the film enters the gate. If the leader is too short, there will be equivalent loss of title in threading, making it almost impossible for the audience to determine the name of the play. In attaching a new leader to a film care should be taken to have it in frame with the rest of the film.

(To be continued.)

"The Sea Wolf" a Wonder Story

It Teems with Action

A WONDER-STORY done in a wonderful way is the film version of "The Sea Wolf." In its writing Jack London was at his best, and in its film-making Hobart Bosworth was never seen to better advantage. It shows a masterly handling of rough situations, and so real is the give and take of knocks and bumps throughout, that that spectator is not surprised at the realization that one of the wounds in the shoulder of the awful Wolf Larson, after his rough treatment at the hands of his crew, is spurting real blood and not merely "make-up."

It takes seven reels to tell the tale; of the first five but about seventy feet could have been omitted, but the last two could have spared ever so many. Herbert Rawlinson as "Hump" (Humphrey) grasped the opportunity to do some very good work. Viola Barry was pleasing, but could have made the deserted island situation a more impressive one by allowing her shirt-waist and skirt to show the wear and tear which it undoubtedly would have received had the incident been actually lived. The sailors, in appearance and action, were true to the mind picture drawn by readers of the story, and the cook, in slovenliness and independence, conformed admirably to the character.

That Bosworth is the only man in the realm of pictures who could have taken the role of Wolf Larson, is quite certain. What he lacks in the way of the Larson physique, he makes recompense for in the strength of facial lines and in the mind, imminently cruel but true, having a preference for good books. But with all his cruelty, Mr. Bosworth as Wolf Larson has his spectators with him throughout the situations, both in which he is master of his ship and men and when he gropes blankly about his vessel, blind and deserted.

The most spectacular scene is that of the ship-



"Hump" reads Emerson to Larson.

wreck. The vessel in which Humphrey Van Weydan, a literary critic, takes passage, runs into a fog in San Francisco bay and collides with another big vessel. The horror of the ensuing scene, in which

men and women fight each other for the possession of life-buoys and boats, is a masterly one. A boatful of people are emptied into the sea when a defective pulley fails to let the boat down evenly; others



"Wolf" Larson wandered blindly about.

jump from the deck of the doomed vessel and all except the critic, Van Weydan, are lost.

The one survivor is picked up by a schooner which has the dreaded Wolf Larson for its captain. He nick-names Van Weydan "Hump," has him read aloud to him from Browning and appoints him mate. Every member of his crew has a full-grown fear of the captain, who laughs at the insignificance of life and administers awful punishment with his hands about a man's throat or by the telling strength of his fist, for the slightest of misdemeanors. Two of the men revolt at this brutal treatment and watch their opportunity to seize their captain and throw him over-board. Larson, with mighty strokes, reaches for a rope trailing from the ship and attracts the attention of Van Weydan who helps him aboard. Larson descends to the bunk tiers to apply the pulse test and thus determine which two of the men are feigning sleep; he is attacked by the two sailors, the other men awake and there is a general fight, from which the captain issues cut and bleeding and the two desperate men seize a life-boat and desert.

The next day, the captain searches the sea with his glasses to sight the missing men and deliver them punishment. He sees a boat of ship-wrecked peo-

ple, among whom is a young woman, and he takes them aboard. Days later, *The Ghost* comes upon the deserters; they are starving and plead for assistance, but the captain laughs at their misery and when the little boat capsizes and the two men disappear from sight, he is satisfied.

Van Weydan and the girl become friends; the captain wants her for himself and she is saved from him and his unholy embrace, by a miraculous and terrible pain in the eyes, which leaves him blind.

Leaving Larson in sightless agony, Van Weydan and the girl equip a boat with provisions and put off from the ship. The next day the captain of a rival schooner induces Larson's men to leave him and he and *The Ghost* are alone.

The man and girl reach a deserted part of the coast of Japan where they build dual shelters from rocks. One morning they awake to find *The Ghost* aground near their shore. They go aboard and meet the blind captain who recognizes their voices. He goes below and "Hump" and the girl begin to repair the sails in preparation for a homeward sail. The captain divines their motive, and when they leave at night he feels for their work and undoes it with his knife. The next day, he pretends another attack, Van Weydan goes to his aid and the powerful fingers of Larson tighten around his throat; this time it is Van Weydan who is saved from Larson by the miraculous attack which paralyzes the big body of Larson. Hoping to destroy Van Weydan, the girl and himself, Larson scratches a match on the side of his bunk with his crippled fingers and sets his bed afire. He is saved from awful death, only to linger for days in unconsciousness. He dies and Van Weydan and the girl, having put the schooner in sailing trim, leave for home where we see them, later, a happily married couple.

Fifty feet of the film is given over to a welcome glimpse of Jack London at work in his out-of-door work-shop in California where he evolves his big and gripping stories.

No Thrills in Last Night of Barbary Coast

It's really quite educational, "The Last Night of the Barbary Coast," the 1,400-foot film which has been sent East by its maker, the Progressive Film Producing Company of America. The title held a promise of work for the censorship board, but its scenes of street life in Chinatown, showing the "Texas Tommy" and "tango" as danced by colored people of the district, was as harmless as the strictest of censors would wish it. The picture, taken at night, of the rush of men and women to get into the cafes and dance halls was exceptionally good for night work, as also were the scenes on the dance-floor where the trot and tango steps were tripped off. The picture was taken with the approval of the chief of police, several views of whom are shown, at the beginning of the picture.

K. W. Linn Features "Doom of the Ocean"

A four-part picture is "The Doom of the Ocean," an Eclectic feature, in which a daring descent from a light-house to a point on shore is made by a woman and her son, who had been imprisoned in the tower by a relative, Jack Rodney, who would profit by the woman's complete disappearance, to the extent of a snug fortune. But Rodney's purpose is defeated by Helen Blanchet's

success in attracting the attention of a ship which sends men to her rescue with a long and stout rope, down which she and her little son slide to safety and wealth.

"Garouche, The Ghoul"

Mlle. Josette Andriot, the clever "Protea" of the film of that name, again entertains us and this time in the new Cinema Eclair feature entitled "Garouche, the Ghoul," or "The Avenger." A four-reel story with mountain scenes, wherein the trees hang heavy with ice and the ground has a thick covering of snow, are some of the most beautiful to be imagined. Sleights and beautiful



Mrs. Mallet seeks lodgings.

furs are greatly in evidence and the little mountain inn, "The Red Lion," is just as one would expect a mountain-side inn to be.

The story does not give Mlle. Andriot the opportunity for the daring work of which she is capable, but in the role of Henriette Mallet, who tries to trace and avenge her mother's death and the mysterious theft of her mother's jewels, she is good, and especially so in the guise of a boy. In this disguise, she goes to the "Red Lion," poses as a traveling artist, and gains the friendship of Louise Rudor (Renee Sylvaire), daughter of the inn-keeper (Mr. Krauss). It was at this inn that her mother had stopped one night, en route to visit distant friends and it was here that she had died and her jewels had mysteriously disappeared.

The cause of her death was fox poison, which an old trapper had mixed on a plate in the kitchen; the maid had unintentionally served Mrs. Mallet's dinner on this plate, and Mrs. Mallet died during the night. Garouche, a noted ghoul, stole into her room and appropriated her bag of jewels.

Henriette's apprehension of Garouche, his escape from her, and the fall of the ghoul and Henrietta from the roof of a house, form the climax of the chase and restore to Henrietta her mother's jewels.

The film booking agent of the Marcus Loew Theatrical Circuit has contracted with J. Weinberg of Weinberg's Features, New York City, for thirty-four consecutive days on "The Missing Woman," the Film Releases of America subject.

Who's Who in the Film Game

THERE are real advantages in your favor if you were lucky enough to have been born on Amber-bamber day, 1879. That was the day when everything went red-brown. The babies had red-brown eyes and hair. Their blood ran red-brown; their preferences were always for red-brown things. Their clothing from head to heels was always brown. Their food scored hard on the color. The amber-bamber baby was lucky. The horizon was red roses on a brown bush, today, tomorrow and the next.

Joe Miles was an amber-bamber baby. That accounts for his red-brown eyes and hair and that new fall suit and top coat and crown piece and the tan shoes. He's a symphony in red-brown, spring, summer, fall and winter. And he's thirty-four and married which proves that he came on the scene thirty years after they had discovered gold in California.

If you have been in Cincinnati you will more clearly understand why Joe Miles sticks to his color scheme. Cincinnati is a brown town. It was in Cincinnati where Joe Miles got his start to start. And when he started, he headed out of town and into the West, where the sunshine is golden instead of gloomy. But he waited until he was twenty-one before he got away from the smudge of Cincy.

Of those things which contribute largely to the color scheme, whether amber-bambery or otherwise, are the fundamentals of conscience and honesty. Red-brown eyes are usually too frank to masquerade in. Joe Miles has clung to the early lessons of home days whether he was in Cincinnati, Frisco or New York. When he played marbles for keeps, he played the game on the level. It was hard to find a level place in his boyhood town, but the game of marbles can't be played on a hillside so he played it on the level, both ways. Although it was fashionable to feign deafness when mother called him, he always heard and came a running. Lessons like those have a salutary effect upon grown ups. Joe Miles is now full grown, five foot five, or thereabouts, but he comes a running when he is called.

It was in 1900 that he joined his brothers in San Francisco, there to engage in the film business, which wasn't so much, though full of promise. When you saddle thirteen full years of film experience upon a man who is only thirty-four you are doing the unus-

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

who supplied his brothers' thirty theaters with program, including motion pictures. In truth the motion picture was his particular end of the business. He was no small part of Miles Brothers of whom you have heard.

Ostensibly by accident, he secured a governmental appointment which took him from San Francisco to Washington, but his marriage following shortly afterwards has led some people to believe it was the girl in the case which brought him eastward. The

girl, by the way, waived all rights to the color scheme. In falling for Joe Miles, she accepted the tradition of amber-bamber, including the cravats and the sox. You will find red-brown yarns in her darning bag. It has been rumored, too, that the Schlitz brown bottles are quite the favorite in the Miles' ice box!

His full name is Joseph Ralph Miles, but it never appears except on the Missus' calling cards. In business his full name is Joe Miles—Joe Miles with a smile. You will find him farthest from the door, film fashion, but with this difference—golden oak, with a desk blotter, desk lamp and other right and left hand accessories with brown tones predominating. And he lets the sun in. There is no gloom in Joe Miles' vicinity. He's the one man in America who can turn down an advertising solicitor and make him feel good because it happened. Joe Miles should join the All Star aggrega-



He Was No Small Part of Miles Brothers.

tion as a head-liner. To be only remotely connected is a calamity.

As the matter stands, Joe Miles is general manager of the Exclusive Supply Corporation. He takes the whole matter seriously, which is a pity because "exclusive" doesn't mean exactly that. The films can be had, as other films can be had. They are only different—not exclusive. Of course you have to get these "different" films from the Exclusive concern. Don't imagine the door is locked, for it isn't. It doesn't even swing two ways, because it is propped open. You are not to fear these Exclusive folks, nor give 'em the go by because they put that name on the door. It is better to regard the whole proposition as select. Exclusive Supply Corporation will at some time in its career of usefulness probably dilate on its select film service as being more properly fitting as

a name. But then, names cut little ice if the setting is in sepia.

Joe Miles' Hobby—that which engages him from twelve to fourteen hours every day—is to give a better program than anybody else. He is chafing because this is a slow moving world. Why, the Exclusive was only formed a short time ago and while its house-organ is always some shade or other of brown, the films it describes are brilliant. It won't be long until the whole works will bloom as a sun flower—a deep brown center and with golden tipped blades. Joe Miles wills it and he will go right on blue-penciling bad ones and finding good ones till he lands. There are lots of things to do but he got his start on vacant lots and that is the least of his trouble. Meantime, keep your eye on Joe Miles.

Twist's Second Love Feast

Wednesday evening, October 22, was a great little evening with Stan Twist smiling a welcome to his fellow men down either side and to the very end of the long table where his one woman guest was entrenched behind a corsage of American beauty roses, her favor of the evening.

"A love-feast to a few movie scribblers," was what Stan called the event, and everybody knew that the occasion was to mark the announcement of Stan's new affiliation. E. Mandelbaum, sitting to the left of the host, offered an apt solution to the unspoken "What?" that made a telepathic trip around the board, but it was not until the consumption of the salad "Les Miserables" and the coming of the "World's Special" ice cream, that Ernest Shipman and his shirt-of-a-thousand-tucks rose into prominence behind the chair to Stan's right and commanded general attention.

Mr. Shipman's remarks were severe and earnest. He reminded us that Stan Twist had been known and liked by us for years; that, from his desk in Chicago, Stan had kept in close touch with all the "movie scribblers," and, on coming to New York for July's exposition week, came not as a stranger, but as one already acquainted. Then, in middle September, he again came from out of the west, this time to stay, "and hereafter, lady and gentlemen, you'll know him as Stan Twist of the World Special Film Corporation—but I'll let Stan tell you more about it, himself."

And Stan did. He told of his long-time admiration for Mr. Mandelbaum, his faith and interest in the work Mr. Mandelbaum is promoting, and finally, of his affiliation with the World Special Films Corporation in which connection he will be general right hand man to its president; will manage the booking agency which the corporation is launching for the service of Klaw and Erlanger, and other men of like importance. The sale of the Bosworth pictures will come under the jurisdiction of Mr. Twist and, when he is perfectly at home in his new position, he contemplates the establishment of a selling agency. That the "scribblers" may continue to call him "one of the boys" was his closing wish, and one that very much relieved "Babe" Farnham, who had begun to fear he would have to call Stan "Mr."

Mr. Mandelbaum, in his quiet, likeable way, made himself better acquainted with everybody in a five minute talk, and there were a variety of toasts drunk in grape-juice and Pommery. George Proctor, after sufficient urging, forsook the pensive study of his effervescent glass and gave the company the result of

his meditation in the way of a neat little speech that was neat.

Then came the revelation of changes which, by now, will have gone into effect and out of secrecy—Joe Farnham from his sanctum in the *Billboard's* office to that of the All Star, where he will hold forth at respective hours in three distinct offices and will insist on Arthur Leslie's observing the door-mat at each call; George Proctor and his ink-well domiciled in the *News'* suite thinking up a new *nom de plume* under which to serve film brevities; and Milligan, co-partner with Proctor on the *Telegraph*, filling the chair left vacant by Farnham, this by virtue of his capability and a cushion or two.

Fred Beecroft was by no means a silent member of the party; it was Nell Shipman, he declared, who made "Earnie" famous and he proposed a toast to the little woman by whose permission Arthur Leslie was present. And Mr. Leslie didn't at all mind explaining that Saturday is his usual night out, but, on the occasion of Stan's dinner, and Stan having made a personal plea for his attendance, he was present because his wife permitted him to be.

William A. Johnson limited his enthusiasm to applause, keen enjoyment of everything said and done, and shone nobly when it came to autographing nine menu cards. It was eleven-thirty when the Twist party elevated down from the fifth floor and private dining room eight of the Cafe de Paris; at least five canes were tucked under five arms, good-byes were said and Stan's second annual love feast had become a pleasant memory.

Mateldi is Actor-Not Matador

Much comment has been passed concerning the past history of Goffredo Mateldi, who plays the "lead" in the Kleine-Cines release "For Love of a Toreador," scheduled for release Tuesday, November 18. Newspaper men and others who have been privileged to witness the advance showings of the print, besieged Kleine's publicity offices with inquiries as to how Mateldi, who plays the lead in several other Kleine-Cines pictures, could maneuver a bull into a twenty-foot camera line and keep him there at the big bull ring in Seville, Spain, before an audience of thousands. The bull ring scenes in "For Love of a Toreador" were made on a fete day some three months ago at Seville, and Mateldi was one of the toreadors on the official program. Information from the Cines studios since then shows that Director Guazzoni of the Cines Company engaged Mateldi several days prior to the bull fight and after Mateldi had been engaged as a matador at that contest. Mateldi, therefore, is an extoreador by trade. Guazzoni used the toreador in the picture and cleverly insinuated the thread of his story into the scenes made at the bull ring.

Kinemacolor Fashion Pictures

The Kinemacolor fashion pictures are proving their worth as popularity winners. The pretty, stately models in their gowns and wraps of startling French creation have the undivided attention of everyone in the theater and even receive the applause of numbers of enthusiastic spectators. The reproduction of the color combinations in the various gowns goes toward making the fashion review one of material worth to the feminine portion of the attendance, and adds greatly to the beauty of the pose series.

Continuous Projection of Motion Pictures

By Lewis C. Van Riper

CONTINUOUS projection of motion pictures has been a dream of inventors for the past generation. Noted investigators have made efforts and experiments in that direction. In fact, almost the first attempts to produce motion pictures were made with a view to continuous projection. Take for example the Zoetrope or Praxinoscope, invented by M. Reynaud of France who first exhibited animated pictures upon a screen before a public audience in 1877, which projected the pictures by reflection. Later the now famous Lumiere Brothers of France took out patents on a projecting machine intended to accomplish such a result. Among the various patents covering mechanisms intended to accomplish or at least make progress along these lines were those of Casler in 1898, Barron, 1898, Deutche, 1899, Dungli, 1900, Barr, 1900, Hatton et al 1901, Mortier, 1901, Schmidt et al, 1902, Mills, 1905, Dupuis, 1906, Musger, 1908 and the records show there were many others, but all of these various attempts were faulty in one or more important features. Either the image was distorted on the screen, the successive pictures interrupted by the return movements of the reflectors, too many reflections and other complications, or continuous changes in the focal distance between the pictures on the film and the lens resulted in distorted or blurred pictures upon the screen.

In fact, as far as the writer has been able to learn, none of these early attempts accomplished the purpose or object sought, i. e., the projection of a continuous picture without interruptions in the volume of light or change in brilliancy and detail of the projected picture.

The invention and perfection of the phonograph made it possible to record and reproduce every tone and sound perfect to nature, from the sweetest music to the braying of an ass, or the chirping of a cricket. Nothing seems to have been lost either in the recording or reproduction of sound. Unlike the projecting of motion pictures as done heretofore, there are no lost periods, no intermittent lapses or interruptions in the reproduction of sound. Why should we not be able to reproduce pictures with the same refinement, the same

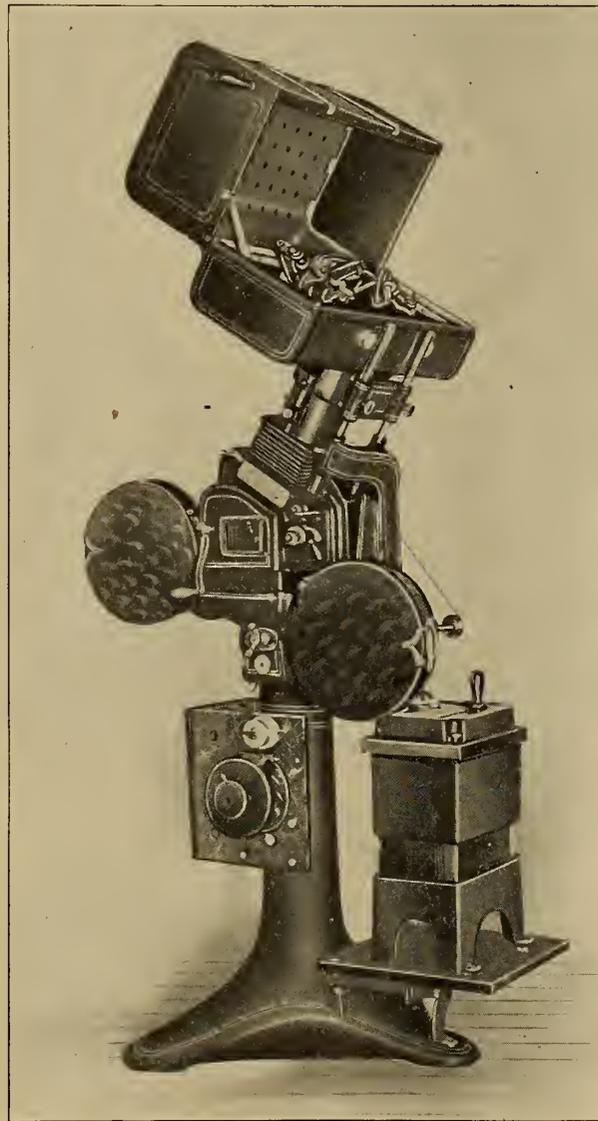
precision, the same accuracy and the same persistence? It is entirely within the possibilities, and some six years ago the writer began experimental work, on optical lines instead of mechanical lines as had been done heretofore, with the satisfactory result of finally evolving what is now called the Vanoscope.

At the very beginning of our experiments it became evident that no perfect projecting machine could be constructed to accomplish the desired results unless the work was taken on with an absolute disregard of time, labor or cost. Many experimental machines, some more or less crude, were constructed and consigned to the scrap heap, each step showing marked improvement along the lines desired, with a final effort resulting in the machine now known as the Vanoscope, a technical description of which was published in MOTOGRAHY on March 1, 1913, with diagrams illustrating its action.

For a good many years past the best efforts of the greatest inventors and originators of mechanical contrivances have been devoted to improving the projection of motion pictures along mechanical lines entirely, and it is only fair to state that great progress in refinements and mechanism has been made, in fact, so much has been done that it now seems as though no further improvements of importance are possible under the present method of projection.

In giving a description of the Vanoscope it is proper to state that instead of attempting further improvements in the projecting machines of to-day, its inventors have worked on entirely different lines and principles, and whereas intermittent projecting machines are made to project pictures mechanically the Vanoscope does so optically. In other words, instead of intermittently throwing successive pictures upon a screen and cutting the light off between each picture during the movement to the next, which is the present method of projection, the Vanoscope projects the pictures optically, that is to say, in the same manner that the eye sees moving objects.

In the method now in general use throughout the world there is an interval of absolute darkness between each period of light. It is



Vanoscope Projector, Showing Lamp House Open.

owing to the refinement in the mechanism of the standard projecting machines of the present, and the short periods of darkness between successive pictures that the motion pictures of to-day are as free from eye strain as they are, but it must be self-evident that as long as intervals of absolute darkness occur, be they ever so short in duration, there is sure to be some flicker.

To the layman this cause of flicker may not be clearly understood, but if you will take a wheel containing any number of spokes and place it on a pinion, then revolve it fast and while it is thus being revolved look through it at moving objects on the other side you will get the same effect that you now get in viewing motion pictures, and the clearness of the objects looked at through the wheel will vary according to the speed of the wheel. Thus if you run it slowly you will get a very severe flicker so that the eyes can hardly stand the repeated shocks of light, while if you run the wheel faster, the eye strain gets gradually less and less until you merely see the brilliancy of the object reduced, because of the time or rather space or periods occupied by the spokes of the wheel. The question then arises, if by increasing the speed of the wheel the flicker decreases, why it would not be possible to run the shutter so fast in a projecting machine that the flicker would be done away with entirely? But here we meet with another difficulty. It is to be remembered that the purpose of the shutter is to cut off the light and picture from the screen during the movement from one picture to the next, so that the speed of revolution of the shutter is limited by the time required for each of these movements and its speed of revolution cannot be increased beyond that point.

The invention of the Pross shutter about ten years ago, by having more than one blade to the shutter to cut the light off once or twice between the movements of the film, brought the motion picture up to its present stage of efficiency, and instead of the motion picture as we first saw it in vaudeville about 1897 with its awful black and white flicker it has now become the popular amusement of the masses throughout the entire civilized world.

As I have already pointed out, the speed at which the shutter can be rotated, or rather the frequency with which the dark periods are repeated, decreases flicker proportionately. Therefore, it is useless to think of trying to project pictures intermittently at less than 16 or 17 per second (using one foot of film) without increasing flicker proportionately, but as the pictures are actually cut off from the screen about 50 per cent of the time, that proportion of the view of moving objects is entirely lost to sight. From this it is self-evident that if the successive pictures from a film could be projected continuously instead of intermittently (as at present) one-half the length of the film would give the same length of entertainment and the same continuous movements, thus saving 50 per cent in the cost of raw film, 50 per cent in the cost of development and handling, and also doing away with the shutter and dark periods, thus at "one fell swoop" eliminating the flicker, noise and wear and tear on the film due to subjecting it to rapid, successive, quick jerks.

In the description of the Vanoscope, published in *MOTOGRAHY* on March 1, 1913, the principle of projecting continuous pictures was fully explained. I will therefore refrain from going into this subject in detail here, but will briefly explain that there are no intermittent movements whatever in its construction, all of the mechanism being rotary and continuous, the film running forward at a regular, uniform speed, and although any standard film now in use may be used, each successive

picture is taken up in its turn and projected on the screen without any interval or interruption between the successive pictures. There is no loss of light and as the pictures are not interrupted on the screen, photographs may be taken at the rate of 8 per second in any standard motion picture camera now in use instead of at the present rate of 16 per second, and when projected on the Vanoscope at a corresponding rate of speed at which they were taken will give as perfect life-like results on the screen as those taken at the present rate of 16 per second or one foot of film per second.

In order fully to realize what this would mean for the future of the motion picture industry it is only necessary to state that about 10,000,000 feet of raw film is consumed in this country every week and the cost is in the neighborhood of three cents per foot. It is easy to see that one-half of the cost of raw film could be saved and this cost now runs into many millions of dollars per annum.

The Vanoscope is not limited to projecting pictures at 8 per second, but can be run at any speed up to 50 per second, if desired, or if any advantage could be obtained thereby. It projects motion pictures continuously from any film now in use, without flicker and without vibration or interval, each picture successively dissolving into the one preceding it; the film runs continuously without intermittent movements, without shutter, without jerk; there is no loss of light or any change in the volume of light upon the screen. The machine is compact, simple and easily constructed. All of the movements are rotary and therefore noiseless and durable.

The Vanoscope is an optical projector—wherein the successive pictures from any standard film may be projected upon a screen continuously—not intermittently strictly speaking, and although the individual pictures on the film succeed each other there is this important difference: The Vanoscope projects them so that each concrete picture remains within the vision until the succeeding or next picture on the film is thrown upon the screen and this result is accomplished without change in the volume of light upon the screen—as one picture fades away exactly in proportion as the next comes on—by the same principle that the dissolving stereopticon views are thrown upon a screen by the projecting lantern, except that in the Vanoscope a single source of light is used similar to that in use on other motion picture machines and the film is run through at a constant rate of speed, thus making it possible to project the pictures in such manner as to throw upon the screen exact proportions of the volume of light from two separate pictures on the film at one and the same time.

This is exactly what the eye does in viewing a moving object—there is a constant change in the object being viewed and the eye sees successive pictures of it—not continuous ones—but sees them without interruption of any kind and there is no change in the volume of luminous rays which reach the eye from the object viewed. The changes taking place in the moving object result in successive distinct images reaching the eye—each one dissolving into the one preceding it without vibration, flash or flicker of any kind—thus the Vanoscope may be called an optical projector as it projects motion pictures in the same manner that the eye sees them.

One Reel Play Breaks a Record

"It Happened In June," written by Walter Mac-Namara and recently produced at the Imp studio, breaks all records in construction. In one reel, it is played in 139 scenes, without one interior.



CURRENT FEATURE RELEASES IN THE PROGRAM OF THE GENERAL FILM COMPANY.

(1) The Sea Eternal, Lubin; (2) The Man Who Vanished, Kalem; (3) Hope, Selig;
 (4) The Runaway Freight, Kalem; (5) The Death Weight, Essanay.
 From left to right—Marin Sais, Kalem; Beverly Bayne, Essanay, Florence Hackett, Lubin; Bessie Eyton, Selig.

"The Shadow of Nazareth"

Using scriptural passages as the foundation for a tale of interest and beauty, the director who produced "The Shadow of Nazareth" created the three-reel feature along lines which lack not in reverence or respect; yet, they tell the story of a woman, whose beauty and magnetism drew the hearts of men to her, readily but not wisely.

The woman Judith, gracefully, enchantingly played by Constance Crawley, is, in fancy, made the sister of Judas Iscariot. Barabbas, well and strongly played by Arthur Maude, is a lover of Judith and steals a beautiful head-dress of precious stones that he may present the beautiful Judith with it. Gabrias, who had thought himself the favored of Judith, sees her accept the gift, and when she has left, confronts Barabbas and sneers after the departing woman. For this, Barabbas stabs him and is imprisoned by Caiaphas, who, alone, is beloved by Judith. The latter, at her lover's request, sends for her brother, Judas, and persuades him to betray his Master. Judas does so and the retribution which comes to each concerned in the betrayal and the resultant mock trial, is swift and awful.

The white-robed Master is brought before Pontius Pilot who is besieged by a howling mob to "Crucify Him! Crucify Him!" He offers the release of Barabbas or the Master. "Barabbas! Barabbas!" is the choice and, in terror, he turns Him over to the people with the wash-



Constance Crawley as Judith, Arthur Maude as Barabbas.

ing of his hands and the declamation, "I wash my hands of the blood of this just man." Then follows "the way of the cross." Judith, who looks on, becomes remorseful and flees to her home. Judas, who repents his act the moment after his betrayal of his Master, returns to de-

nounce his sister, then, taking a cord, goes into the gardens and hangs himself. When Judith views the dead body of her brother, she goes insane with grief. Wandering in the gardens, she plucks a twig from a bush; it is in the form of a cross and holding it before her, in her



Barabbas is Arrested.

madness she goes forth to find her lover, Caiaphas. She entices him with her loveliness and when he seizes her in his arms, she holds the cross-shaped twig before his eyes and stabs him. Dancing away into the garden she comes to the tree from which her brother hanged himself and beneath it, she takes her life with the dagger she had turned against her lover.

It takes three reels to tell the tale which has a wealth of beautiful natural scenery and fine settings. With the exception of some of the costumes, which would better have suited a play of the time of Henry VIII, the story is well portrayed and interesting, in every foot of its length. The Warner's Features are exploiting it and will undoubtedly find it a most saleable feature.

Lunchroom of Thanouser Studio

The modern moving picture studio is incomplete if it hasn't a lunchroom, judging from the installations of late at the big producing plants. Now it's the restaurants of New Rochelle that are meeting studio competition. Of course, Thanouser is the offender. A very complete restaurant service has been opened in a spacious room built on property to the left of the studio that the concern recently bought. One strong reason for the Thanouser lunchroom is the winter. It's approaching and the regular New Rochelle restaurants are a little distance from the picture plant. A few of the Thanouser players haven't automobiles and to save these players a walk on bleak days, the studio eating emporium was created.

Of Interest to the Trade

Griffith with Mutual

The Mutual Film Corporation has secured the services of David W. Griffith, for many years producing manager of the Biograph Company and the highest salaried stage director in the moving picture business if not in the whole theatrical world. Mr. Griffith will produce large screen attractions for the Reliance and Majestic companies and will supervise the pictures in script form for the entire Mutual program as well as act in an advisory capacity to all the Mutual's producing companies.

The enormous amount of work of which this acknowledged genius of the screen is capable has long been a matter of moving picture history, and his entrance into the Mutual ranks is being heralded with delight by all persons directly and indirectly interested in Mutual pictures. His salary is said to be more than \$2,500 per week, as an instance is recorded where he refused that amount. His value is perhaps best appreciated when it is recalled that he has introduced many rules of moving picture stage craft which are recognized as absolutely essential to the art today and he possesses a power to tell "a story in pictures" which almost amounts to genius. A small insight into the secret of his success may, perhaps, be gained by noting the fact that although he demands the hardest kind of work from his actors and is most exacting during the making of a picture, the regard in which he is held by them amounts almost to worship.



Theater Ventilation Discussed

On Friday afternoon, October 24, round two of the battle between the Chicago motion picture exhibitors and the city health department was fought out in the city council room, and still no decision was reached, although the exhibitors scored heavily.

The matter under discussion was the old one of theater ventilation and Alderman Shafer opened the meeting by explaining to his fellow members of the building committee that the present city ordinance made it impossible, for over two-thirds of the people directly interested, to comply with the strict letter of the ordinance since such a ventilating system as the ordinance stipulated would necessitate the further installation of an expensive heating system, which in many cases was utterly impossible. He further pointed out that the ordinance stipulated similar systems of ventilation for churches and lodge halls, and declared that practically

all of these places would be obliged to close up, if the ordinance were vigorously enforced.

Dr. Young, in replying, admitted that the including of churches and lodge halls was a mistake and hinted that the department of health would make no effort to enforce the ordinance in those cases. He said there were at present 605 theaters in Chicago, with a seating capacity of approximately 254,328, and attended by between 400,000 and 500,000 persons daily. The commissioner of health declared 189 of these theaters had no ventilation, 177 of them were ventilated to the satisfaction of the health department and the remainder were, as he expressed it "waiting to see which way the cat is going to jump."

Alderman Willis O. Nance of the Sixth Ward asserted that it would be a decided step backward to let down the bars of the health department, maintained that Dr. Young was a good authority on ventilation and that his judgment and opinions should be satisfactory to the building committee.

F. O. Nielson, of the Parkway theater, declared that his house had one of the best ventilating systems that could be obtained and that it was still unsatisfactory to the health inspectors, which he believed showed the inconsistency of the health department's representatives. Mr. Nielson expressed the wish that Dr. Young might personally visit his theater and see for himself how well it was equipped and was rather surprised when Dr. Young replied that he had, only recently, visited the Parkway and found it far from satisfactory.

Henry Horner, an attorney representing the Chicago Motion Picture Exhibitors' Association next took the floor, and explained that the exhibitors of Chicago emphatically stood for ventilation of their houses, but were against all "fads." He explained that, according to his understanding of the matter, 1,200 cubic feet of air per hour, per person, is entirely satisfactory for old houses or theaters erected before December of 1910, whereas, the ordinance stipulated 1,500 cubic feet of air per hour per person for all theaters erected since that time.

Mr. Horner declared that since December, 1910, more than 200 theaters have gone up, and that the builders and received no notification whatever, that the ventilation of their houses, as specified in the plans and specifications which had been submitted to and approved by the building and health committees of the city were not entirely satisfactory; that on this basis leases had been made, and the tenants now found themselves supposed to install an expensive ventilating and heating system in order to continue in business. Mr. Horner said he felt positive the ordinance, as it now stands on the city records, is unenforceable, and that the health department would be afraid to try to enforce it. He further pointed out that as he understood it, neither Dr. Young or Mayor Harrison had the right to exclude churches or lodge halls from the provisions of the ordinance, as Dr. Young indicated might be done. He declared the ordinance expressly stipulated "churches, lodge halls, and motion picture theaters," and that whatever the ventilation system demanded for theaters, would also have to be installed in the churches and lodge halls, a condition which would result in closing up 90 per cent of such buildings in the city of Chicago.

He declared that the exhibitors wanted no particular system of ventilation installed, but wished to have the ordinance stipulate that the theaters could get pure air in any way they saw fit, just as long as the necessary amount was furnished. He said that the carbon dioxide test would conclusively prove that the air in the majority of theaters in the city was entirely satisfactory, and no changes in the present ventilation system would be necessary, asserting that Dr. Young was acting entirely out of his province in stipulating that certain theaters could operate, whereas, those adjoining could not; he declared it as the wish of the exhibitors that Dr. Young regard all houses in the city in the same light, and act accordingly.

To this Dr. Young replied that if that was the wish of the exhibitors, he would immediately close up every theater in the city of Chicago not complying with the ordinance within twenty-four hours after the injunction, now in force against the health department, was lifted by the courts, explaining that in, as Mr. Horner said "favoring certain theaters," he had merely intended to make it easy for the houses already found disobeying the ordinance to operate until they could install a proper ventilating system, but since this action of the health department was not approved by the exhibitors, he would take the most forcible kind of action, immediately the injunction was lifted. Mr. Shephard, who would not state his connections, but indicated that he was employed by the Chicago Board of Education, spoke at length on ventilating problems and the necessity for some mechanical system of ventilation. He urged the building committee to "stand pat" on the present city ordinance.

E. D. Miller, representing the Motion Picture Operators' Union, made one of the most stirring addresses of the afternoon, declaring that the enforcement of the ordinance by Dr. Young and the closing up of the theaters would throw several hundreds of young men out of employment, and that it was an outrage for the city of Chicago to permit the head of the board of health, or the members of the building committee from depriving men, who had spent three, four and five years apprenticeship in learning their trade, of a chance to earn their bread and butter. He asserted that of the 577 theaters operating in the city of Chicago, the death rate was exceedingly low,—in fact, not over two operators having died within the last three years, one of them being electrocuted last winter, and the other having died from a complication of diseases. He declared that the city freely accepted money for the operator's license, and now threatens to put him out of business within twenty-four hours after the injunction against the board of health was lifted. He asserted he had traveled the country over, visiting theaters in all large cities, and that Chicago had by far the best ventilated houses in the country, with the possible exception of Denver.

M. Choyinski, speaking for the Exhibitors' Association, declared that he had consulted the representatives of various ventilating systems, and found that not one of them would guarantee their system to work under the conditions stipulated by the ordinance, although they were ready to guarantee that the system would meet the approval of the board of health.

He said the exhibitors naturally stood for all that was best in making their houses modern, sanitary and attractive, pointed out that there had been no law compelling the exhibitors to install raised seats or indirect lighting, etc., but that common sense guided the exhibitor and showed him that it would improve his business

to raise the seats, and install indirect lighting, and that in the same way the exhibitor would install a proper ventilating system in order to hold his patrons; that no action was necessary on the part of either the building committee or the board of health to make him install a ventilating system as "common horse sense" would lead him to do so, although naturally no system could be installed which would bring in 1,500 cubic feet of air, per hour, per person, and heat it as the ordinance stipulated, since that was an impossibility. Mr. Choyinski brought down the house in his statement that he stood for the best attainable method of ventilation and everything that tended toward the welfare of his patrons by declaring that "the name itself stands for physical culture."

Mrs. Vittem, representing the Womans' City Club, spoke briefly, and asserted that the club women of Chicago were much interested in this ventilation question, and would strongly support the board of health or the building committee in upholding the present ordinance.

At the conclusion of the meeting, it was decided to hold another session with representatives of the Motion Picture Exhibitors' Association on Friday, November 7. Assurance was given the exhibitors that no other theaters would be closed up by the board of health until after the meeting of November 7.

Acton Davis Reviewing Edison Scenario

Acton Davies, dramatic critic of the *New York Sun*, and recognized authority upon all things theatrical, has been engaged by the Edison Company to review all scenarios before they are turned over to the directors for production. This is another innovation by the Edison people, and in view of the fact that Mr. Davies has made a life study of the drama, it will undoubtedly mark another step forward in the quality of Edison productions. Mr. Davies is enthusiastic over the new work and declares that it has opened his eyes to the amount of art and imagination required in the writing of a scenario, and that his visits to the Edison studio have convinced him that the production of a photo-play requires as much artistry and thought on the director's part as the staging of a three-act play. He also makes an interesting statement of the possibility that the successful photo-play authors may in time contribute to the stage itself, so that "in time the moving picture industry, by way of recompense to the regular theaters, whose balconies and galleries it has so often left bare and deserted, may give to the theater a brand new crop of budding and blossoming American dramatists."

Ed-Au Club is Formed

If you can vouch for ten scenarios that have not only been sold but produced as well, you may aspire to membership in the Ed-Au club. For it is to be composed of editors and authors in the scenario field and is to hold an informal dinner about every two weeks. The first meeting and dinner was held October 22 at the Taverne Louis, in the Flatiron building, New York, and resulted in the choosing of Phil Lang, editor of Kalem stories, as president; F. Marion Brandon, Eclair editor, as first vice-president; Gene Gauntier, second vice-president; Epes W. Sargent, secretary. A committee on by-laws was named to comprise, B. P. Schulberg, Famous Players' editor; Mrs. Brandon and E. M. Wickes of the *Writers'*

Magazine. November 15 will be the date of the next meeting and by that time the by-laws committee will be ready to submit laws and rules of order.

Kansas Branch Holds Election

Nearly one hundred exhibitors assembled at Hutchinson, Kansas, on Monday and Tuesday, October 20-21, for the third annual convention of the Kansas State Branch of the Motion Picture Exhibitors' League of America and the meeting proved a most enthusiastic one. President Glamann reviewed the work done by the Kansas branch during the year and reported a membership gain of forty, and the branch in the best financial condition since its organization. Many interesting addresses were listened to, it being the consensus of opinion that censorship should be left to the individual exhibitor, each of whom knew what his particular set of patrons enjoyed in the way of pictures, but that a safe rule to follow at all times was to show only the best that could be obtained.

The officers chosen for the ensuing year are as follows: C. E. Glamann, Wellington, national vice-president; Jack Brainard, Mulberry, state president; George McCrum, Kansas City, secretary; and W. H. Willey, Mulberry, treasurer. The next meeting will be held in March at Salina, Kansas.

The convention came to a close on Tuesday evening with a banquet at the Midland hotel, given by Joseph Sheso of the Universal exchange and C. C. Ezell of the Mutual exchange.

From Dusk to Dawn to Chicago

Frank E. Wolfe, author and producer of the play "From Dusk to Dawn," in which Clarence S. Darrow, makes a thrilling defense, will take his big film story to Chicago and from offices which he will open there as a branch of the Pan-American company of New York, will introduce his film to the middle states.

"From Dusk to Dawn" or "Labor vs. Capital" is a five-part picture. After its showing in Newark, Mr. Darrow received a request to address the people of that place. He came from Chicago and on Thursday night, October 30, had a big audience of Jersey and New York people to hear his address.

Mr. Wolfe, maker of the film, has long been a student of sociology. For several years he was managing editor of the *Los Angeles Herald* and was also editor of the *Municipal News* of that city. He gave up his newspaper work to produce the labor story; it was made in Los Angeles and one of the scenes shows a mob of 10,000 people. As the middle states are especially keen on the subject of which his film treats, Mr. Wolfe expects it to go especially big in this picked territory.

International Dramatic Competition

The Italian Society "Cines" of Rome, is studying the strongly educative influence of the cinematograph on the people with a view to elevating its productions and has decided to open an international competition for cinematograph dramas with prizes of considerable value. The Honorable Ferdinando Martini, Prof. Albert Besnard, Director of the French Academy at Rome, and the Honorable Vittorio Emanuele Orlando have agreed to head the commission, on which will figure the names of the most conspicuous personalities in the world of art and letters of different countries.

The prizes which will be awarded by the Society "Cines" are as follows: First, 25,000 francs; second, 5,000 francs; third, 2,500 francs; fourth, 1,000 francs; fifth, 500 francs. Other prizes of 100 francs will be awarded as arranged in the conditions.

The competition will be opened in the first days of November, 1913, and will close on April 30, 1914. All those, desiring to compete, can demand the conditions of the competition from the directors of the Italian Society "Cines," 51 Via Macerata, Rome.

W. N. Selig Goes West

W. N. Selig, having effectively disposed of a vast mass of personal correspondence that had accumulated on his desk during the interim of his European tour, not to mention the taking up and adjustment of a world of detail in connection with his big interests here, packed up his grip and left for the West last Wednesday. He expects to visit a few days with the stock company at Prescott, Arizona, and then proceed immediately to Los Angeles, where many big affairs await his official sanction.



Arena Scene from Kleine's "Last Days of Pompeii."

Kinemacolor on the Coast

The final contracts and arrangements have been completed between the Progressive Investment Company (Frank T. Bailey and George H. Grombache) of Portland, Oregon, and the Kinemacolor Company of America for over three hundred installations and supplies of weekly film service in the States of Oregon, Washington, California, Utah, Nevada, Montana and Idaho. The first consignment of sixty of the new Kinemacolor Simplex machines were shipped this week. Balance contracted for are to be shipped in weekly installments. This is undoubtedly the biggest contract for film service ever made in this country. The new combination in the West is composed of old-time moving pictures exchange men and exhibitors, and the success of their undertaking with the natural color films is practically assured, as they have already thoroughly canvassed their territory and have ready for installation over two hundred houses.

Selig Players in Busch Garden

Through special permission, a company of Selig players in California was allowed access for working purposes to the world-famous sunken garden of the late Adolphus Busch, located near Pasadena. This park, which ranks with any botanical garden of the world, was recently closed to the general public on account of the death of the owner, who recently passed away in Europe, but the reverent character of the picture which Colin Campbell is producing made it possible for him to get access to the garden without offence to the memory of the late owner.

Will Put Out Road Show

Midgar Features announce that the rights for Greater New York on "How Wild Animals Live," with an option on some additional territory have been purchased by a syndicate. Mr. Middleton of Midgar Features states that this syndicate will probably operate under the name of the Midgar Exhibiting Company. The syndicate contemplates sending four companies of "How Wild Animals Live," on the road, although no definite action has been taken on this matter, pending several contracts for exclusive state rights in certain territories.

Advance Sale of Laclede Features

Remarkable in view of the Laclede brand of Western features being unknown, save through the reputation of its officers, is the advance sale of the first release slated for distribution November 20th. Among the exchanges who have entered their standing order for these Westerns are: Weiland Film Company of Pittsburg; Golden Gate Film Exchange of San Francisco and Los Angeles; Electric Theater Supply Company of Philadelphia; Northwestern Film Company of Portland and Seattle; Golden Gate Film Company of Denver and Salt Lake City; Electric Theater Supply Company of Baltimore.

Gorgeous Interior Setting

Oriental furnishing in the den of Rajah Singh, shown in "The Occult," represent a purchase price somewhat in excess of \$8,000. This picture will be released November 24, and is the first "Flying A" subject in which Sydney Ayres appears.

Dare Devil Riding

In the "Flying A" production, "His First Case," are given exhibitions of what may well be termed one of the most daring riding feats ever portrayed in a moving picture. Jacques Jaccard, a recent acquisition to the "Flying A" companies, is the rider and plays a close second to Harry Von Meter, the lead in the production. Jaccard leaps from his horse on to the rear platform of a fast moving train. He is followed by "Chick" Morrison, as sheriff, who duplicates the stunt, arrests his man and the two together leap from the train.

Use Authorized Posters

The Eclectic Film Company entered into a contract with a lithograph concern, whereby it was given the exclusive right to turn out the posters for "Les Miserables," but has just been informed that another concern has surreptitiously made, and is now offering to the trade, posters for the subject named. The Eclectic Company naturally would like to protect the party with whom it contracted, and declares that the state rights buyers of the production named must place their orders for lithographs direct in order to secure the only authorized posters.

Seven Carloads of Lumber Utilized

With the completion of the new mammoth stage which is in the course of construction, the Universal studios at Hollywood, California, will lay claim to the honor of being the largest in the world. Seven carloads of lumber have already been utilized in the construction of this stage. It is sixty feet wide and four hundred feet long, containing 24,000 square feet of floor space and adjustable light diffusers. This huge stage when completed will accommodate 3,000 people in one set.

Orders New Kind of Condenser

A large consignment of a new variety of condensers has arrived at the offices of the Kleine Optical Company and are now being offered for sale by that company. Manager Frank Hough claims that this particular condenser is an actual lens made of optical glass and cannot discolor, as is the case with the common glass usually moulded into lenses.

Films to Illustrate Lecture

Mayor Lew Shank, of Indianapolis, has arranged for a lecture tour, and moving pictures are now being made by the Essanay Film Manufacturing Company to carry out the points of his arguments. The great topic of the day, "The Cost of High Living" and "The Cost of Living High" will be covered thoroughly by the mayor.

Bell & Howell Purchase Site

Paul C. Loeber & Co. have sold the property at the northwest corner of Larchmont avenue and West Ravenswood Park, Chicago, to Bell & Howell, who will improve it with a two-story building, to be ready for occupancy May 1, 1914. The building will be used for manufacturing film machinery. The transaction involves about \$30,000.

Brevities of the Business

PERSONAL NOTES.

Hugh Antoine D'Arcy is his full name, though he's familiarly known to all of you as just "D'Arcy, of Lubin's." He was born in a suburb of Paris, France, on March 5, 1853 and was taken to England while yet a baby; here he grew into young manhood, starting life in the amusement business as call boy and basket carrier at the Theater Royal in Bristol. This was at night, and during the day he worked in a book-store. In 1872, he came to America and engaged in the costume business. Six years later, he began his work as traveling agent for shows, and alternated it with the duties of manager. Minnie Palmer, W. J. Scanlon, Ben Cotton, Harry Weber and Mattie Vickers were some well-known people under his management in "the old days" and he press-agented: "Old Ship-mates," "Called Back," "The Prince and the Pauper," "Article 47," "The Land of the Midnight Sun," "Humpty-Dumpty," "The Christian," "The Manx-man," "Me, Him and I," Charles Cherry in "The Bachelor," Marguerite Clark in "The Wish-ing Ring," Fred Niblo, Tony Farrell, Robert Mantell and Paul Gilmore companies. Thirty-five years, Mr. D'Arcy spent in this work and found time, meanwhile, to write thirty-one plays, sketches and more than 100 poems and songs. "Hearts and Arms," "Shamrocks and Kisses," and "The Destruction" are among his plays. But he is best known by his verses of which "The Face Upon the Floor" written in 1888, has brought him much fame and earned thousands of dollars for Sam Bernard, Macklyn Arbuckle, George Fuller Golden, and others. "The Old, Old Story," "Charley Wong," and "Paul Kauvar's Dream" are others of his poems.

The attraction of the motion picture field followed that of the legitimate and Mr. D'Arcy is known to the press as an earnest and consistent worker in the interests of the house of Lubin. He is a kindly man with iron-gray hair, active dark eyes and an abundance of ideas.

Walter Pritchard is the name of the modest and worthy young man, whose likeness is shown herewith. Mr. Pritchard, though scarcely more than a boy, is one of the oldest, most active and best known cameramen in the business. Knowing ones have bestowed upon him the appellation of "Young wizard of the camera." And we, bearing in mind his remarkable photographic work, quite agree with them. Young Pritchard is a product of Bayonne, N. J. A little over four years ago he was in charge of the Centaur laboratory there. Later, soon after the birth of the Nestor Company, he was promoted to do camera work. His success was instantaneous, and in a few months the Nestor photography had earned a world-wide repute for excellence. "The Worth-While Film," as Nestor was christened by Charles Simone, became partly so through the splendid photographic efforts of Mr. Pritchard. Two years ago, when the Nestor companies (three of them) were transplanted to Hollywood, Cal., young Pritchard was both cameraman for the Fahrney company and head of the Nestor laboratory at the Coast. After having materially aided in making some two hundred Nestor successes, he was induced to photograph the big Kay-Bee productions. The Universal Film Manufacturing Company, finally succeeded in re-engaging Mr. Pritchard and put him to work on special releases. Mr. Pritchard is now in the East enjoying a well



deserved vacation. On leaving Los Angeles, his fellow-members of the Photoplayers and Static clubs gave him a royal send-off.

Edwin Stanton Porter, the father of motion picture production and master of that particular art at the Famous Players studio, though a genius, is a most approachable one. He neither wears his hair long nor his manners affected; he's a man—a man's man—with a grip to his hand-shake and a heartiness to his laugh that bespeaks three full meals a day; yet he eats but two, one very early and one very late and nobody has ever been known to get down to the studio so early that he didn't find Mr. Porter there before him. Connellsville, Fayette County, Pa., was the birthplace of the film industry's first producer and April 21, 1870 was the date of this event. At sixteen, he entered the navy, invented a number of electrical devices and worked with Lieutenant Fiske in trying to perfect a range-finder. He succeeded and the result brought to him the Paris exhibition prize. In June, 1913, he married Miss Caroline M. Ridinger. He had been given a release from duty on the provision that, were his services needed suddenly he was to respond. The day after his marriage he received a call to duty and it was two years before he again saw his wife. When the Edison company launched into the picture business, it advertised for an electrician to operate the camera and Mr. Porter applied for and received the position. Before long he began to wonder why it wouldn't be a feasible idea to put a story into pictures. He planned and produced "The Life of an American Fireman." It was about 800 feet long and in it he embodied the flash-back and the element of suspense gained thereby and which is essential to every story produced. "The Life of an American Cowboy" was the next; it was taken in Jersey and put on record the first "wild west" film. Then followed "The Great Train Robbery" "Jack and the Beanstalk" and "Uncle Tom's Cabin," the first play to be put into pictures and the first full thousand foot film made. By this time, Mr. Porter's talent for production was fully recognized and the title "director" had been bestowed upon him. For nearly ten years, he held sway as producer at the Edison studio, which he built, and on leaving in November of 1909 was presented with an engraved diamond-set watch-fob to which is now attached a rectangular gold watch, a novelty gift brought him but last week by Mr. Zukor from Paris. Mr. Porter is the inventor of the Simplex projection machine; he built the Rex and Famous Player studios and now, in his laboratory to the latter place, is working to discover a perfect projection.



Augustus F. Carney, the creator of "Alkali Ike," has but one thought just now and that is how soon he can reach Paris and Ireland, the two places he has picked out in which to spend an extended vacation; for he's left the beautiful western land he thinks is the finest on earth and he's not going to think of work until he has tired of play and is ready to provide more fun for his screen friends. It was the first cold wind Manhattan has known that brought Mr. Carney with it and he stayed just long enough to pick out a liner and secure a berth on it. The glad hand of welcome was extended him during his short stay in New York and there are many who are hoping he will make it a longer one on his return.

Charles F. Stark, manager of the commercial department of the Essanay Film Company, spent ten busy days recently in New York. However, he had time to call on a small circle of business friends, demonstrate his discrimination in the way of cigars and candy, and let Homer Boushey take him out to lunch.

Mrs. Cobb reports complete satisfaction as the result of her more-than-a-week's trip in western cities in the interest of the new Ideal features she is to sell from her desk in the Clair offices.

W. L. Roubert, agent for the Bosworth Inc. features, says "Marten Eden" will be the next Jack London story to

be released and after that, "The Valley of the Moon," "The Iron Heel," "Burning Daylight," "Smoke Bellew" series, "Tales of the South Seas," "The Absymal Brute" and others will follow at short intervals.

Richard L. Tucker, of the Edison studio, has been ill in a Bronx hospital, but is now almost entirely well.

Richard Ridgely, formerly one of the players at the Edison studio, is doing some very fine work in the role of director. "Janet of the Dunes" is one of his newest pictures.

Willard E. Holcomb, he of Kinemacolor publicity, took some fashion "stills" home the other evening and requested that his wife tell him what the various garments were, so that he could write captions for the pictures. "I don't know," said Mrs. Holcomb, when she had scrutinized the pretties in each, "you never bought me any of them!"

Mary Pickford is back at the Famous Players' Film studio to play in two more pictures; the first is to be the film version of "A Pair of Blue Eyes."

Earl W. Williams, after his ten days in Boston with other Vitagraph players, claims the supply of Cape Cod oysters was so great that his knowledge of the city begins and ends with them. Williams, one of the most popular of picture bachelors, is readily recognized in real life by anybody who is at all familiar with him on the screen. In a restaurant, on one of those Boston nights, a girl at a near-by table sent the waiter over to ask if he, Earl W., weren't Mr. Williams. "The young lady is mistaken, 'I'm John Jones,'" replied Mr. Williams, and the young lady returned that she was sorry the young man was not acquainted with his own name, as it happened to be Williams.

Dorothy Kelly hovers about the Vitagraph studio with a wide bandage closing one eye and tied over her curly head. "Poked something it," is Miss Dot's explanation of what happened to the eye, but the incident hasn't at all spoiled her happy disposition.

Muriel Ostriche, as the little princess of the new brand of Princess films, is so busy these days that she finds it impossible to get to her home in the Bronx any evening before seven. "And then I'm so tired I ought to go to bed at nine, but—". But of course she doesn't.

Stanley Twist of the World Special Films Corporation is a busy boy these days getting several road companies of Pasquali's "The Last Days of Pompeii" ready for the road.

We learn that the correct pronunciation of "Protea," the 5-reel thriller which the World Special Films Corporation has secured is Protay.

Bert Diener, late of the Mutual Films Corporation, Buffalo, has been engaged by the World Special Films Corporation as General Manager of its Buffalo branch, with H. G. Segal as assistant manager.

Phil Gleichman has engaged J. G. Conner as manager for the St. Louis branch of the World Special Films Corporation located at 804 Pine Street.

Jim Cogan, known throughout the trade as a scenario writer and motion picture critic, has joined the scenario department of the Famous Players' Film Co. Mr. Cogan is one of the oldest scenario writers in the business, was with the Edison and Biograph companies for years, and latterly scenario and screen critic for the Universal Film Co. Some of the important work of the Famous Players in selecting and preparing material will be assigned to him.

Lois Weber (Mrs. Phillips Smalley) and Mr. Smalley recently returned with their company from Laguna Beach, on the coast of Southern California, where they staged their great psychological drama adapted from Robert Browning's "James Lee's Wife."

William D. Taylor, the newly engaged leading man of the Vitagraph Western Company, is an actor of wide experience and of ever growing favor in the film world. An artist, clever and versatile, he has proved himself a valuable addition to a stock company whose demands necessitate a variety of talent from its members. Mr. Taylor, besides acting opposite Miss Anne Schaefer in western dramas, will be cast for the leads in the Indian romances, the society and domestic plays, and comedies that the Vitagraph Western will essay to picture.

"Barbara Mine" is the title of a new popular song, words and music written by C. B. Estes, a well known Eclair exhibitor, who dedicates it to his favorite screen artiste, Miss Barbara Tennant. Miss Tennant is delighted at the compliment paid her in this song, and picture pianists throughout the country will now have an appropriate melody to play when this winsome actress appears on the screen.

The Vitagraph Company of America, through director Ned Finley, gave a grand barbecue to all the people of Hickory Nut Gap, North Carolina, Wednesday, October 22, on the Esmeralda Inn Grounds. Whole sides of beef were barbecued in the open air on log fires, while the mountaineers with their wives and children sat around and watched it sizzle. There was dancing and singing and all kinds of games. A special exhibition of the taking of moving pictures was given for the benefit of the mountaineers, who have never seen picture plays produced. This exhibition aroused great interest and was loudly applauded.

Director Al. E. Christie and his whole company are outrageously happy and a perfect nuisance around the Universal studios this week, for they have returned to comedies. In "Locked Out at Twelve," that sterling old actor Russell Bassett is being featured and this means a treat, for there is no one in the business who can depict comic misery as well as Russell Bassett.

As part of the Santa Barbara County exhibit for the Panama Exposition and in connection with scenes made at Santa Cruz island, last week, in which many seals were shown, a scene was made showing the roping of a seal. Julius Frankenberg, D. F. Hunt and Herbert A. Rogers of the American Film Manufacturing Company, who will appear in the pictures as the chaps who did the work, had their hands full.

Edwin August has parted with forty-two hundred useful dollars for a new automobile which is the envy of everyone. It certainly is a beauty.

Dave Hartford, who was with the Morosco forces so long, is injecting his strong personality and vigor into his pictures at the Universal, and opportunities are being offered to dainty Helen Case, to show her riding capabilities, the riding which, with her intelligent acting, brought her to the fore in the Vitagraph, and Bison pictures.

At the J. A. C. studios, Arthur Maude is starring Constance Crowley and himself in a beautiful five reel production of "Charlotte Corday." Joe Harris is in the cast.

The Wednesday night dinners at the Photoplayers' Club in Los Angeles, have become an institution and additional service has to be provided all the time, every week sees its new toastmaster and witty, short speeches and general good fellowship enliven the proceedings. The club is going ahead by leaps and bounds.

Francis Ford of the Universal, is putting on a play which will excite general interest. It is "The Sorrows of Lincoln," and Mr. Ford will be seen again in his wonderful impersonation of the most interesting personality in American history. He has taken the part of the martyr president several times now, and always with success. Grace Cunard supports him.

Miss Lillian Wiggins, who plays leads for Pathé Frères, has gone to her home in San Francisco for a three weeks' vacation. At the expiration of this time she will join the Pathé Southern Stock Company at the out-of-door studio near St. Augustine, Florida.

Owing to the severe illness of Clifford Bruce, Director Oscar Eagle, of the Selig Company, has been forced to discontinue work on a number of important scenes on "The Royal Box." On account of the same reason work has been delayed on the great detective play, "The Circular Staircase."

Miss Vivian Rich, the popular leading lady of one of the "Flying A" Companies has taken up motor boating. She will soon appear in a production in which her skill at the new sport will be put to a crucial test.

Maibelle Heikes Justice, a name well known in the literary world, who has furnished many admirable stories for the Selig Polyscope Company, has prepared a great novelty play of the North Country, that promises to be most interesting, picturesque and tellingly dramatic in dealing with the lives and rugged romance of the woods-people. She has spent a good part of the summer in the Canadian woods, and for a month past at Camp Point in Minnesota, living in the open. Before taking this trip, the dramatist had been suffering from ill health, but declares life in the open has quite restored her and she expects to have a busy winter working up material from actual experience.

Mr. Bertram, of the American forces played the title role in "The Money Lender," a picture produced by Thomas Ricketts. It is a story of a cruel, hard-hearted old usurer, a man with but one soft spot in his heart, that of love for his little child. The child, being ill and in great danger, he is forced to call upon those to whom he has been most cruel, people whom he has driven in their poverty and illness,

from their homes into the street. It is a part containing many different emotions and is excellently acted by William Bertram.

Three Edison players have been "among those missing" recently, for various reasons. Richard Tucker, one of the newer arrivals on the screen who has more than made good in the hospital recovering from a serious operation which has kept him out of the studio for several weeks. He is progressing rapidly now, however, and will soon be able to resume his clever impersonations. Edward Boulden, known to every photo-play fan by reason of his picturesque character make-ups, has been incapacitated by a severe attack of grippe, but is back in harness again wearing that same broad smile. Julian Reed is No. 3 and he is really the "hard luck" member of the trio, for poor Julian lost an eyebrow while playing the part of a grouch who put powder in a stick of kindling wood to get revenge on a neighbor for stealing wood. But the neighbor is conscious stricken and returns the wood. Julian lost a section of his facial decoration in the "explosion" which followed, because he would insist upon getting too close to the flash pan behind the stove. He is now wearing a dab of paint in the pictures and praying for an early return of the departed fringe.

Mrs. William Bertram arrived at the American from Los Angeles recently to join her husband. Next thing for Bertram is house-hunting.

Mr. R. D. Armstrong, for the past two years scenario editor for the Flying "A," has left to join the Ammex Company at San Diego.

Ethel Davis, leading women with Edwin August, was quite seriously injured in the Roman picture whilst taking a big fall. She is sitting up now and hopes to soon be around again. In the meantime the Roman picture has been postponed.

Francis Ford is making a great picture of "The Sorrows of Lincoln," a picture with great possibilities, written by Grace Cunard. It shows an entirely new phase of Lincoln as far as the photoplay is concerned. Lincoln is seen at the deathbed of Ann Rutledge, one of the saddest times in his career; he is shown at the hospitals cheering the sick and wounded when he should be elsewhere. He is also seen at the moments of defeat when he cheers the defeated instead of showing anger. An authentic interior of his telegraph office is shown, the room in which he spent the best part of two years. This is the fifth time that Mr. Ford has taken the part of Lincoln and he thinks this is the best picture of them all. Grace Cunard gives a touching performance of Ann Rutledge. There are some stirring war scenes in the play.

Edward O'Connor, the Irish comedian of the Edison Stock Company, is a father for the third time, the latest being a boy. The score now stands—Boys: 2—Girls: 1.

At the Photoplayers' Club a wealth of witty and interesting material can be gathered of interest to the public. The over evening in "swapping" experiences, Herbert Rawlinson of the Bosworth Inc. Company, who, relating how at the age of fourteen he ran away with a canvas circus show touring the smaller towns. He had an awful experience and after several lickings he escaped one night and beat his way to Canada, fearful lest he be caught. Herbert always goes to see a circus erect its canvas now and often sees them fold them, too; it fascinates him.

At the Kalem headquarters, Frank Montgomery is still producing "The Silent Call" and is making a great play of it. It calls for some very intricate trick photography, for instance where Mona Darkfeather in full evening dress, confronts herself as an Indian maiden. By the way, Mona wears some stunning gowns in the play and is giving a fine performance.

William Alder, the well-known camera man, has been specially engaged to turn the crank for Allan Dwan in a series of pictures, which call for delicate trick photography in conjunction with psychological dramas.

The Photoplayers' Club now holds an impromptu stag every Saturday evening and the talent of the club is rapidly being brought to light. The membership is increasing all the time and it is already one of the most popular clubs in California.

Harry Von Meter, of the American, the other day gave his mother a scare. She was sitting quietly by herself in the house, when, without knocking, in walked a rough, bearded forty-niner, who walked over to the dresser and began pulling out the drawers. For a while Harry thought he would

have to pull off his beard to convince her that he had only run in to get a bandana handkerchief, and that, under all those whiskers, it was Harry.

For once moving picture stars got more action than they could appreciate when they went to sea recently on a fast steam yacht to take a Vitagraph comedy of the high seas, and all got so sea sick that they had to be given stimulants before they could proceed with the play. The play called for an "open sea for a background" and so to sea they went, a mile out from Sandy Hook. It was a rough day, everything was agitated: the sea, the ship, and the actors. The yacht, "Paula," belonging to Commodore J. Stuart Blackton, though a staunch little vessel, could not help bobbing up and down over the waves to the great discomfort of the players. Clara Kimbal Young and Ethel Lloyd collapsed and Sidney Drew joined them. Three "extras" that were taking the parts of sailors proved to be very poor ones when they also succumbed to the roll of the ship. James Young and L. Rogers Lytton, the directors, had difficulty in getting their players on their feet to enact the play, but luckily Mr. Lytton proved his fitness for the distinction of being a director by having had the presence of mind to take along an antidote which, when administered to the sea-sick ones, worked wonders towards overcoming their sad condition. Those who took part in the play entitled "Beauty Unadorned" were so sea-sick that they could show but little enthusiasm in the love-sick scenes.

Tommy Evans is still about New York and doesn't quite know just when he will go back to California and the Evans studio. Broadway has somewhat taken the sunburn off Tommy's eyebrows, but he is still as fat as when the West loaned him to the East, almost a month ago.

Mr. and Mrs. B. P. Schulberg decided that Bayonne, N. J., would be too cold for the winter so have nestled down in a cozy flat in Harlem. "I got tired having the 6 o'clock train-gate slammed in my face every night at 5:59 and then having to wait an hour," explained Mr. Schulberg. So they moved.

Fred Gunning sends word from his home in Chillicothe, Ohio, that he is benefiting by the rest afforded by his home town and expects to be back in the Warner's Features offices by December 1. Mr. Gunning has the sympathy and best wishes of more friends than he knows of.

Edwin Barbour, the veteran dramatist, now of the Lubin scenario staff, sailed November 1 for a short vacation in Bermuda. Mr. Barbour is recovering from an illness and expects to write some more feature stories during his absence from the studio.

His numerous fellow members of The Photoplayers' organization of Los Angeles are delighted to hear that the wife of True Boardman, of the Western Essanay's players, has perpetuated herself, so to speak, in a small edition of herself which she presented to her husband recently. The Club sent True the official communication: "Congratulations and best wishes to the little angel who has come to bless your lives. I read the announcement to sixty Photoplayers who were gathered about the Fellowship dinner-table and there were rousing cheers of 'God bless the little darling!' A toast was proposed by Toastmaster Mackley and all present drank to your daughter's health and long life. Hy. W. Otto, Secretary, The Photoplayers." The Mackley referred to is Arthur Mackley who used to be one of Essanay's most popular players.

Emery Johnson is the latest recruit to the ranks of the regular stock company at the Essanay studio at Niles, Cal. He is a tall, bright-looking youngster who may safely be entered in the "handsomer" class and will give some of the other Adonises in the business a run for their money and their looks. Johnson is the son of one of San Francisco's best known and oldest business men and is enthusiastic about the pictures. For some time he has been assisting the camera men around the studio and at last decided to become a regular player. G. M. Anderson saw he had the ability as well as the appearance and give him the chance he has been waiting for.

DOPE OF THE DOPESTER.

Modern photoplay production is demanding more and more expensive and elaborate settings. In the Vitagraph drama of "The Blue Rose" there is a flower exhibit in which more than five thousand real and artificial plants, flowers and palms in pots and vases are shown and also a rich profusion of flowering vines hanging from tall columns and trel-

lies. This flower scene cost over a thousand dollars for the flowers alone; this does not count the time and expense of arranging the scene artistically and appropriately for the action of the play, which is considerable, when it is known that only experts of the highest order can be employed in this work. Among the flowers in the exhibit are easter lilies, all varieties of roses, chrysanthemums, marguerites, cosmos, tulips, iris, dahlias, silvia, carnations, geraniums, oleanders, daffodils, johnquils, hollyhocks, wisteris, amarylis, nasturtiums, pansies, black-eyed susans, bay trees, honeysuckles, apple blossoms, palms, poinsettias, smilax, etc. This is the most elaborate flower exhibit ever produced in moving pictures. Every flower and plant was procured especially for the occasion, regardless of expense and difficulty. The scene was arranged by Charles Chapman of the Vitagraph staff.

In the Eclair picture, "Over the Cliffs," Lindsay J. Hall made a jump during the taking of one scene from the top of a 228-foot cliff down a distance of 30 feet. This jump was taken from a pinnacle of rock, extending out 17 feet, the surface of which was but six inches wide. This narrow space was all that stood between Hall and eternity, and it is absolutely one of the most daring risks that has ever been taken by a photoplay artist in order to add realism to the scene. The camera operator confessed afterwards that he was unable to watch the man jump, as he expected to see him dashed to pieces on the rocks below, and when the picture was over the entire company was so unnerved that operations were declared suspended for the rest of the day.

A story too good to be kept quiet has just leaked out about Fred Wright, the fat and jolly director for Pathé Frères. A scenario upon which Mr. Wright was working required the chief character to jump from a bridge onto a passing freight train, in order to escape from his pursuers. Mr. Wright had it framed up to have a dummy do the actual jump which was too hazardous for even the most nifty player. He found the proper setting at Haworth, N. J., on the West Shore R. R., and everything was in readiness for the expected freight. But a West Shore through train butted in. While tearing along at a 40-mile gait the engineer, looking up, saw hanging over his head what was apparently a man in a most dangerous position. He jammed on all brakes and the passengers got a sudden shaking up. Mr. Wright had a hard time making explanations to the angry train crew,

who had also to listen to the laughter of the passengers. Finally they pulled out and left the field to Mr. Wright. The freight came along as scheduled but to Mr. Wright's disgust the same thing happened with the crew of the freight train. By this time the train dispatchers at the offices of the railroad company were burning up the wires with lurid words ordering their station agent at Haworth to get on the job and get rid of "those crazy moving-picture people."

Little did the Essanay director, who was producing a Southern picture at the Chicago studio, suspect that the weather man was going to hand him about three inches of snow last Tuesday. If he had been notified in advance it might have saved Francis X. Bushman a lot of humiliation, and spared the producer the time already wasted on the beautiful Southern story. A colonial picture with the settings of Virginia had been arranged for on the studio floor, and, in fact, all the interior scenes had been taken. Bushman was notified on Monday evening to have his company ready for work at a distant spot on the North Shore early Tuesday morning. So far north was the desired spot that most of the company stayed at a hostelry in Highland Park over night. Bushman wore a panama hat and was dressed for a warm sunshiny day. His overcoat had been taken in case of rain, and it came in mighty handy when the snow fell during the night and completely covered mother earth with about three inches of her heavenly substance. Can you imagine how ridiculous Bushman felt parading up and down the streets of Highland Park in colonial stockings, a heavy winter overcoat and a straw hat? The picture will be finished when the snow disappears.

Winnifred Greenwood, the popular leading lady of "Flying A" fame, has been on the sick list all week but is expected to return to duty in a few days. During her absence Charlotte Burton has been playing leads with commendable results.

Ethel Davis, Edwin August's leading woman, was painfully injured as the result of an accident when she was thrown into a lion's den. She has been forced to take to her bed for several days on account of the accident.

O. A. Nelson, president of the Chicago Press Club, has written a scenario under title of "Poet Lariat of the Flying A," which will be put on by Lorimer Johnston. The release date has not been announced as yet.



Raymond Hitchcock and Flora Zabelle (Mrs. Hitchcock) filmed by Kinemacolor.

Complete Record of Current Films

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

LICENSED

DRAMA.			
Date	Title	Maker	Length
10-25	A Proposal from Nobody.....	Edison	1,000
10-25	Broncho Billy's Elopement.....	Essanay	1,000
10-25	A Railroader's Warning.....	Kalem	1,000
10-25	Mother Love.....	Lubin	1,000
10-25	Gypsy Love.....	Patheplay	1,000
10-25	The Next Generation.....	Vitagraph	2,000
10-27	High Born Child and Beggar.....	Kalem	500
10-27	The Man of Him.....	Lubin	1,000
10-27	The Pendulum of Fate.....	Selig	2,000
10-27	At the Sign of the Lost Angel.....	Vitagraph	1,000
10-28	The Rajah's Diamond Rose.....	Eclipse	2,000
10-28	A Daughter of the Wilderness.....	Edison	1,000
10-28	Thy Will Be Done.....	Essanay	1,000
10-28	When May Weds December.....	Selig	1,000
10-28	In the Shadow.....	Vitagraph	1,000
10-29	When Childhood Wins.....	Patheplay	1,000
10-30	Greed for Gold.....	Essanay	1,000
10-30	The Rattlesnake.....	Lubin	2,000
10-30	In Love and War.....	Patheplay	2,000
10-30	Bianca.....	Vitagraph	1,000
10-31	Janet of the Dunes.....	Edison	2,000
10-31	The Toll of the Marshes.....	Essanay	2,000
10-31	The Momentous Decision.....	Lubin	1,000
10-31	Love's Deception.....	Patheplay	1,000
10-31	The Dangling Noose.....	Selig	1,000
11-1	The Clock Stopped.....	Biograph	1,000
11-1	The Doctor's Duty.....	Essanay	1,000
11-1	The President's Special.....	Kalem	1,000
11-1	When the Prison Doors Opened.....	Lubin	1,000
11-1	The Warmakers.....	Vitagraph	2,000
11-3	Diversion.....	Biograph	1,000
11-3	The Fatal Shot.....	Kalem	2,000
11-3	The Double Chace.....	Lubin	1,000
11-3	Hope.....	Selig	2,000
11-3	The King's Man.....	Vitagraph	1,000
11-4	Zuma the Gypsv.....	Cines	2,000
11-4	Quicksands of Sin.....	Essanay	1,000
11-4	Magic Melody.....	Lubin	1,000
11-4	Slipping Fingers.....	Selig	1,000
11-4	The Silver Bachelorhood.....	Vitagraph	1,000
11-5	The Man Who Vanished.....	Kalem	2,000
11-5	A Yellow Streak.....	Patheplay	1,000
11-5	The Probationer.....	Selig	1,000
11-6	The Rustler's Stepdaughter.....	Essanay	1,000
11-6	The Price of Victory.....	Lubin	2,000
11-6	Race Memories.....	Patheplay	2,000
11-6	The Conversion of Mr. Anti.....	Selig	1,000
11-6	A Broken Melody.....	Vitagraph	1,000
11-7	A Face from the Past.....	Edison	2,000
11-7	The Death Weight.....	Essanay	2,000
11-8	Old Coupons.....	Biograph	1,000
11-8	Elsie, The Forester's Daughter.....	Edison	1,000
11-8	Broncho Billy's Secret.....	Essanay	1,000
11-8	The Silent Warning.....	Kalem	1,000
11-8	Hiawanda's Cross.....	Lubin	1,000
11-8	The Diver.....	Vitagraph	2,000
11-10	No Place for Father.....	Biograph	1,000
11-10	The Runaway Freight.....	Kalem	2,000
11-10	The Locked Room.....	Lubin	1,000
11-10	Phantoms.....	Selig	2,000
11-10	Thieves.....	Vitagraph	1,000
11-11	The Penalty.....	Cines	2,000
11-11	The Doctor's Duty.....	Edison	1,000
11-11	The Man Outside.....	Essanay	1,000
11-11	A Miracle of Love.....	Lubin	1,000
11-11	The Price of Thoughtlessness.....	Vitagraph	500
11-12	Our New Minister.....	Kalem	3,000
11-12	Trying Out No. 707.....	Selig	1,000
11-13	The Schoolmarm of Green River.....	Essanay	1,000
11-13	The Sea Eternal.....	Lubin	2,000
11-13	The Judgment of Buddha.....	Melies	2,000
11-13	A Slave of Satan.....	Patheplay	2,000
11-13	The Child of the Prairie.....	Selig	1,000
11-13	The Right Man.....	Vitagraph	1,000
11-14	The Phantom Signal.....	Edison	2,000
11-14	The Boomerang.....	Essanay	2,000
11-14	When the Clock Stopped.....	Lubin	1,000
11-15	His Inspiration.....	Biograph	1,000
11-15	Against Desperate Odds.....	Kalem	1,000
11-15	Jerry's Mother-in-Law.....	Vitagraph	2,000
COMEDY.			
10-27	An Evening with Wilder Spender.....	Biograph	1,000
10-27	A Hornet's Nest.....	Edison	600
10-28	Making Good.....	Lubin	500
10-28	Giving Bill a Rest.....	Lubin	500
10-29	The Horrible Example.....	Edison	1,000
10-29	Cupid and Three.....	Essanay	1,000
10-29	Two Sacks of Potatoes.....	Selig	500

Date.	Title	Maker.	Length.
10-29	A Muddle in Horse Thieves.....	Selig	500
10-29	Father's Hatband.....	Vitagraph	1,000
10-30	A Barber Cure.....	Biograph	500
10-30	Boarders and Bombs.....	Biograph	500
10-30	Old Doc Yak and the Artist's Dream.....	Selig	1,000
10-31	The Speed Limit.....	Kalem	500
10-31	Fatty's Affair of Honor.....	Vitagraph	500
10-31	Peggy's Burglar.....	Vitagraph	500
11-1	A Woodland Paradise.....	Edison	1,000
11-1	Too Many Tenants.....	Patheplay	1,000
11-3	Porgy's Bouquet.....	Edison	650
11-4	Tommy's Stratagem.....	Edison	1,000
11-4	The Vaudeville Star's Vacation.....	Patheplay	1,000
11-5	Archie and the Bell Boy.....	Edison	1,000
11-5	Their Wives' Indiscretion.....	Essanay	1,000
11-5	The Hoodoo Umbrella.....	Vitagraph	500
11-6	In the Hands of the Black Hands.....	Biograph	500
11-6	Where's the Baby.....	Biograph	500
11-7	Tightwad's Present.....	Kalem	500
11-7	Getting the Best of Dad.....	Lubin	500
11-7	A Phoney Alarm.....	Patheplay	1,000
11-7	The Schoolmarm's Shooting Match.....	Selig	500
11-7	Flaming Hearts.....	Vitagraph	1,000
11-10	Seth's Woodpile.....	Edison	500
11-10	Movin' Pitchers.....	Selig	1,000
11-12	His Nephew's Scheme.....	Edison	1,000
11-12	The Last Laugh.....	Essanay	1,000
11-12	An Elopement at Home.....	Vitagraph	1,000
11-13	Mrs. Casey's Gorilla.....	Biograph	500
11-13	Mixed Nuts.....	Biograph	500
11-14	The Pickle Freak.....	Kalem	500
11-14	Hypnotizing Mamie.....	Kalem	500
11-14	A Cure for Carelessness.....	Selig	500
11-14	Fanny's Conspiracy.....	Vitagraph	1,000
11-15	Getting a Patient.....	Edison	1,000
11-15	Alkali Ike's Auto.....	Essanay	1,000
11-15	Whose Is It?.....	Lubin	400
11-15	Badly Wanted.....	Lubin	600
11-15	In the Same Boat.....	Patheplay	1,000

EDUCATIONAL.

10-31	The Granite Industry.....	Kalem	500
10-30	A Japanese Wedding.....	Melies	500
10-30	A Japanese Shoemaker at Work.....	Melies	500
11-7	The Marble Industry.....	Kalem	500
11-7	Cocanut Industry.....	Lubin	500
11-8	Tortoises at Close Range.....	Patheplay	333
11-10	Camping with the Blackfeet.....	Edison	500
11-12	Lizard Lore.....	Patheplay	500
11-14	Butterfly Preservation.....	Patheplay	500
11-14	The Slate Industry.....	Patheplay	500

SCENIC.

10-27	Across Swiftcurrent Pass on Horseback.....	Edison	400
11-3	Wild Wales.....	Edison	350
11-5	Ancient Temples of Karnak.....	Vitagraph	500
11-6	Sidney and its Harbor.....	Melies	1,000
11-7	Views Along the Rhine.....	Selig	500
11-8	Egyptian Temples.....	Patheplay	333
11-8	Ice Cutting in Sweden.....	Patheplay	333
11-11	Winter Sports in Switzerland.....	Patheplay	500
11-11	Siberia's Holy Lake.....	Patheplay	500
11-11	The Canals of Venice.....	Vitagraph	500
11-12	The Coast of California Near Carmel By the Sea.....	Patheplay	500
11-14	The Matterhorn, Switzerland.....	Selig	500

TOPICAL.

10-27	Sports in Merrie England.....	Kalem	500
10-27	Pathe's Weekly No. 62.....	Patheplay	1,000
10-30	Pathe's Weekly No. 63.....	Patheplay	1,000
11-3	Pathe's Weekly No. 64.....	Patheplay	1,000
11-6	Pathe's Weekly No. 65.....	Patheplay	1,000
11-10	Pathe's Weekly No. 66.....	Patheplay	1,000
11-13	Pathe's Weekly No. 67.....	Patheplay	1,000

DAILY LICENSED RELEASES

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

INDEPENDENT

DRAMA.			
Date	Title	Maker	Length
11-3	The Girl and the Greaser.....	American	1,000
10-25	The Gambler's Ruin.....	Gaumont	2,000
11-1	A Dilemma.....	Great Northern	777
11-3	The Ring of Sorrow.....	Victor	1,000
11-3	The Temptation of Jane.....	Imp	2,000
11-4	The Interrupted Message.....	Gaumont	1,000
11-4	Ward of the Senior Class.....	Majestic	1,000
11-4	The Junior Partner.....	Thanouser	2,000
11-4	Captain Kidd.....	Bison	3,000
11-5	The Veteran.....	Broncho	2,000
11-5	The Dress of Lolita.....	Reliance	1,000
11-5	Western Hearts.....	Nestor	1,000
11-5	The Reformation of Calliope.....	Eclair	2,000
11-6	What Her Diary Told.....	American	1,000
11-6	The Judgment.....	Domino	2,000
11-6	The Old Parlor.....	Imp	1,000
11-6	The Primeval Test.....	Rex	2,000
11-7	An Indian's Honor.....	Kay-Bee	1,000
11-7	The Little Brother.....	Thanouser	1,000
11-7	The Heart of a Cracksman.....	Powers	1,000
11-7	The End of the Road.....	Victor	2,000
11-8	The Duke's Heiress.....	Gaumont	2,000
11-8	The Haunted House.....	American	1,000
11-8	The Girl and the Bandit.....	Frontier	1,000
11-8	The Prairie Trail.....	Bison	2,000
11-9	When Duty Calls.....	Crystal	1,000
11-10	Martha's Decision.....	American	1,000
11-10	The Power of the Sea.....	Reliance	1,000
11-10	The Passerby.....	Victor	2,000
11-10	On Pine Mountains.....	Imp	1,000
11-11	The Rivals.....	Majestic	1,000
11-11	The Madonna of the Slums.....	Bison	2,000
11-11	The Bank Messenger.....	Gaumont	1,000
11-12	The Imposter.....	Broncho	2,000
11-12	The Bracelet.....	Reliance	1,000
11-12	In the End.....	Nestor	1,000
11-12	Lady Babbie.....	Eclair	3,000
11-13	The Ghost.....	Domino	2,000
11-13	The Missionary Box.....	Rex	1,000
11-13	The Heart of a Doll.....	Gaumont	1,000
11-14	The Efficacy of Prayer.....	Kay-Bee	1,000
11-14	The Children's Hour.....	Thanouser	1,000
11-14	The Cracksman's Reformation.....	Powers	1,000
11-14	His Wife's Child.....	Victor	2,000
11-15	The Pitch That Defiles.....	Majestic	1,000
11-15	For Love of a Man.....	Reliance	2,000
11-15	The Bond That Binds.....	Frontier	1,000
11-15	Lasca.....	Bison	2,000
11-16	The Tom-boy's Race.....	Majestic	1,000
COMEDY.			
11-2	His Nobs the Plummer.....	Apollo	1,000
11-3	Fatty at San Diego.....	Keystone	1,000
11-3	A Sure Cure.....	Reliance	1,000
11-3	The Lesson the Children Taught.....	Powers	1,000
11-4	Girls Will Be Boys.....	Crystal	500
11-4	It's a Shame to Take the Money.....	Crystal	500
11-5	Mike and Jake at College.....	Joker	1,000
11-6	Monty and Mollie Seek a Divorce.....	Gaumont	1,000
11-6	Poor John.....	Komic	500
11-6	Caused by a Clock.....	Comic	500
11-6	Love Sickness at Sea.....	Keystone	1,000
11-6	Slim Gets the Reward.....	Frontier	1,000
11-7	Friday the Thirteenth.....	Princess	1,000
11-7	His Wife's Burglar.....	Nestor	1,000
11-8	Levinsky's Holiday.....	Majestic	1,000
11-8	Two Men and a Mule (Series 3).....	Reliance	1,000
11-8	Love and Limburger.....	Joker	1,000
11-8	A Bogus Hero.....	Great Northern	998
11-9	The Haunted Bride.....	Rex	1,000
11-9	Oh What a Dream.....	Eclair	500
11-9	The Bravest Man.....	Majestic	1,000
11-9	The Campaign Manageress.....	Thanouser	1,000
11-10	A Small Town Act.....	Keystone	500
11-9	Freddy Loosebelt from Africa.....	Apollo	1,000
11-11	Oh You Pearl.....	Crystal	500
11-11	Baldy Belmont Wins a Prize.....	Crystal	500
11-12	Mike and Jake Among the Cannibals.....	Joker	1,000
11-13	Levi and McGinnis Running for Office.....	Imp	2,000
11-13	Caught at His Own Game.....	Frontier	1,000
11-13	An Assisted Proposal.....	American	1,000
11-13	An Affair of Honor.....	Komic	500

DAILY "MUTUAL" RELEASES
(Independent.)

MONDAY: American, Keystone, Reliance.
 THURSDAY: American, Domino, Komic.
 WEDNESDAY: Broncho, Mutual Weekly, Reliance.
 THURSDAY: American, Domino, Komic.
 FRIDAY: Kay-Bee, Thanouser, Princess.
 SATURDAY: American, Reliance, Majestic.
 SUNDAY: Majestic, Thanouser, Apollo.

Date.	Title.	Maker.	Length.
11-13	Biddy on Her Mettle.....	Komic	500
11-13	Wine.....	Keystone	1,000
11-14	Love, Luck and a Paint Brush.....	Nestor	1,000
11-14	Bread upon the Waters.....	Princess	1,000
11-15	Almost an Actress.....	Joker	1,000
11-15	He Couldn't Lose.....	Thanouser	1,000
11-15	The Drummer's Honeymoon.....	American	1,000

EDUCATIONAL.

11-9	Amblystoma.....	Eclair	500
11-10	From Mine to Mint.....	Powers	1,000
11-10	Milk We Drink.....	Keystone	500

SCENIC.

11-1	An Isle in the Baltic Sea.....	Great Northern	223
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TOPICAL.

11-5	Animated Weekly No. 87.....	Universal	1,000
11-5	Mutual Weekly No. 45.....	Mutual	1,000
11-5	Gaumont Weekly No. 87.....	Gaumont	1,000
11-12	Animated Weekly No. 88.....	Universal	1,000
11-12	Mutual Weekly No. 46.....	Mutual	1,000
11-12	Gaumont Weekly No. 87.....	Gaumont	1,000

MISCELLANEOUS FEATURES.

The Waters of Death.....	A. K. Corporation	2,500
The Fall of Constantinople.....	Gaumont Special	3,000
The Debt of Honor.....	Pasquali Feature	4,000
The Secret of the Old Cabinet.....	Great Northern Special	3,000
Peter Makaroff.....	Apex	4,000
The Queen's Jewels.....	Itala Feature	3,000
A Life for a Life.....	Film Releases of America	2,700
Rogues of Paris.....	Solax Special	4,000
London By Night.....	Apex	4,000
A Message from Mars.....	United Kingdom Film	4,000
Sapho.....	World's Special Films	4,000
In the Bonds of Passion.....	Great Northern Special	3,000
The Doom of the Ocean.....	Eclectic	3,000
Father John.....	World's Special Films	3,000
The Gallows of the Gods.....	Film Releases of America	3,000
Wives.....	Ramo Feature	3,000
Checkers.....	All Star Feature Corporation	6,000
The Count of Monte Cristo.....	Famous Players	5,000
Last Days of Pompeii.....	Photo Drama Company	6,000
The Girl of the Sunny South.....	American Kineto Corporation	4,000
Across the Continent.....	Pilot Film Corporation	4,000
David Copperfield.....	Victor	7,000
The Seawolf.....	Bosworth, Inc.	7,000
How Wild Animals Live.....	Midgar Features	6,000
The Money Trust.....	Lewis Pennant Features	2,385
Fantomas, the Man in Black (Series 2).....	Gaumont Features	4,000
The Kissing Cup.....	Hepworth	4,000
The Brigand's Daughter.....	Pasquali	4,000
The Beggar's Secret.....	Union Features	3,000
Humanity.....	Apex Feature	3,000
The Human Torpedo.....	True Features	3,000
The Phantom Dungeon.....	Union Features	3,000
The Last Night of the Barbary Coast.....	Progressive Feature	1,400
The Black 13.....	Apex Feature	3,000
After Death.....	True Features	3,000
The Duke's Heiress.....	Gaumont Feature	2,000
Caprice.....	Famous Players	4,000
The Lotus Dancer.....	True Features	4,000
The Fatal Reckoning.....	Ammex Feature	2,000
Protea.....	World's Special Feature	5,000
Gorki, the Demon Detective.....	Transoceanic Feature	3,000
The Wrestler's Tragedy.....	True Feature	2,000
A Bargain with Satan.....	Apex Feature	5,000
The Shame of the Empire State.....	Ruby Feature	4,000
Evangeline.....	Canadian Bioscope	4,000
The Escape from Broadmoore.....	Transoceanic Feature	3,000

DAILY EXCLUSIVE RELEASES

(Independent.)

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

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Nestor, Gem.
 TUESDAY: Bison, Crystal.
 WEDNESDAY: Animated Weekly, Eclair, Nestor, Powers.
 THURSDAY: Imp, Rex, Frontier.
 FRIDAY: Nestor, Powers, Victor.
 SATURDAY: Imp, Bison, Frontier, Joker.
 SUNDAY: Crystal, Eclair, Rex.

MOTOGRAPHY

EXPLOITING MOTION PICTURES

Vol. X

CHICAGO, NOVEMBER 29, 1913

No. 11



IRENE WARFIELD
WITH
ESSANAY





An Intensely Dramatic, Highly Sensational, Prettily
Told Story of Adventure!

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(In Two Parts)

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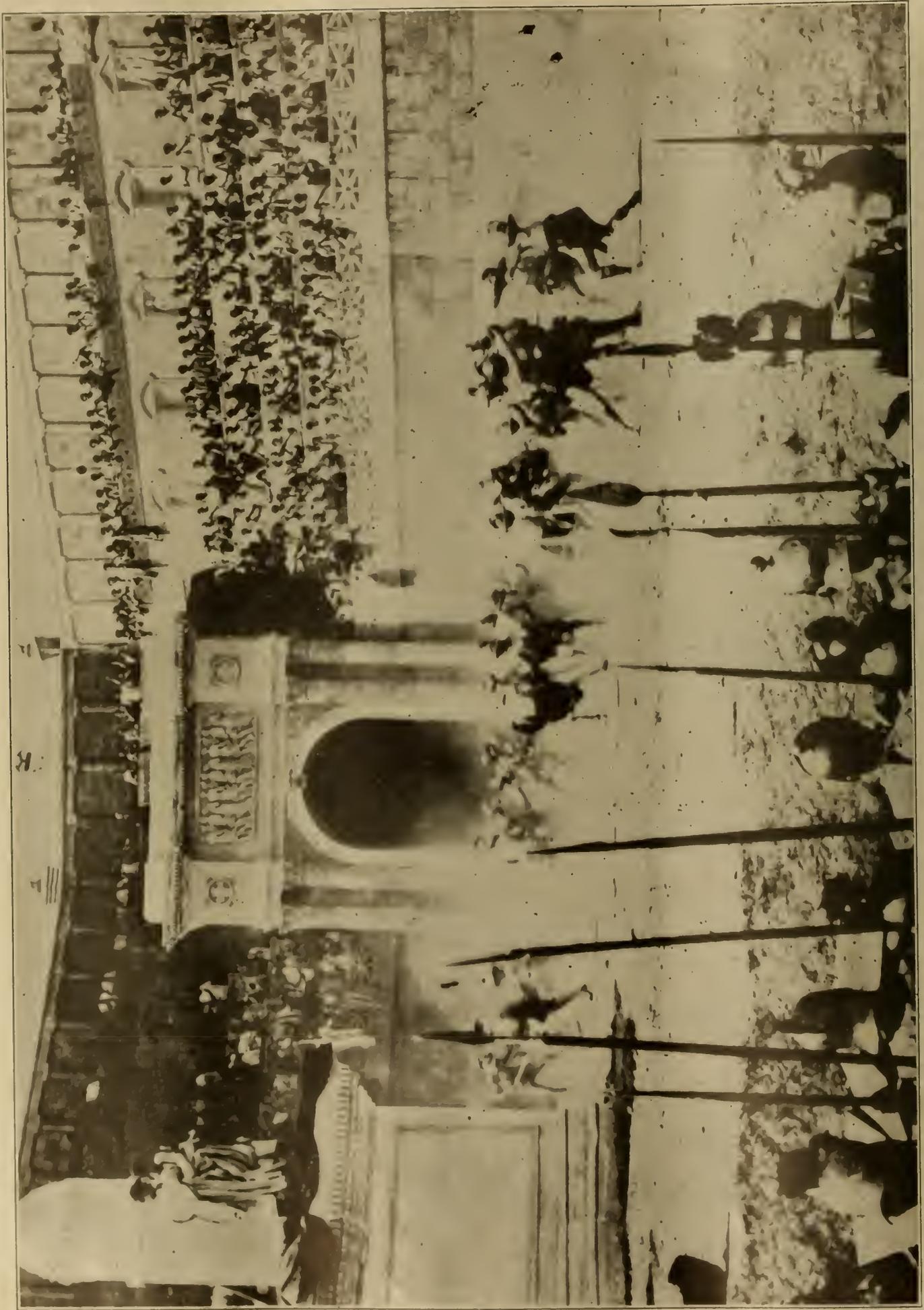
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Scene from the Pasquali "Last Days of Pompeii" released by World Special Films Corporation.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

CHICAGO, NOVEMBER 29, 1913

PUBLISHED BI-WEEKLY BY

ELECTRICITY MAGAZINE CORPORATION
MONADNOCK BUILDING, CHICAGO

TELEPHONES: HARRISON 3014—AUTOMATIC 61028

NEW YORK OFFICE, 1022 LONGACRE BLDG.,

Forty-second Street and Broadway.

Telephone Bryant 7030.

Ed J. Mock and Paul H. Woodruff.....Editors
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Entered as second-class matter at the postoffice at Chicago, Illinois, under act of March 3, 1879.

TERMS OF SUBSCRIPTION

United States, Cuba, and Mexico.....Per year, \$2.00
 Canada.....Per year, 2.50
 Foreign countries within the Postal Union.....Per year, 3.00
 Single copy......10

NOTICE TO ADVERTISERS

Changes of advertising copy should reach the office of publication not less than fifteen days in advance of date of issue. Regular date of issue, every other Saturday. New advertisements will be accepted up to within ten days of date of issue, but proof of such advertisements can not be shown in advance of publication.

NOTICE TO SUBSCRIBERS

REMITTANCES—Remittances should be made by check, New York Draft or money order, in favor of MOTOGRAPHY. Foreign subscriptions may be remitted direct by International Postal Money Order.

CHANGE OF ADDRESS—The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change.

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CHICAGO, NOVEMBER 29, 1913

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FIFTEEN HUNDRED CUBIC FEET.

A GREAT many cities have existing ordinances providing for the Sunday closing of practically all places of business and amusement. These ordinances are not enforced because public opinion is against their enforcement. Chicago has an ordinance providing for the ventilation of places of public meeting, such as picture theaters, at the rate of 1,500 cubic feet of air per hour for each occupant. A concession is made in the retro-active portion of the ordinance to 1,200 cubic feet. This ordinance, though passed some years ago, has not been enforced because public opinion did not demand its enforcement. The picture theater-goers have been satisfied with the air supply. If they were not, they always had the alternative of refusing to attend.

It has been argued that the children who are so fond of the pictures do not discriminate between bad and good air, even when warned by their olfactory sense. Some little consideration might be given this attitude if the decision depended upon the children at all. But no picture show audience is composed of children exclusively; nor are they even in the majority. At least some of the adults in the audience are always of a high order of intelligence—as high, let us say, as the so-called "investigators" whose egotistic officiousness so frequently "throws a monkey-wrench into the wheels" of progress.

We have no defense for the picture house whose utter lack of facilities for changing the air makes its atmosphere heavy and odorous. No defense, indeed, would do it any good, so far as patronage is concerned. Even the proven fact that such air is merely unpleasant, and not at all harmful, will not induce the pleasure seeker to enter it. The exhibitor who would so violate the natural laws of ventilation would meet swiftly with a sort of poetic justice, in that he would lose his business.

No one of the public spends more than one hour a day in a picture theater—the average, of course, is far less than that. Poor air—as some will call it, "vitiating air"—merely means air whose oxygen is slightly diluted with carbonic acid gas, generated by the human lungs. Twelve parts of carbonic acid gas in ten thousand parts of air are accepted as harmless, even for continuous breathing. No picture theater's atmosphere ever reaches anything like that condition, and consequently an hour's use of it, if not objectionable to the user, offers no grounds for attack by any one else.

Street and elevated railway cars in Chicago are far worse offenders in this respect than any picture theater. Furthermore, in their case the user has no alternative—he *must* use them and breathe their air, however foul it may seem; and he must use them for an hour to three hours each day. Street-car air has occasioned many protests; but no evil effects beyond unpleasantness have ever been proven against it.

Apparently those who are attacking Chicago theater ventilation form their judgments wholly and solely by the sense of smell. When an investigator testifies that he entered a certain theater and "the air was very bad," he invariably means that its odor was unpleasant. Our

editorial of four week's ago showed how this odor, though disagreeable, is harmless; and to judge of air condition by its means is exceedingly amateurish, to say the least.

To reprint matter so recent as that which appeared in these pages, November 1, would be a waste of space. The whole question of safe and unsafe air was then thrashed out at length, and the conclusion definitely drawn that rebreathed air is harmless. Therefore we will now consider some of the mechanical difficulties of observing the existing Chicago ordinance.

Taking for our example the minimum size of picture theater—about 300 seats—we are confronted with a requirement that the air be changed at the rate of 300 times 1,500 cubic feet, or 450,000 cubic feet per hour. This is equivalent to a current of air, through a pipe one foot square, flowing over 85 miles an hour. With a round pipe, one foot in diameter, this figure would be increased to about 109 miles an hour—or a gale of wind blowing nearly two miles a minute.

Of course it is entirely possible to install a fan which will create such a draft. That is only a question of size and horse-power applied. But consider, for a moment, the problem of *heating* such a current of fresh outdoor air: A moment's thought will show the immensity of the task. In short, to meet the requirements of the ventilation ordinance and at the same time maintain a reasonable temperature in cold weather is impossible. No valid ordinance can demand the impossible.

THE QUESTION OF "REPEATS."

ON another page of this issue of MOTOGRAPHY will be found a letter received from an exhibitor in Alabama, protesting against the unduly large number of "repeats" his exchange is sending him. This exhibitor frankly confesses that he is not paying for the highest class of service, and yet he thinks he is just as much entitled to careful consideration at the hands of the exchange as is the man who is taking an expensive service, and in this contention almost any fair minded individual will agree with him.

To the humble country exhibitor, who is barely making expenses on account of the smallness of his house or the meager population of his town, the sum which he pays for the thirty or sixty day "service" is just as much, in proportion to his receipts, as is the huge weekly rental paid by the city exhibitor, with a theatrical palace located in the heart of the business section. His business will be harmed, proportionately, just as much by repeated film subjects as will the large exhibitor's, if he is compelled to show again reels of film which he has already screened.

Naturally the country exhibitor is at a disadvantage to start with, as he is sometimes located several hundreds of miles from the film exchange, his "show" often arrives but a few hours previous to the hour at which his house opens, and he has no recourse but to run the reels which are sent him. He can't, like his city brother, rush over to the film exchange and secure another reel to substitute in the place of the one he finds he has already shown—he simply has to apologize to his patrons for the "repeater," or else "cut" his show.

There are surely enough subjects now being released on the programs of the General, the Mutual, the Universal and the feature exchanges so that there is little excuse for their sending to any of their customers reels which they have already once received. That "repeats" were ever sent, seems to show conclusively that carelessness exists in the film exchange, either on the part of the

booking agent or the shipping clerk, and if such is the case the first or second protest on the part of the exhibitor should have resulted in the matter being immediately investigated and a repetition of the offense being made impossible.

With the condition of things as they are at present, the film exchange must be "on its toes" all the time, if it is to make and hold steady patrons, for there are so many programs being offered through various channels that the exhibitor can throw his business elsewhere almost on an hour's notice, and secure as good or better pictures that he has been showing.

City exhibitors, as a rule, have all the best of it from the exchanges, for they can visit the shows regularly conducted by the exchange, see the advance showing of the week's releases, pick and choose what they will and what they will not run, get a glimpse of the "paper" that accompanies any certain feature and so determine for themselves whether it will "pull" or not; and, as a last resort, if they receive a subject that they have already shown or one which at the last moment they decide is unwise to screen, they can board a street car and go to the exchange after another reel.

Since the average film exchange numbers approximately fifty per cent of its customers among out of town exhibitors, ordinary business sagacity would demand that the country exhibitor be given a fair show, be given all that he pays for and a little bit more, be treated fully as the equal of the city showman; for, after all, it is the country theaters which are the backbone of the industry.

FILM CENSORSHIP IN NORWAY.

The Norwegian Government has just issued regulations for the censorship of cinematograph films intended for public exhibition. Under these regulations all films must first be registered and numbered, and will then be examined, in private, by number, by two officials appointed for that purpose; these two may call in a third person to help them in their decisions if necessary. Films that are approved will have a stamp affixed, but all films, whether approved or not, will have to pay fees at the time of registration, as follows:

(a) On film series of actual life or scenery, not acted, 1 crown (26.8 cents), plus 50 ore (13.4 cents) for every 50 meters (164 feet) or part thereof over 100 meters (328 feet).

(b) On all other series of films, namely, those acted, the tax is three times the above.

(c) When there are several copies of the same series the original shall pay the full fee and the copies half fees.

The censorship will have little effect on the Christiania cinematograph shows, as the expense will be divided by the shows in other cities of Norway that rent the films after they are used here. There are about 25 cinematographs in Christiania, the majority of which use American films, which are most popular, as well as French, German, Danish, and Swedish films.

The Paducah high school is using a moving-picture machine bought by the history students of Miss Kate White's class. Jack Carnagey, son of Superintendent J. A. Carnagey, is operator of the machine. Other films will be ordered, and some excellent pictures will be studied during the next several months.

"The 'Pay-as-You-Enter' Man"

A Thanksgiving Story

HENRY ROSSER, the hero of Essanay's "The 'Pay-as-You-Enter' Man" had cause to be thankful, his wife and kiddies were twice thankful over their good fortune, and the picture itself is such a bully little human interest story that any exhibitor who books it might surely have cause to be thankful, so the film may rightly be termed a real Thanksgiving picture, despite the fact that it is not released until December 5.

The Essanay producer who was responsible for this two-reel drama is entitled to much praise for the skillful manner in which he has handled the subject and the players are also to be highly complimented on their intense naturalness of action and the fact that nothing has been overplayed or exaggerated.

Mabelle Heikes Justice, the author of the scenario, is also to be congratulated upon the clever conception which she has entitled "The 'Pay-as-You-Enter' Man" for it has been rarely indeed that a more pleasing little Thanksgiving story has been offered on the screen. There is nothing sentimental or mawkish about the little tale and



Closing hour at the department store.

still it brings tears and smiles and withal tells a Thanksgiving story of wide appeal.

As the picture begins we find in Henry Rosser, head salesman of the silk counter of Straussman's department store, a man who has worked ten years or more in the one position at a salary of \$20 per week. He has been faithful and efficient, has always been ready to do a little more than was expected of him, and finds it a gigantic task to raise his family in their humble little home more than twenty miles from the city, and on which he is still making monthly payments.

After Henry has finished his day at the store he has to commute out to Suburbanville, ride another two or three miles on a street car, and then walk blocks and blocks before he reaches home. Once there, and his dinner hastily eaten, he has to milk the cow, bring in the coal and do other chores about the place. Tired and weary he rolls into bed only to arise at daybreak, perform the morning's duties, gobble his breakfast and run for the train that he may be ready for work at the store at 8:30 in the morning.

Mrs. Rosser and the children remind the head of the house one evening that Thanksgiving is at hand and that they will expect him to bring home a turkey when he comes from work the next day. Henry explains to his



Bailed out by the boss.

wife that he hardly feels it possible, as the end of the month is also at hand, which will mean a heavy expenditure for another commutation ticket and another payment on the house.

On his way home from the store that evening Henry encounters a friend, who has just won a turkey at a raffle taking place in an adjoining saloon. This gives Henry an idea, and discovering that he has about fifteen cents in change in his pocket, Henry decides to "take a chance" on a turkey. Entering the saloon he buys a paddle and a few moments later is delighted to learn that the number on his paddle has won a turkey.

Henry has no sooner taken the turkey under his arm



Scene from Essanay's "The Three Gamblers."

than he is seized by a policeman, as are the proprietor of the saloon and others present, and charged with conducting a lottery. All are led off to the police station, where Henry learns with surprise that he is to be held as "evi-

dence," since he was the only man in the room when the raid occurred who had won a turkey.

Henry's plea that he be allowed to go home meets with refusal, and the badly scared suburbanite is locked



Scene from Essanay's "The Three Gamblers."

up in a basement cell to await the opening of the high court before which he is to be arraigned.

The turkey, by its persistent gobbling, keeps Henry's neighboring cellmates awake and they loudly curse him and his turkey, so it is quite a relief to Rosser when he is summoned to appear in court. He tells his simple story to the judge, and after a few moments' consideration of the matter, that official tells him that his case will have to go over until Friday morning, the next day being Thanksgiving and so a holiday, and unless he can give a bond in the sum of \$500 he will have to spend the time in jail.

Poor Henry is sadly crestfallen when he hears this ultimatum, for he doesn't know anybody in the world who would put up \$500 in order that he might spend Thanksgiving with his family, and he is correspondingly worried. Henry's little family meanwhile have been growing more and more anxious over his absence. At first, his wife tries hard to convince herself that Henry has had to work overtime at the store, but as the hours pass she becomes genuinely frightened.

A friendly detective at the police station finally asks Henry why he doesn't telephone his boss to get him out of his trouble, and Henry, in desperation, resolves to do just that, though he greatly fears it will result in his losing his job. The detective calls up Mr. Straussman at his club and tells him that a friend of his is in jail and would like to see him. Straussman hastens to the station-house and is somewhat surprised when he finds it an humble clerk of his store who has called him, instead of one of his millionaire friends, but when he hears the story of the turkey raffle he is highly amused.

Questioning Henry, he learns with surprise that the clerk has been in his employ for more than ten years and is only receiving \$20 per week, but he is still further astonished when he learns that on that salary Henry has raised a family of four, has bought and nearly paid for his suburban home and is still bright and cheerful, despite the hardships he has been forced to undergo. Touched by the story, Straussman bails Henry out of jail, buys a huge bouquet of violets for Mrs. Rosser, gives Henry a \$50 bill with which to buy a real, honest-to-goodness Thanksgiving dinner, tells him that beginning the following week his salary will be substantially raised, and winds up by taking Henry to the station in his own automobile.

Even the raffle-won turkey had cause to be thankful the next day for both Henry and Mrs. Henry decided that it was a bird of good fortune and that its life ought, accordingly, to be spared. Therefore another turkey was purchased for the Thanksgiving dinner and the raffle-won bird strutted about Henry's dooryard and gobbled contentedly.

The cast of "The 'Pay-as-You-Enter' Man" is as follows:

Henry Rosser, a Commuter.....Richard C. Travers
His Wife.....Irene Warfield
The "Kiddies"....Eleanor Kahn, Master Calvert, Master White
Straussman, the Employer.....E. H. Calvert

A two-reel "Broncho Billy" subject called "The Three Gambles" will be released on December 12. The story tells of an express agent who gambled away the company's funds and then borrowed money from Broncho Billy, a professional gambler. Unable to pay back the sum borrowed, the express agent commits suicide, but his son and daughter, who succeed to the agent's job, also become indebted to the professional gambler. The son loses heavily at roulette and the professional gambler, in love with the daughter, breaks his promise to the girl never to gamble again in order to win the sum necessary to make good the losses of her brother. The girl, learning of this, breaks off the engagement, but renews it again when her brother tells her why her sweetheart broke his promise, so all ends happily.

New Pet Is Bottled

Bears, parrots, horses, dogs and even rats, are among the livestock pets that the members of the Essanay Company at Niles, Cal., seem partial to, but it remained for Harry Todd's youthful daughter to introduce into the serenity of that genial actor's home a new plaything in the shape of a real live scorpion. She didn't know it was a scorpion until father saw it, when, with a yell of alarm, he seized the sinister reptile and promptly bottled it in spirits. Todd says the influence on her young mind of the bandits, cowpunchers, and desperadoes that infest the Niles studio is a necessary evil, but he draws the line at cloven hoofs, bill-collectors and scorpions.

Detroit Exhibitors' Banquet

The Detroit Exhibitors' League held its first banquet on Thursday, October 30. The toastmaster of the evening was Peter J. Jeup, and the speakers were President M. A. Neff, Cincinnati; Mr. Lynch, Detroit; Mr. Brockelt, General Film Company, Detroit; Mr. Levy, Detroit; Mr. Seaman, General Film Company, Detroit; Mr. Mailbridge, Universal Film Company, Detroit; and Mr. Dubuc, Mutual Film Company, Detroit. The banquet was a grand success, with about one hundred in attendance. This was the first banquet the Motion Picture Exhibitors' League of Detroit ever held. Everybody enjoyed themselves, and all were anxious to make their banquets an annual affair.

Lima Exhibitors Organize

On Friday, October 31, a local branch of the Exhibitors' League was established at Lima, Ohio. The following officers were elected: W. B. Candy, president; J. R. Smith, first vice-president; G. O. Dupuis, secretary; M. Osburn, treasurer.

After the election of officers, the local made application to the state for a charter for Lima Local Branch. The meeting was enthusiastic and every one anxious to co-operate in every way possible to advance the interests and purposes for which the league stands.

Cipher Message Proves Thieves Undoing

A Thrilling Detective Story

THE same instinct which makes us enjoy and take pleasure in the mystery type of novel or short story will cause us to appreciate and be entertained by the Selig two-reel feature, "The Cipher Message," released on December 1, for the photoplay is a picturization of an absorbing mystery and detective story.

It must not be assumed that the detective tale is one of the lurid or sensational type, for such is far from being the case. The detective hero of the drama is a deliberate, methodical sort of chap, who goes steadily about solving the mystery, without any bloodshed or pistol practice.

The audience is let into the secret of the jewel theft at the Kent home and from almost the beginning of the picture clearly understands who the thieves are, but this only serves to make more fascinating the following of the trail which leads to their ultimate exposure.

As the film begins, we are shown Lionel Verker and his sister, Marie, who are two clever and engaging



The rescue at the seashore.

English jewel thieves, plotting to gain an entree to the home of the wealthy Kents. Lionel, at the seaside, one day makes a sensational rescue of Bob Kent, who is caught in the undertow and being swept out to sea. This leads to an introduction into the Kent household and an invitation to become a guest there.

Accidentally learning that Muriel Kent is seeking a new lady's maid, to take the place of the attractive maid who recently resigned her place, Lionel wires his sister to come on at once and apply for the position. Marie arrives and is engaged. Marie "tips off" to her brother the fact that Miss Kent is going to wear an expensive brooch at a lawn fete to be held that evening and shortly after a stroll with Lionel, Muriel Kent misses her jewels.

Muriel's father, a wise business man, immediately communicates with and engages the celebrated detective, Donald Brice, who loses no time in being introduced into the household as a guest. The keen-eyed detective soon discovers that Lionel and Miss Kent's pretty maid are communicating with each other and at once becomes suspicious.

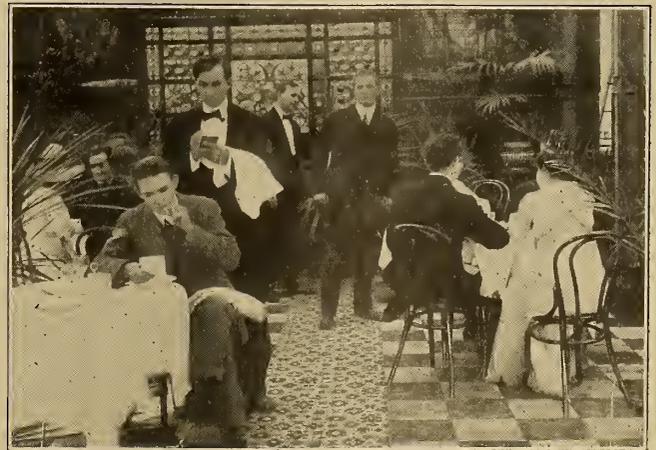
When Lionel, that evening, leaves hurriedly for the city, Detective Brice follows him. Lionel barely catches an electric train and Brice engages an automobile and follows. As the motor draws alongside



The theft of the necklace is discovered.

the speeding train Brice "flips" the car and so arrives in the city at the same time as Lionel, and shadows him to his apartments.

Marie learns, a day or two later, that Miss Kent is going to wear her pearl necklace at a social function to be held the next evening and writes this information to Lionel in a cipher message. Brice, who is still shadowing the apartment of Lionel, sees the message delivered, but is unable to learn its contents. He follows Lionel when the latter goes to a cafe in the neighborhood for lunch and, on coming out, is handed Lionel's overcoat by mistake. In the pocket of the coat he finds the message so recently received, but is puzzled by the fact that it is written in cipher. However, Brice copies it down on his cuff and plans, later, to attempt deciphering it.



The detective shadowed his man to a cafe.

Lionel soon finishes his dinner but on coming out receives his coat, which has meanwhile been returned by Brice to the checkroom, so is totally unaware that the message has been seen by anyone. Lionel takes

the next train back to the Kent home, but Brice goes to his own office, where he manages, after numerous experiments, to read the cipher. Reading only every other letter of the cipher message Brice finds that the note reads, "Miss Kent wears pearls Friday."



"Give 'em a chance to steal it," advised the detective.

Examining his mail, which has just arrived, he discovers a circular from London giving the photographs and descriptions of Lionel and Marie, who are "wanted" on the other side for numerous thefts, and for whose capture a large reward is offered. Highly pleased at having his suspicions thus confirmed, Brice takes the next train for the Kent mansion, accompanied by two other operatives of his staff.

Warning Muriel Kent of what is to happen, and advising her to "give him every opportunity to take the jewels," Brice patiently awaits Lionel's attempt to steal the pearl necklace. Just as he draws the jewels from her neck, Brice appears and arrests him, while at the same moment the two operatives whom Brice has brought down with him from the city, seize Marie and handcuff her. The two thieves have been caught red-handed and Brice leads them away to jail, assuring the Kents that their conviction is sure.

Private Showing of "Tess" Film

Because so many of her friends were writing her, "Where can we see the motion picture production showing you as 'Tess of the D'Urbervilles'?" Mrs. Fiske wrote her husband, Harrison Grey Fiske, asking that a special showing of this film might be arranged for the accomodation of her friends. So it was, that, at the invitation of Daniel Frohman and Mr. Fiske, the five part film made by the Famous Players Film Company, was shown at the Lyceum theater on the afternoon of Nov. 14, to a special attendance, which marvelled at and applauded what has been termed by more than one critic, the most beautiful film of the times.

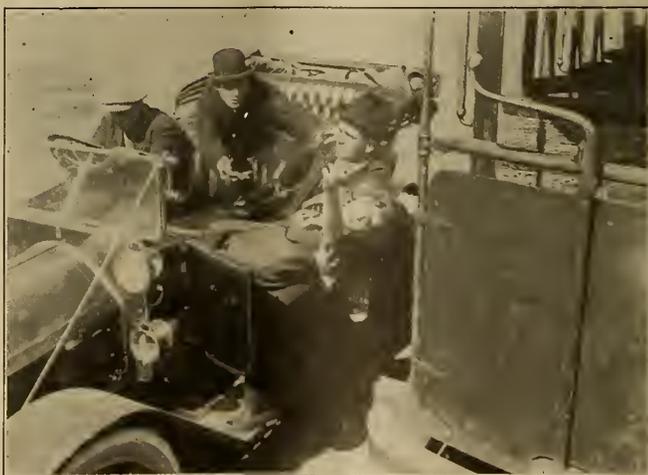
Among those who helped through the pretty Frohman house were: Miss Jane Cowl, Misses Mary and Florence Nash, John Mason, Ethel Barrymore, Martha Hedman, Charles Cherry, Marguerite Clarke, Orvin Johnson, Edwin Arden, Reeves Smith, Miss Willette Kershow, David Belasco, Janet Beecher, Grace George, Mrs. Adolph Zukor, Mary Pickford, her mother and brother Jack, Consuelo Bailey, Mrs. Alfred Lewison, Laurette Taylor, Lea Herrick, F. H. Sargent, Witter Bynner, the poet, George Middleton, Clayton Hamilton, C. J. Mason, Mrs. Thomas Whisson, W. H. Crane, Mrs. W. Wernen, Norman Hapgood, Mrs. Untermeyer, Mrs. Charles Ly-

decker, Mrs. B. Guinness, Mrs. F. Wormser, Mrs. William Chase, Mrs. Emily Stevens, Miss Alice Kauser, Mrs. James Beyer, Dr. Genthe and Lyman Fiske. Mrs. Randolph White, Miss Ada Patterson and Miss Harriet Ford.

As Mrs. Fiske stepped into the picture, she was applauded as though she were in person on the stage and, throughout the five reels, there was an enthusiastic reception of scenes and situations that appealed particularly to the matinee's select attendance.

A Feature Patheplay

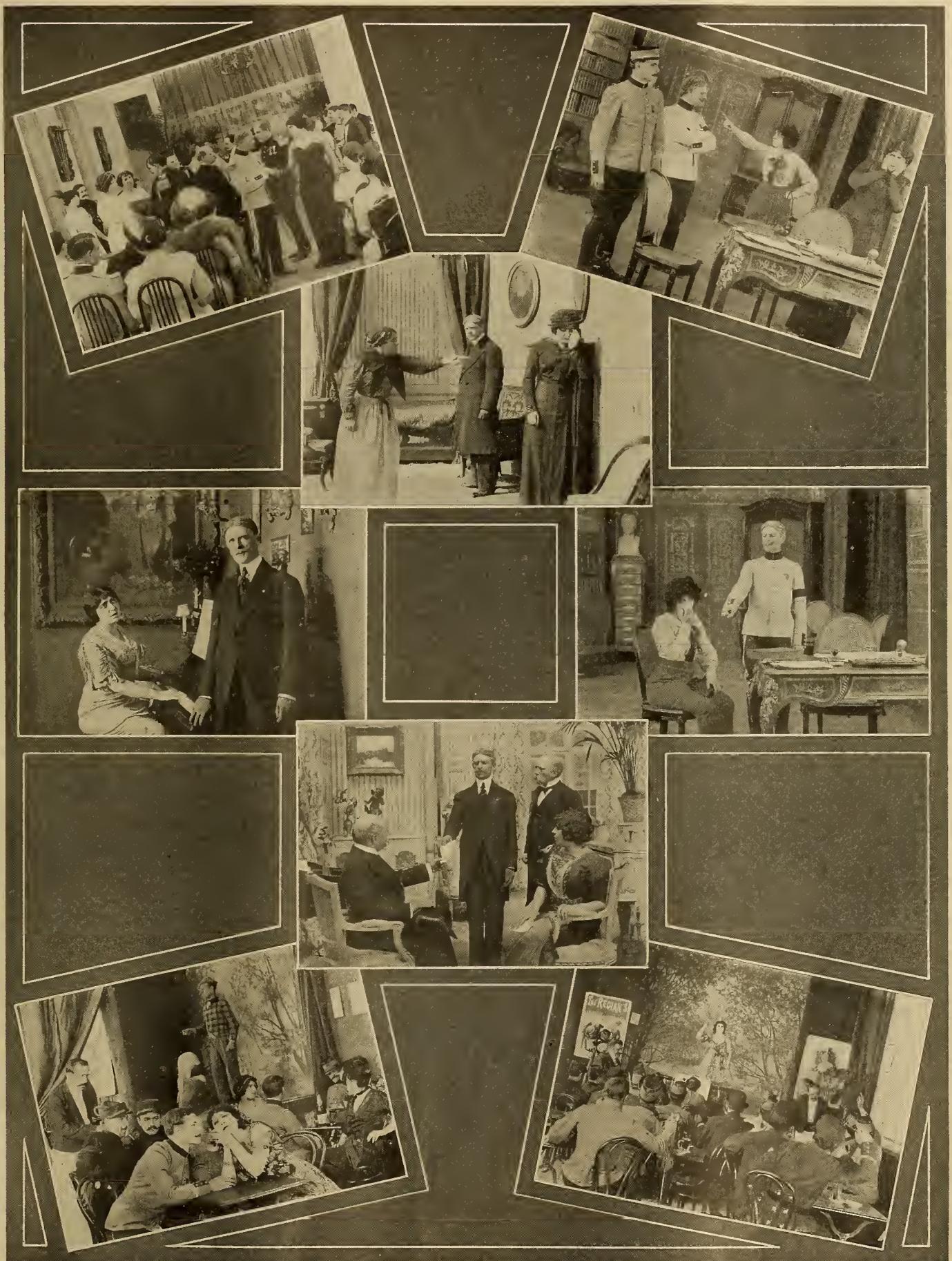
On Thursday, December 18 the two-part Patheplay entitled "The Finger of Fate," will be offered. It is said to be an unusually strong drama with a moral that is obvious, and with Eleanor Woodruff and Irving Cummings in the leading parts. Through visiting her sick mother in the hospital Marjorie Grayson becomes acquainted with a young doctor who is in attendance there. An intimate friendship springs up between them and Marjorie's visits to her mother becomes less frequent as she spends much of the time in the doctor's company. Her mother is released from the hospital at last and returns to her home. Learning of her daughter's new attachment she is deeply disturbed by it. Marjorie accepts an invitation to dine with the doctor in his apartment, since loving him, she trusts him. The doctor, while waiting for his guest, falls asleep and in his dreams sees vividly pictured the inevitable result if he takes advantage of the girl's innocence, the sorrow and shame which would be her lot. The dream creates so strong an impression upon his mind that when Marjorie comes to his door he will not admit her to his apartment, but takes her instead to a minister who marries them.



A thrilling scene from "The Harmless One," Lubin release of Nov. 22.

Another Kessel in the Game

Nicholas Kessel, a younger brother of Adam and Charles Kessel, of the New York Motion Picture Corporation, by purchasing and amalgamating the Regal Feature Film Company and A. B. C. Feature Film Company, has become quite a factor in the feature film business. The exchange is located at 381 Sixth avenue, New York City, and in addition to the fifty odd two, three, four and five-reel features he now has on hand, Mr. Kessel is in the field to purchase the best features that can be procured. Mr. Kessel is a well-known real estate operator, but has been a student of the motion picture business from its inception.



Scenes from Gaumont Feature "Chained to the Past."

"Leah Kleschna" Coming

Few announcements of coming film productions have ever created so much comment in the trade as that of the Famous Players' production of the international dramatic success, "Leah Kleschna," with the distinguished American actress, Carlotta Nilsson, in the stellar role, to be released on December 10. This intensely dramatic story of a woman's regeneration, by the noted dramatist, C. M. S. McClellan, stirred the civilized world with its appeal for the criminal who has never been shown the right way to live, and has been termed one of the greatest sermons ever contained in a play. Its introduction in motion pictures, thus bringing its moral lesson before the millions of photoplay



Carlotta Nilsson.

followers, cannot but supplement the effective influence upon criminal and judicial procedure which the original production exerted. The situation of the woman burglar, reformed by the kindness of the man whose house she attempts to rob, affords unlimited opportunity for camera action. The girl, trained by her father to be a thief and the associate of thieves, is brought into the light by the influence of a love of which she is hardly aware, and by kind words of persuasion spoken at the psychological moment when her spirit, hardened and roughened by her past training, is just about to merge with the refining and regenerating influence with which she is suddenly brought into contact. The play should make an irresistible impression on the screen, and contribute one of the greatest morals possible to incorporate in a film production.

Jules Verne's Stories For Films

One of the most interesting announcements which has been made in the film game recently, is the news issued by the Eclair Film Company of Paris, that it has obtained the exclusive rights for the entire world to reproduce in motion picture form, the works of the famous novelist, the late Jules Verne. Negotiations for this deal have been on for some time past and the Eclair Company was only able to successfully close the deal after paying a tremendous price for these rights.

Among the first subjects to be launched on the market will be "The Children of Captain Grant" in seven strong reels, "The Black Indies" in six magnificent parts, and that world famous masterpiece, the story of which is known to every one, "Twenty Thousand Leagues Under the Sea." This latter will be a supreme effort in motion pictures and we can look forward to a new departure in feature films when the Eclair Company produces these wonderful works of Verne's as they are teeming with excitement, action, amazing climaxes, and all tell stories that have held the attention and interest of the reading public for many years.

Just A Moment Please

Editor's Pen Points in the *Essanay News* mentions the fire on Sheridan Road which was so hot that it set off the burglar alarm and called the police, and adds that "the flames were arrested." Charged with scorching, we presume. Eh, old top?

THE VILLAGE OPRY HOUSE (Continued).
(*The Daily Times*, Kittanning, Pa.)

The fine Wilton velvet carpets that meet your feet one entering are a marvel of beauty and exquisite good taste and when you tread upon them you feel as though you were walking on downy paths of luxury.

The decoration scheme will harmonize in beautiful colors of the Italian Rinnansanee undefiled.

The acoustics are remarkable good. You can sit anywhere in the auditorium and balcony heard distinctly every word spoken on the stage.

You can see the entire stage from the foot lights to the top of the presence arch from any seat in the house.

It requires 500 electric lights to light this building, over 300 being inside on the stage.

The electric wiring is all laid in conduit pipes. The steam heating will warm the house in every nook and corner.

The two modern picture machines are installed in a fire proof asbestos booth and will be used for pictures.

(To be Continued)

It's an ill wind that blows nobody good. The Ohio Board of Censors has placed an order for 60,000 feet of trailers reading "Passed by the Ohio Board of Censors" and soon others recently created boards of censorship will be in the market for trailers too. Oh it's a gay life. The exchanges "pay the freight" and the makers of the trailers get the "velvet."

THEIR FAVORITE SONGS.

Huerta:—"La Paloma."

Mrs. Pankhurst:—"In the Land Where Dreams Come True."

"The Sticking Six"—"After the Ball."

J Stuart Blackton:—"Don't Cry, Little Girl, Don't Cry."

Buffalo Bill:—"Tenting on the Old Camp Ground."

We're side tracking "Their Favorite Songs" this week, but hope to tell you something about "Their Favorite Films" in future issues of this department.

S'pose the Essanay actresses will all be taking milk baths soon, as we lamp by the press sheet of the ever industrious Don Meaney that Beverly Bayne, one of the Essanay beauties, recently won a calf, at the National Dairy Show, as first prize in the milking contest.

Didja read that one about the number of press agents, advance men and managers of "legit" attractions who are ahead of, or in charge of, George Kleine's film attractions? Gee don't it beat all how worried the "legit" folks are about "the growth of the picture game?"

Passing the Casino theater, Kinzie and North Clark Sts., one day recently, we lamped the following electric sign in letters a foot high:

TODAY

GOOD FOR NOTHING.

That's our notion of zero in advertising. Eh, what?

That's a grand little picture of Cooper, Lloyd Robinson of the Edison publicity forces is sending out, in which the Edison photoplayer is seen robbing his own hen coop. Gee that man must be a millionaire, with the price of eggs steadily soaring. We hope to goodness the Income tax collector don't happen along some morning just as Cooper is emerging from the coop with a basket of eggs. 'sall off if he does!

FAMOUS TRAGEDIES.

Fellow told us a story the other day of a feature film concern which spent whole oodles of money to send a camera man down to "get" the opening of the Panama Canal. It seems the camera man was on the job all right, but after he had ground out several hundred feet of that never-to-be-duplicated explosion that at last united the waters of the Atlantic and the Pacific, he drilled off to his hotel, where he had rigged up a developing tank in his room, which had been darkened, and proceeded to get busy with the chemicals. Just after he had removed the film from the magazine he was startled to have the electric lights turned on by a chambermaid, who had entered, thinking on account of the darkness that the room was empty. Well, the explosion of profanity, which followed, had the blowing up of the Gamboa dike sounding like the pop of a 3c cannon cracker as compared with a dynamite blast, for of course the light made the strip of negative film worth about \$.0000000000000001 per foot.

The above sounds to us like a little the worst film tragedy we ever heard of. But perhaps somebody else can pull a still more terrible one.

If so, let's hear from you.

N. G. C.

Flaming Forest Captured by Film Camera

A Spectacular Conflagration

POSITIVE proof that the motion picture camera-man's job is "no cinch" is offered in the spectacular subject entitled "Trapped in a Forest Fire," which is released by the American Film Manufacturing Company on December 8, for remarkable close-up views of a forest fire at its height are given in this reel.

No mere smoke-pots, no simple tinting of the film a glowing red, no small bon-fire kindled by a director for film purposes would ever give the effect which we see on the screen. All doubts that a real forest is burning before our eyes are cast aside, once we see the blazing pines and red-woods, half concealed in a haze of smoke, now lighted by a wave of flame, now darkened by a billow of smoke, the hungry flames leaping from tree to tree as the conflagration spreads and consumes the giants of the forest.

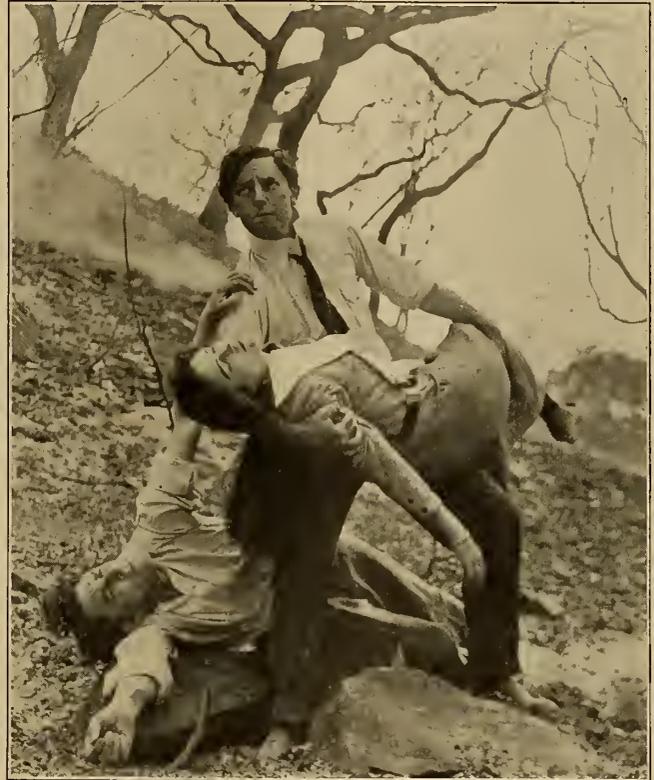
But the director and the camera-man were not satisfied to show us distant views of the blazing forest, for, in later portions of the film, the camera is operating at the very edge of the fire zone and burning twigs, flaming leaves, and cinders fall in a shower before the lens. Much of the action of the story takes place against

The director of this production is also entitled to much praise for the beautiful fireplace scene in the early part of the reel, for when tinted a rich and beautiful red shade it creates a perfect illusion of firelight and



Sydney Ayres and Charlotte Burton in American's "Trapped in a Forest Fire."

the background of flaming trees and the players must have enacted the scene at top-speed and then fled for their lives, so close does the fire approach to the "location" on which they worked.



The Escape from the Blazing Forest.

reminds us of some of the splendid scenes we were given back in the days when directors had more time for their work than is given the majority of them at present.

Sydney Ayres enacts the leading role in "Trapped in a Forest Fire," and appears to advantage, especially in the scenes in which he wears his hunting costume, for then he is seen to be powerfully built and athletic, while in his dress suit, worn later in the reel, he seems slender and almost frail.

According to the story, Robert Newton, a young business man, and his mother give a house party at his shooting lodge in the mountains. Among the invited guests are Vera Redmond, a young romantic girl with whom Robert is in love, and Inez Tremain, who in her turn, loves Robert. To complicate matters, Inez is loved by Tom Nevins, a friend of Robert.

Nevins proposes to Inez and is refused, laughingly. While sitting on the veranda, later on, Inez sees Robert and Vera start for a walk and follows them, overhearing Robert propose, and seeing him rejected. Trying then to win Robert by fair means and failing, because of his thoughts of Vera, she decides to remove Vera from his life, and to this end sends for Dick Graham, an adventurer friend of hers, to come and camp near them, thinking, because of his dashing ways and Vera's romantic turn of mind, that he can win her. Graham is agreeable, as Vera is rich and he is looking for money.

Seven days later Graham arrives and camps near the lodge. Inez then takes Vera walking and steers her to Graham's camp. Appearing surprised at seeing an old friend, she introduces Vera, whispering to Dick in the

to find her in the house, Robert, James Redmond, Vera's brother, and his friend, Tom Nevins, start out to find her, first knocking down the chauffeur of one car for trying to leave.

Vera now is hemmed in by fire, every way she turns she is confronted by flames, and becoming exhausted she faints away. The fire is raging on every side, great trees burning in a few seconds. But the boys, after several narrow escapes, finally find her and in the last remaining car carry her to safety.

Several months later Nevins, who has become interested in a girl who really loves him, Salle Stanton, proposes and is accepted. Robert and Vera then, one night after the opera, have a little love scene, and everything ends happily. The cast is as follows:

Robert Newton.....	Sydney Ayres
Vera Redmond.....	Vivian Rich
Thomas Nevins.....	Harry Von Meter
Inez Tremain.....	Charlotte Burton
Dick Graham.....	Jack Richardson
Sallie Stanton.....	Violet Neitz
James Redmond.....	Jacques Jaccard
Mrs. Newton (Robert's mother).....	Louise Lester



"Fly for Your Lives, the Forest's Afire!"

meantime that this is the girl. Graham makes the girls comfortable and they spend the afternoon. Sometime later, Robert, who has been hunting, happens upon the scene and being introduced to Graham, invites him to call. Graham does so one evening and progresses far enough in his suit to arrange a meeting with Vera alone. Inez in the meantime is making her advances to Robert and to all outward appearances her plan is working.

On the evening of his engagement with Vera, while waiting until it is time to meet her, Graham passes the time away smoking, and as he leaves his camp for the meeting place, throws his half smoked cigarette in the dry leaves. Sometime later, while he is waiting for her, he smells smoke and sees the fire caused by his carelessness. Becoming panic stricken, he rushes for the shooting lodge, leaving Vera to her fate, when she arrives a few minutes afterward.

In the meantime all is chaos at the lodge. Graham has alarmed everyone, the autos arrive and loaded to

"The Serpent in Eden"

The most exquisitely colored film turned out by the Eclair Film Company in many months is "The Serpent



A Startling Realistic Scene from Eclair's "The Serpent in Eden."

in Eden," in two reels, to be released Wednesday, December 17. Telling a powerful and enthralling story of love unrequited, and containing scenes of pathetic tenderness, appealing to the human emotions, it is a treat to the mind and a thing of splendor and beauty to the eye of the spectator. The various colors are blended with the touch of an artist, creating an effect that is harmonious and striking. This Eclair Coloris Film will be a sensation wherever shown, and add to the already splendid reputation of the Eclair company for artistic and elevating pictures.

Ayres Writes Scenario

"The Rose of San Juan" is the title of a Western subject scheduled for release by the American Company Monday, December 22, for which the scenario was written by Sydney Ayres. Costumes such as were used in early California are used to good advantage and lend a fascinating interest to an already thrilling subject. Lorimer Johnston produced the subject and succeeded in telling the story in a very clever manner. In addition to the regular cast quite a number of extra people were required.



The whole forest ablaze.

capacity start for safety, Graham and Inez in the first car. Robert misses Vera. No one knows where she is but Graham, and he is too big a coward to tell. Failing

On the Outside Looking In

By the Goat Man

STATE censorship of films hasn't ever had a look-in around this shop. It was a bad thought to start with—the creation of an old woman's mind. And now, before we can get into our first example of how state censorship will work, we find a woman rushing into print to emphasize how necessary and important she is. This woman happens to be Maude Murray Miller, a member of the Ohio censorship board. The burden of her song is that she doesn't cost the taxpayers of the Buckeye state nary a nickel. She confesses that the middle men pay her—the film exchanges. Of course, the exchange men are notorious for their philanthropic performances. Nobody pays them—not even the exhibitors! Maude is having a perfectly lovely time. She has written to the governor. She takes a column in the daily papers to enumerate her cut-outs. Then the apology is offered that the really great films are permitted to carry murders because they conform to history. If "Bud, the Boozer" gets a beer bottle crack on the koko, that doesn't matter. Bud never did amount to very much, at best. But when Brutus gets the knife clear up to the hilt, that goes because it's in the book.

* * *

All the mothers in Ohio owe Maude a debt of gratitude and the film exchanges pay the bills. It is a gay life. Maude says that the manufacturers are reputable; glory be, but they let their feet slip now and then. The censorship board has passed upon nearly 8,000,000 feet of films—8,000 reels—and out of this lot, sixty two reels failed to get approval. In addition to the sixty-two reels, approximately 50,000 feet went into the scrap. It figures down to a total elimination of 1½ per cent of the whole. The contention is that this small percentage will corrupt the youth of the land irreparably and without the scrutiny of Maude and her fellows, we would be on the verge of collapse.

* * *

It is my contention that film censorship should begin and end with the National Board of Censorship. I will delight to give space in these pages to any reason why that isn't enough. If Maude Murray Miller must censor films she should qualify with the National board and failing in that she should get back to her household duties. I believe the youth of Ohio might survive the one and a half per cent of contamination. There are more important things to do right in Columbus than to cut out a scene showing the white man getting the best of the Indian. It is unreasonable to imagine that Maude's grandfather had a hand in shooting the red men out of her own state, although that's in the book, too.



Baron Fassini, manager of Cines.

"For the sake of the children" is the cry of every one who sees things in films. The children never see things except in films, I take it. They never see a street brawl, or mamma in her nightgown, or a train in a ditch, or an officer making an arrest. These things never happen—except in films. The illustrations of current fiction would have a hard time of it if left to the several state censorship bodies. Maude saw 124,000,000 pictures and she put a crimp in 1,792,000 of them, and straightway tells the governor. She is the fly in the ointment. She is taking a wallop at the amusement of the masses. In business, we find two per cent discount tolerable. Few would complain at 1½ per cent. If censorship got us anywhere, it would be worth while, but it doesn't. The real censor of films should be the exhibitor. It is his business to pass on the films he shows. Presuming he could get

and show any one or all of the sixty-two reels that Ohio has thrown out, he should be censored. He operates under a license. That license should be canceled and his right to re-engage as an exhibitor questioned. The saloons are bad enough at best, but they seem to be too good for censorship bodies. At that, we hear of a slap on the wrist now and then. I'm glad that Ohio is trying to establish precedent. Other states will not care to rush in.



One of the "Still Pictures" Taken During the Filming of Vitagraph's "Daniel" in Two Parts a Release Through the Gen'l Film Co's Exclusive Service.

About the only new thing the government's trial with the Patents Company has developed is that the motion picture business is art, rather than commerce.



Will Sheerer of the Eclair Co. as an Indian in "Over the Cliffs."

So is printing an art, and that would make me an artist, for I'm a printer. Art is quite some considerable factor in the film business, but it doesn't shadow the industry by a long shot. Art never lined up in front of an exchange window for to-day's show. Art is only a small element in the trainloads of posters. Art has nothing to do with Chicago's ventilation problem. Art never fell off a cliff, held up a train or pulled a gun on a Piute. Nor does art clutter up the scenery of a film developing and printing establishment or interfere with the transit of hundreds of thousands of packages—reels. The Eastman works find little of art in the hundred thousand miles of raw stock it turns out annually for this country alone. Art it may be from the viewpoint of artists or witnesses, but I'll go right along harping on the thing as an industry—fifth place today among 'em all.

* * *

Will the journals to the trade join with me in treating current stuff when it is timely? What's all



Glen White and Fritzie Brunette in Victor Drama "Where the Hop Vines Grow."

this fuss about next year's convention? I'm a bi-weekly and will never try to scoop when the event is nine months away!

Fred Gunning tells me he paralyzed his face in Warner's new projection room. That's the last place I'll ever go to get paralyzed, even partially. But Fred Gunning also tells me he'll be back on the job by Thanksgiving. I'll think of him that day if turkey costs a dollar an ounce. I've had a photograph of my bird for nearly a year. Oh, I'm the lucky guy—sometimes.

* * *

V. R. Day, the g. m. of the Essanay Film Manufacturing Company, has been doing regular Alkali Ike stunts, but on a live horse. For V. R. Day, the g. m., has been out on the plains with the other generals and Buffalo Bill. Right now, everybody—General Vern Day. Sounds good for a drink around convention time, I betcha.

* * *

Sam Trigger confirms by letter, of course, that McCall was skinned and now that it is all over he



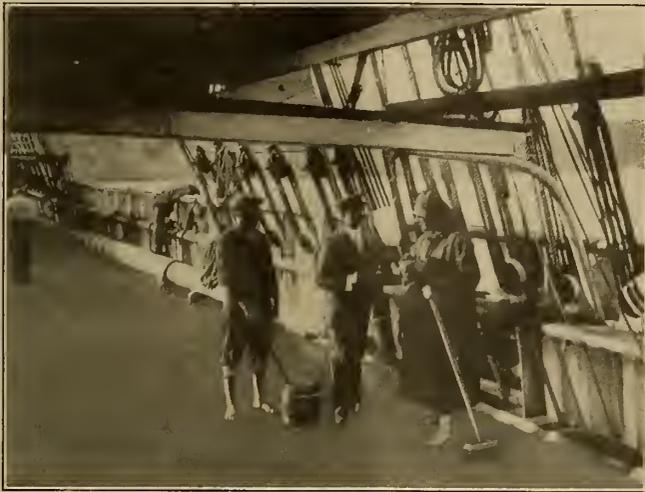
Mariam Nesbitt and Marc MacDermott of the Edison Co., snapped in England.

urges, on with the dance. Be it known that Sam Trigger never does but one thing at a time. Right now there is only one date on the calendar and one event on that date. It is the annual ball given by New York exhibitors, Monday night, December 15. I am authorized to invite every exhibitor in the United States who will be in or near New York at that time to go around to Terrace Garden. If you don't know where it is, ask Babe Farnham and he'll tell you to take a taxi. Then call up Trigger and he'll send you one. And don't buck. Walk right in with your glad rags and stick. Check your things; buy a boutonniere at thirty-five cents; help yourself to the confetti; retire to the annex and refresh yourself; amble upstairs and look 'em over; prepare to bid all the way up to \$999 for the program and pick a tango expert and go to it.

The exhibitors' ball is the place where you see 'em all from Dolly who takes in the nickels to Rejene, who plays in the films and fetches her lap dog with her. Don't miss it.

* * *

Chester Beecroft is entirely too busy this morning. Maybe he missed his train again. Well, I figure that



The Count goes aboard the ship in "The Golden Cross," release of World Special Films Corporation.

I lost a hundred because of it. I wish I could collect all the money I imagine I've lost.

* * *

About that Christmas number of MOTOGRAHY, I seldom make promises. I know that some of the dopesters are already at work on big layouts. Last year we made our first stab at a special edition for Christmas. We didn't know about much of it till we went to press. This year we are hoping to improve on our first venture. We'll pile on text pages to match any overflow of the advertising section, and if you come strong with advertising copy you'll be proud of our work—exceedingly so. There will be twenty thousand copies. If we knew how to handle more we'd try, but twenty thousand seems to be enough for everybody. There will be no increase in the price.



Leading players in Lubin's "A Waif of the Desert."

If you are in doubt about the rate, ask Al Hasse and he'll sass you back. We haven't any time to spare, so you'd better think it over.

* * *

I saw Twist's name on a requisition blank the

other day and it looked as natural as life. A thousand miles makes only the regrettable difference that Stanley Twist doesn't drop into my sanctum and spin yarns like he used to do. Maybe I'll be privileged to find him before long.

* * *

F. O. Neilsen, all lit up in gray toggery, has been very active before the aldermanic committee that has charge of Chicago's proposed new ordinance which proposes better ventilating of motion picture theaters. Mr. Neilsen has gone to considerable expense to produce evidence that his Parkway Theater should not come under the ban. He has begged the committee to come out in a body, preferably when the crowd is thickest and the traffic police is busy with the automobiles that congest the street intersections while their owners enjoy the show. Mr. Neilsen has a set of culture plates to prove that the brand of air he serves with appropriate music and a pleasing program carries the endorsement of a man who knows cultures in and out of doors. Anyone who imagines that Dr. Young will slide anything over the Parkway when its proprietor isn't looking, has other guesses coming.

* * *

Over on another page, occupying a place near the top and alongside reading matter is the portrait of Baron



An Oriental group from Eclair's "What the God's Decree," a release of the World Special Films Corporation.

Fassini, head of the Cines Company of Rome, Italy. This is the man who made "Quo Vadis?"—the film that has had everything its own way among all other films. The Baron is entitled to the top of column. Before he took hold of film making he was an officer in the Italian navy. It is said of him that he modestly declines honors that are heaped upon him as a result of "Quo Vadis?" which proves that he is still a good soldier.

* * *

In the midst of a gloomy morning siesta came one Otto Nicholas Raths, he of the Gaiety Theater, St. Paul, and the man who sat tight for the Minnesota delegation when he learned that it had bolted the New York convention. It has taken this big Minnesota Otto a long time to find the bar in the Monadnock where understanding is never contaminated. If you will turn over a few sheets you will discover that Minnesota exhibitors will stand for Minnesota exhibitors from now on—an act which has our full endorsement.

* * *

It is all right and proper that the exhibitors of a state should stand for each other, but it is all wrong and

improper that a small percentage of the total should pay dues and continue on the firing lines without proper encouragement. Take Chicago in its present fight. Here we have nearly six hundred exhibitors, half of whom belong to the exhibitors' association. And about one



Odd light effect in "The Finger of Fate."

third of the membership pay dues and half a dozen members stand the brunt of the battle. It will never work out satisfactorily on such basis. Exhibitors' interests are in common and all exhibitors should *belong* all the time and all the way. There should be a rally day in Chicago every three months. The meeting might be called for nine o'clock in the morning—say Thursdays—and wind up with a noon day luncheon at a dollar a plate. No man permitted to participate whose dues were not paid and a penalty of a dollar if he didn't join the bunch. By some such token the exhibitors would stand hitched. You get better acquainted when your feet are under a table with your fellows.

* * *

All the larger cities are welcome to this suggestion. In New York the exhibitors dance once a year. It isn't a bad idea, but you get only the social benefit. When you



A merry mix-up in Eclair's "Trouble on the Stage."

are fighting an ordinance that threatens hardship you can't cope with it and do the hesitation waltz with the other fellow's girl.

* * *

And now then, remember, all you film folks that an annual subscription to *MOTOGRAHY* will include the

Christmas number and afford you happiness for twelve months into the future. It will also lend warmth and cheer to the force around the Goat sanctum. Dopesters are also urged to make reservation for space beginning now. If you want it in colors we have shown you that Pathé and Gaumont and Kinemacolor have nothing on us. Simply say how much and how—we are great little wrestlers with advertising copy. But remember that Don Meaney has a mortgage on the back page and won't get off this year.

* * *

Those Ohio censors, when they get the trailer nailed on call 'em pure films. Pop Daniels please note.

Hopp May Head Feature Film Company

Exchange men of Chicago have been much interested lately in the formation of the Laclède Film Corporation of St. Louis, who are to manufacture the new brand of film to be known as Dacotah Features. It is the intention of the new concern to release a three reel subject twice a month through the Exclusive Supply Corporation, though if a sufficient demand is created the features may be released weekly. Joseph Hopp, former owner of the Standard Film Exchange has been offered presidency of the new company and it is said to be considering it very favorably. A. J. Lindsay, a well known St. Louis capitalist and business man, is to be treasurer. Within the near future it is expected both Chicago and New York offices will be opened, and in the meanwhile work is being rushed on the glass studio being erected in St. Louis.

Conference on Censorship

On Saturday, November 8 a conference between exchange men, film manufacturers and feature film importers was held to consider the censorship question. As a large number of films have been "killed" recently by the police board of censors and in many instances the film men feel there has been little excuse for the cutting of the subject action was agreed upon which is hoped to be protective in its nature. Counsel was engaged and will at once take action to correct the radical censorship now existing and also to put a stop to the operation of the fifty-cent tax that is now placed on each reel for a censor permit. Since the film exchanges are already compelled to pay a license the film men feel they are being doubly taxed when called upon to pay the censorship fee.

Queen Asks to See "Pompeii"

George Kleine's "The Last Days of Pompeii" was shown at a private exhibition to her majesty, the Queen Mother of Italy, upon her request last month. The marquis Guiccioli, gentleman in waiting to the queen mother, wrote to Turin, October 22, asking that the picture be projected at the Castle of Stupinigi. The principal "leads" motored down from Turin, which is twenty miles away, and were presented to her majesty.

Two Features Ideal per Month

Agnes Egan Cobb, the little lady who presides over the publicity desk of Union Features and Features Ideal, announces that Features Ideal will start releasing on December 5, the first subject being "The Guerrillas of Algeria" or "The Mosque in the Desert." Two of these features will be released monthly, one on the fifth and the other on the twenty-fifth of the month.

Sensational Film Depicts Diver's Work

Villain Finally Captured

SENSATION is heaped upon sensation in the Kleine-Cines offering for Tuesday, December 16, entitled "The Sunken Treasure." The villain is an individual with seven lives and an ingenuity in eluding pursuit that is simply marvelous. He has "Desperate Desmond" "lashed to the mast" when it comes to knavery and foolhardiness, but in the end he is "foiled" by George, the hero, and everything ends happily.

The sturdy, good-looking hero is likewise a wonder of his type, for he follows the villain on sea, on land, by train and automobile, until he recovers not only the stolen bullion but also wins the hand of the fair heroine.

The superb Cines photography brings to us foreign scenes of impressive beauty, masterly portrayals of fishing life and the humble folk who make their living thereby, surprising views underneath the sea in which divers are seen at work on the ocean's bottom, exciting trips aboard speeding motorboats, flying trains, and recklessly driven automobiles, while the actors assuming the lead-

the task which is to be allotted George, thinks that here may be his opportunity to get revenge on the latter for having won the favor of Louise.

Peter plots with another disgruntled seaman to wreak vengeance upon George while he is at work under



The rivals meet.

ing roles in this spectacular drama portray the whole gamut of emotions.

As the story unfolds, we learn that George and Peter are fellow divers in the employ of a salvage contractor named Michel. Both Peter and George are in love with pretty Louise, the daughter of Michel, and both have been on about an equal footing in her esteem until Peter incurs the wrath of her father by shiftless work and is finally discharged. Louise, naturally, then, decides that George is the better man of the two and favors him with her shy glances and many charms.

Just before Peter is discharged, Michel has learned from a large shipping company that one of its vessels has sunk in deep water, with a valuable cargo of bullion aboard. Michel is offered the contract for recovering the treasure, and takes it, with the understanding that he is responsible for the safety of the coin after it is raised to the surface and until it can be turned over to the officials of the shipping company.

Michel selects George, his best diver, for the task of recovering the lost treasure, and Peter, knowing of



George at the bottom of the sea.

water. In a convincing scene below the sea we behold George, in his diver's dress, prowling about on the bed of the ocean, when suddenly Peter, who has swum out from shore, appears and with a sharp knife cuts the air hose by which George is supplied with air while at his work.

George is hauled to the surface almost overcome, while Peter swims safely back to shore, believing that



The auto across the tracks finally brought the train to a halt.

he has killed his rival. Michel takes George ashore, where it is discovered that he still lives, and the diver is placed in the care of the pretty Louise. Peter, meanwhile, knowing that the men aboard the vessel from

which the work of salvage is going on are ignorant of the fact that he has been discharged by Michel, goes boldly out to the ship and announces that he has come to take George's place and resume the work of diving for the sunken treasure.

Peter dons the diving suit and goes below. Some time later he returns with the bullion which is contained in a chest of no great size. George has regained his strength by this time and, being a faithful employee, urges Michel to permit him to at once resume work. Much against his own better judgment and the entreaties of his daughter, Michel consents and the two set out for the salvage ship.

Their approach is discovered by Peter, who has only just come to the surface, and the rascally villain at once sets out for shore in his motor boat, carrying the treasure.

George and Michel give chase in their motorboat and an exciting race ensues. At last Peter eludes his pursuers when their motorboat breaks down and, landing, hastens to his home. He sends his wife out for a change of clothing and a suitcase in which to carry away his plunder. When the woman returns, Peter dons the new suit of clothes, transfers the bullion from the chest to the suitcase and then starts for the railway station.

Michel, meanwhile, repairs his engine and follows Peter ashore, but all trace of him is lost and Michel and George believe themselves ruined, when a fisherman friend of George's brings news of Peter's whereabouts. Accompanied by the police, George and Michel set out for Peter's home, hoping to trap the thief before he has concealed the gold.

The home of Peter is surrounded and then the police rush in, only to find Peter's wife in tears. She at first protests her husband's innocence, but the discovery of the chest in which the bullion had been concealed proves that she is lying. At length she confesses that Peter has gone to the station, and thither the police follow.

They arrive at the depot just in time to see the train on which Peter is a passenger pull out. Michel suggests following in an automobile and we next see the auto dashing along beside the train, slowly but surely gaining on the locomotive. Peter, aboard the train, glances through the window and discovers that he is pursued. He is at first panic stricken, but begins at once to plan some new way of eluding those who are following him.

George and Michel get ahead of the train and halt their automobile across the tracks on which the train is approaching. When the express has been brought to a stop the party leave the auto and climb aboard the train to search for Peter. As they ascend the steps of a car Peter descends the steps at the other end and rushing to the empty automobile climbs in and speeds away.

Just as the police discover the escape of Peter, a nobleman motoring along the roadway halts his car beside the track to learn what all the trouble is about, and the police are able, after explaining they are chasing a thief, to get the use of the nobleman's car.

Once more the chase is resumed and some highly exciting scenes follow. Peter reaches a seaport and goes aboard a ship which is just about to sail for South America. The pursuers are so near, however, that they see Peter going aboard the vessel and they quickly follow.

Peter dives into the hold of the vessel, but knows that it will only be a question of minutes until his hiding place is discovered. Glancing about him, he discovers that a number of kegs of powder are stored in the hold of the ship. This further terrifies the thief, but when the police break open the hatch and start to descend into

the hold Peter holds them off with his revolver. The police fire back with their muskets and one shot explodes the powder, instantly killing Peter and so damaging the ship that it begins to sink.

Michel and George are able to recover the bullion before the boat goes down, and, bearing this, they return to the shipping company and turn over the recovered treasure. Michel receives the sum due him for salvaging the treasure and George is made a handsome present by the president of the shipping company for his services in recapturing the stolen bullion. The film closes with Michel's pretty daughter, Louise, in the arms of George, her lover, and the two planning on where they will spend their honeymoon.

Calling for Return Dates

The phenomenal success of the Pasquali production, "The Last Days of Pompeii," has opened the eyes of the managers of houses who have been playing legitimate attractions when they could get them. Frequently these houses have been getting one attraction a week, and at other times the house has been dark. The only reason most of these managers have taken the Pasquali picture is because it was booked to them by Klaw & Erlanger, who controlled their houses. Klaw & Erlanger have been flooded with telegrams since the picture has played, asking for an extension of the bookings, and for return dates, showing that most of these managers have had a revelation as to the possibilities of the pictures as business getters. The Pasquali Company is sending out new road companies to meet this demand, as fast as they can be organized, but up to date has not been able to keep up with the bookings.

First Thanhouser "Big One"

The first of the so-called "Thanhouser 'Big' Productions," which are issued under regular contract, is Maude Fealy in "The Legend of Provence." There are four parts, which take in many hundred scenes. Hundreds of people are employed in the "big scenes." James Cruze, Lila Chester and Carey Hastings, of the Thanhouser regular stock, support Miss Fealy. The "Big" productions will be issued at the rate of one a month, released the first day of the month. "Legend of Provence" goes out December 1. The following "Big" release will be on January 1 and so on. C. J. Hite hit on the first-of-the-month release scheme as the easiest for exhibitors to remember. The "Provence" billing mentions Miss Fealy in a real theatrical way. It calls her the "late star of Thanhouser's 'Moths,'" just as though the latter was a show!

Bigger Majestic Company

C. J. Hite has decided his New Majestic "stock" in Los Angeles isn't big enough. So some more players have been added to the line that wanders by the pay-window on Saturdays. Howard Davies, of legitimate stage fame, is one. Then there is Vera Sisson, who is touted as a beautiful girl of the very-very kind. Billie West, who worked in American pictures, is another. Then comes Victory Bateman, who was a Majestic about a year ago, but quit to go back on the stage. And now she has gone back to the Hite organization. "for keeps," she says. Mr. Hite says the increasing of the company won't stop with the signing of the players denominated above. He intends to make it the biggest picture "stock" on the Coast. J. C. Epping is the new business manager.

Sans Grease Paint and Wig

By Mabel Condon



Ethel Clayton.

ETHEL CLAYTON is trying to keep from thinking about small-pox. For whatever awful thing she thinks about long enough, she gets. That's how she accounts for the losing of her diamond bar-pin, not once, but many times. She always knew she was going to lose that pin; she always did. She always knew that, somehow, it would be returned to her; somehow, it always was.

But she got tired having nervous prostration over it, so took it back to the jeweler's and exchanged it for a friendship circle, which gives the satisfaction of staying just where it is put.

"It's how much I like a thing that makes me sorry to lose it," said Miss Clayton from an electric-lighted corner of her dressing room in the Lubin studio. "About a month ago the laundry failed to return two embroidered collars I sent it and their loss still bothers me; I can't forget how much I liked them."

There was a rap at the door. "Who is it?" asked Miss Clayton.

"Laundry!" came the answer.

"Just a minute," Miss Clayton called back; then, to me. "Observe how business-like I am with the 'laundry'."

She crossed to the door and admitted a man with a long box. The man presented a bill. "I'll look at the laundry first," Miss Clayton announced, untiraoin the box. From its tissue-paper nest she took forth a simple white frock, held it at arm's length and examined it, front and back."

"Very nice—now I'll have the bill," she decided, and read, "One fancy dress, \$1.25."

"Fancy?" she inquired, looking down at the plain white gown.

"The ruffle," the man explained, pointing out a three-inch drape at one side of the skirt.

"Oh, yes, I'd forgotten the drape."

The man departed with his dollar and a quarter and when Miss Clayton had placed the dress on a hanger on the back of the door she returned to the chair in front of her dressing-table and explained that one time she didn't look at her laundry while the man was there and when he had left she discovered a scorched-to-death sleeve in her very best crepe de chine gown, the should-you-get-sick-and-company-comes-to-see-you one.

"They gave me one-third the value of the gown, but I have a suspicion they've been making it up on me ever since," she laughed, and confessed. "I'd never

make a business woman because I tire of things too quickly. I've never been able to stay in one place—except school, just once,—for longer than five months at a time. I was born in Champaign, Ill., and grew up in the backwoods of Missouri. My father was a road builder and my mother and I accompanied him on all his trips. We had no permanent home, but just lived wherever my father's work took him; and that was all through Missouri and Kentucky. One year, I remember, I changed schools eight times.

"My language was awful; it was that backwoods kind with a twang to it and was a positive disfigurement. We went to Chicago when I was about eleven, and I started to the public schools there. Then for four years I attended St. Xavier's Academy and was leading lady or leading man in all the school plays. My ambition was to be an actress and when the nuns introduced E. H. Sothern to us my ambition became a determination.

"I played several short engagements in Chicago after leaving school and when with the Daniel Frawley Stock Company in Minneapolis, where I played leads for nine months—"

"At the age of seventeen," I interrupted from the tapestry chair, which hid a mysterious looking box. "Heard it from somebody in Chicago—our editor; he used to do newspaper work in Minneapolis and wrote you up ever so many times." I answered the how-did-you-know? query in each Ethel-blue eye.

"Yes, I was just seventeen and after Minneapolis, went to Milwaukee and played twenty-two weeks of big summer stock. Then I was offered the part of the model in 'The Devil' and next was leading woman for Emmett Corrigan, from whom I learned more than from anybody else. Vaudeville, twenty-two weeks of it, followed, then the role of the chorus girl in 'The Country Boy.' Then pictures."

"Why did they attract you?" I asked, when she stopped with a "nothing more to tell" stop.

"They attracted me because of the out-of-door life, not because of the money they would mean," she replied. "Air is food and drink to me. Really"—and it was said as though it were meant—"I wouldn't care for a lot of money and I have no desire to own a big house, where I'd feel that I'd have to stay most of the time.

"This is what I'd like—to have a shack at the ocean for the summer, even though the sea air makes me pale and washy looking, and in winter to live just wherever I felt like it, in a house, an apartment or just a small suite. I have an accumulation of things I take with me wherever I go; usually I unpack them and set them up wherever I stay, if it's only for a month. But I don't have much time to look at them anyhow, so I left them packed—they're in those packing cases, back there.

"That box behind you," pointing out the mysterious looking one, "contains a Satsuma made in Japan. It's my most precious possession and I carry it around with me done up in cotton." The box was fat and squat and looked as though it might contain a bomb.

"I like roving too well to settle down in any one place even though it were a very beautiful one. So, you see, I really wouldn't care for much money. I'm

glad, though, I had enough to buy an automobile last summer; I drive it and never had as much pleasure out of anything. I'm proud of having paid for it myself and enjoy it so much more on that account. It furnishes lots of excitement for me and that's what I like—to have my life full up of things. Otherwise, I should get violently ill."

"Ready, Miss Clayton?" came the director's voice from somewhere in the studio, and Miss Clayton replied through the door that she was.

"This is to be a chase run-away scene," she said, on a search through her dresser for a veil to tie over her red-gold hair that fluffed becomingly about her pretty face.

And as she started off in a wiggly buggy I guessed the chance of her becoming violently ill from inaction in picture work was mighty slim.

Why Not a Doll Souvenir ?

Many an exhibitor will give "Alkali" Ike dolls as souvenirs during the Christmas holidays. In the past three weeks the Essanay Company has shipped out over three hundred dolls to theaters throughout the Middle West. Here's how the exhibitor is making money on their souvenirs. He will order two dozen dolls and will give away on an appointed evening four of them. The rest he will sell. This pays for his advertising and also secures for him a full house. The "Alkali" Ike dolls are without a question one of the biggest novelties in the film business of months, when all the motion picture publications highly praised the unique and novel advertising specialty. They enable every exhibitor to show his patrons that he is a live wire.



A small theater in Brooklyn, New York, ordered a dozen of the "Alkali" Ike dolls and a week later re-ordered two and a half dozen. This was two months ago—and since that time they have been ordering a dozen a week. The manager writes, "If it wasn't for the 'Alkali' Ike dolls I don't know what I'd do. The kids go crazy over them and make their parents come to the show to get a doll. I give two away every Saturday night to the two lucky ones holding a certain number, and all the rest I sell before the second show is over."

"Bill" to Be a Picture Star

Readers of the *New York World* and the papers throughout the country to which it syndicates its Sunday magazine section will soon have the pleasure of seeing Paul West's little philosopher, "Bill," the office boy, in action. Mr. West has signed a contract with the Mutual Film Corporation to supply the scenarios for a series of reels, which will make of the irrespressible "Bill" a motion picture star, and wherever "Mutual Movies" make time fly, there "Bill" will assist in that commendable work. It is not generally known that "Bill" is drawn from life and not altogether from the vivid imagination of Mr. West. He is, however, a living, breathing boy, and the real "Bill" has been secured to be the "reel" Bill and pose for the pictures.

Prominent Exhibitors

T'WAS a magic wand that S. L. Rothapfel waved o'er the Regent theater at One hundred sixteenth street and Seventh avenue and lo!—the photoplay house that was just "The Regent" became "The Regent de luxe" with the "de luxe" meaning much more than it usually does. Mr. Rothapfel's explanation of the change in the house is rather more practical; it begins with "I've been working on it for weeks" and ends with "—and I'm not through with it yet." It is difficult to imagine what else in the way of an improvement can possibly be added but, as there is no limit to the fertility of the ideas which evolve from Mr. Rothapfel's brain, the Regent's patrons may be prepared for other additions and changes which will go toward sustaining the description "de luxe."

"And I'm just beginning," concluded Mr. Rothapfel the second night after the theater as he stood in the back of the house looking garden-ward to where the orchestra was playing real music, to where a colored fountain was playing real water and to where a splendid cast was playing a real story on the best screen procurable. Potted plants and shrubs added to the garden illusion and above and to either side of the screen, balconies in the semblance of summer houses trailed roses and vines and, between pictures, framed singers, in evening dress, with the soft reds and greens of vari-colored lights. A pipe-organ swelled the volume and sweetness of the stringed orchestra, blue-uniformed and white-gloved attendants found satisfying seats for the intermittent arrivals; these same attendants helped the men off and on with their overcoats and a dusky maid in gray dress and fluffy white cap and apron stood ready to offer her services to the ladies.

Men and women alike noted the long mirrors which had been placed in the back of every door in the carpeted promenade at the rear of the seats and men and women both made use of them.

There is a coziness and warmth of welcome about the house that everybody seems to feel; this is not the result of just the beauty of the house, the merit of the orchestra, the fineness of the pictures shown or the worth of the songs and singers, but all these qualifications plus Mr. Rothapfel's earnest and honest endeavor to please and to make his theater a home for his patrons, is the answer to the homey feel of the "Regent de luxe."

From the courtesy of the ushers to the selection of the musical numbers, from the choice and placing of flowers to the ways and means of ventilation, the hand and mind of Mr. Rothapfel are seen. It was no idle fancy that conceived and bestowed upon him the title "Belasco of motion pictures." In the art of planning and making for a theater beautiful, he has no peer; he is the master in his chosen line, as the seventeen other theaters of which he has made successes, prove.

The Regent, however, is his first picture house in New York and there is no disputing the fact that it is also New York's first picture house. The quality of entertainment offered vouches for its continued popularity and the increase of prestige to the name of Rothapfel.

If you are of New York and haven't as yet dropped into the Regent, take the first opportunity and the subway's Lenox local and do so. And by all means, wait around a few minutes and get a glimpse of the man who has made the theater more than worthy of the title "de luxe." He may be directing the orchestra, he often does that by way of variety, though he confesses to knowing not so much as one note of music; when you see the dress-suited man with the blonde hair with a kink in it and the alert eyes with the twinkle in them, and the quick manner with friendliness to everybody in it—you'll know him for Samuel L. Rothapfel.

The Eclectic Film Company announces that it will shortly increase the number of its releases from two to three a month. It is quite within the range of probability that in a short while after that, it may make a release every week.



Motion Picture Making and Exhibiting

By John B. Rathbun

CHAPTER VI. (Continued).

AS the leader is not projected on the screen it can be made from any old piece of film that is in good condition in regard to the sprocket holes. Film suitable for leaders can be obtained at any film exchange and should be kept in stock for emergencies by the operator.

A "tail piece," similar to the leader should be attached to the end of the film, and should be at least long enough to reach from the feed to the take-up reel so that the body of the film will be on the take-up before the tail piece ends on the feed reel.

PATCHING THE FILM.

A properly made patch or mend is of the greatest importance, for the continual parting and jumping caused by imperfect work is a source of annoyance to the audience and a cause of loss to the exhibitor. Properly made, a patch is nearly as strong as the film on which it is placed, and will run nearly as true.

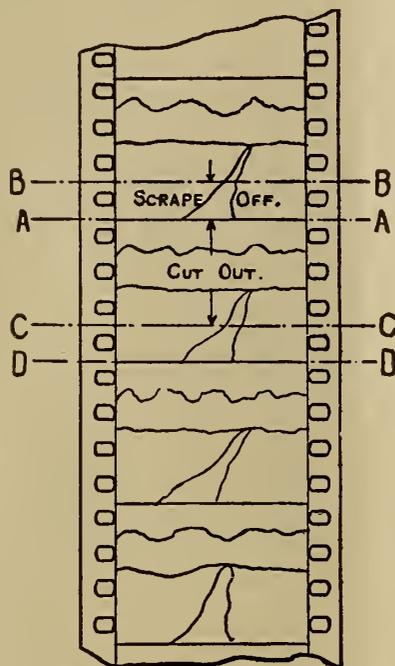


Fig. 48. Proper Way to Splice.

Mending the film is a very simple operation, but it is usually done so hurriedly that the patch opens up sooner than if it was done right. The operator should have a pair of small scissors to cut the film, a sharp knife to scrape off the emulsion, and good film cement. Most film cement is put up in bottles having a small brush fitted into the cork. In this way the bottle is always kept tightly corked and the brush for applying the cement is always at hand and in condition to use.

To patch the film so that no frame-up will be necessary when it passes through the machine cut off one picture on dividing line A-A, and the picture below at C-C one sprocket hole above the dividing line (Fig. 48). Moisten flap A-A, B-B, with water and scrape the emulsion off with the knife blade. Be sure to get it all off as the cement will not stick to the old emulsion. Now scrape off back of C-C, D-D, to remove the grease or dirt on it. Apply the film cement liberally on flap A-A,

The first requirement is that the sprocket holes between the two ends of the film shall be spaced at the exact standard distance, so that the patch will pass over the sprockets without jumping. The edges of the two halves of the film must coincide exactly, and must be in the same straight line so that the film will run true through the gate and wind evenly on the reel. The cemented surfaces must be perfectly clean and in full contact with one another, a condition that depends on thorough scraping and heavy clamp pressure.

B-B, where it has been scraped, and lay part C-C, D-D on top, being careful to see that the sprocket holes come directly over each other. The best way is to match the holes on one side, holding it with the thumb and one finger; then match the other sprocket holes and press the whole joint together and rub firmly with the thumb and finger. All this must be done very quickly as the cement dries rapidly, and when once dry, and the film does not stick, it must be scraped off again and tried

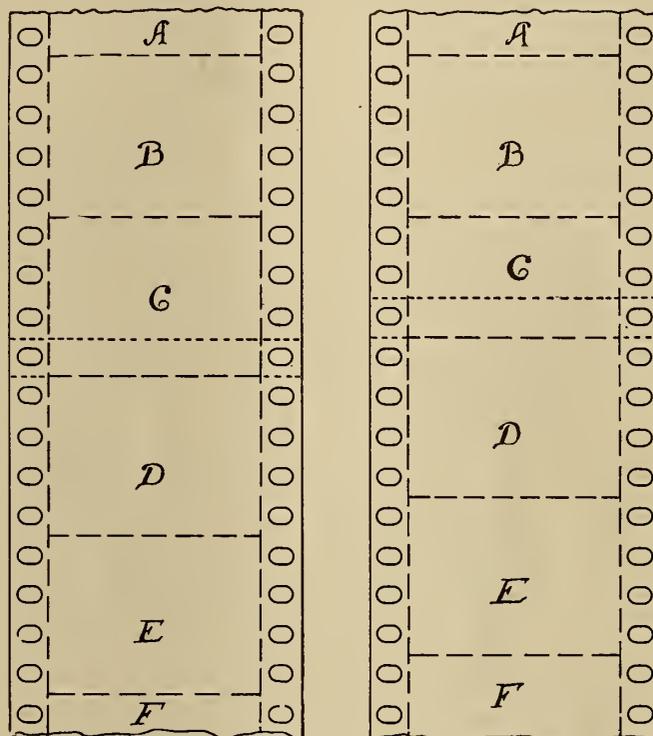


Fig. 49. Showing Proper (Left) and Improper (Right) Film Splices.

over. If a larger flap than one sprocket hole is used the film at the patch becomes too stiff and in going over the round sprockets the patch will open up. After completing the patch cement the edges down by running the brush over them, as that is always the first part of the patch to open up.

JUMPING AND SWAYING FILM.

A very slight difference in the position of the successive pictures in regard to the aperture and the shutter makes a very considerable difference in their position on the screen owing to the magnification of the lens. Since the film picture is often magnified 240 times it is evident that a difference of 1/100 of an inch in the position of the pictures amounts to $240/100 = 2.40$ inch on the screen, a displacement that is very apparent to the audience, and one that is very annoying.

Pictures that are out of register may be caused by any or all of the following defects in the film:

- (1) Worn sprocket holes.
- (2) Dry film, whose shrinkage has caused the sprocket holes to come too close together or run out of alignment.
- (3) Poorly made patches.
- (4) Curled film.

In addition to the film defects, jumping and swaying may be caused by defects in the projector mechanism, such as worn sprocket teeth, loose shutter, loose lens, glasses or tube, worn intermittent movement, or to the machine rocking on the floor while being cranked. Deposits of emulsion dust under the tension springs will also cause jumping. The lens and its mounting should be examined occasionally and tightened.

THE MOTION HEAD.

Because of the great difference in the construction of the various motion heads now on the market, I will attempt only the most general of hints in regard to their



Fig. 50. Examining Film to see if properly spliced.

care. To describe all of the makes, as well as the number of types that have been produced from time to time by each maker would require far more space than I have at my disposal, and would serve no useful purpose. Accurate descriptions and directions for the operation of these machines may be obtained from their makers, gratis.

Cleanliness and careful lubrication are among the most important factors in the operation of a projector. Dirt and dust abrade the wearing surfaces of the delicate part and hasten the end of the machine's life. The effects of dirt are more noticeable on a projector than on almost any other machine owing to the delicacy of the adjustments and the closeness of the fits. Lack of oil also destroys the wearing surfaces, with even greater rapidity than dirt.

Excessive oiling is to be avoided, however, as carefully as the other extreme, for a projector dripping with oil is not only mussy and increases the amount of dirt collected, but is likely to ruin the film by throwing oil spray

into the gate and magazines. A good grade of medium gravity oil should be used and should be applied sparingly and often, a drop at a time. All of the working parts should be flushed out occasionally with gasoline to remove the gum and sediment left by the repeated oilings. Wipe carefully into all of the corners and crevices with an old cloth that is free from lint and make sure that no metallic particles or grit remain.

There must be no lost motion between the parts of the intermittent motion, particularly between the star and wheel, for lost motion at this point is one of the most common causes of jumping. In taking up the lost motion between the star and wheel be sure that there is no binding, just an even free motion without appreciable "back-lash" or play.

This adjustment is made in the majority of machines by means of an eccentric bushing on the intermittent shaft. The hole for the shaft made in the bushing is slightly out of center with the hole in which the bushing fits so that by rotating the bushing it is possible to raise or lower the wheel in regard to the star. After adjustment the bronze bushing is held securely in place by means of set screws. When the bushings become worn they should be immediately replaced with new bushings.

When the shaft is supported by more than one eccentric bushing care should be taken to turn them both through exactly the same angle. If this is not done, the shaft of the star and that of the wheel will be no longer parallel, which will cause binding to take place between the two engaging surfaces.

The pin and star should be watched carefully for wear and should be replaced as soon as lost or irregular motion becomes apparent. While these parts are made of carefully tempered steel they will wear in time and will eventually cause jumping.

FIRE ROLLERS.

To prevent the flame of an ignited film from entering the upper magazine, the outlet is provided with two sets of fire rollers and a connecting trap between which the film passes on its way from the magazine. Should the flame creep up to the outlet, the pressure of the rollers on the film would smother the flame.

The rollers should be kept free from deposits of emulsion dust to prevent scratches or an increased danger of fire. This dust also tends to clog the rollers and hold them open.

CARE OF THE UPPER FEED SPROCKET.

The upper feed sprocket which pulls the film from the upper feed reel is generally in the form of a hollow drum, equal in width to the width of the film. At either end of the sprocket are inserted the sprocket teeth that engage in the sprocket holes on the margin of the film. These teeth are generally set in the center of a raised ring that corresponds to the width of the film margin and which raises the picture space from the face of the sprocket drum. On several types of projectors, flanges are provided at the ends of the sprocket to prevent the film from jumping.

(To be continued.)

Strike Didn't Halt Business

Despite the street car strike, which paralyzed traffic in Indianapolis, the Pasquali production, "The Last Days of Pompeii," played to crowded houses, and since traffic has been resumed, the S. R. O. sign has been out at every performance.

"Traffic In Souls" A Moral Play

Censors Have Indorsed It

A SEVEN-PART feature with a lesson to young and old in every foot of its length is the "Traffic in Souls," made by the Universal Film Manufacturing Company. It was written by George L. Tucker and Walter MacNamara, and produced by Mr. Tucker.

To the old the lesson is an old one; to the young it is ever new, owing to the mystery and secrecy which has characterized its mention almost since time began; and because this has been the condition surrounding its existence, the evil has grown like dank grass and sucked in its victims much like the bogs with their deceptive covering of pleasing and inviting green.

"Let there be light," is the message and mission of the film "Traffic in Souls;" they who see the film will shudder at the thought that anybody should be so enmeshed, and therein does the film teach its lesson.

Lorna, the little sister of Jane Baring, is approached, in the candy shop where she and her sister are employed, by Bill Bradshaw, who fascinates her with his nice manners, and she agrees to meet him that evening after work. Officer 4434, her sister's beau, waits for Jane and



Cavanaugh tells Lorna what a lark it will be.

they both see Lorna and the stranger enter a taxi. Bradshaw, scenting their displeasure, with Lorna passes out of the other door of the taxi and into a second car, thus eluding Jane and Larry O'Toole, the young officer.

Jane goes home to prepare supper for her invalid father, who is absorbed in the invention of a wave and sound transmitter he has just completed. At the door she begs O'Toole to find her sister for her and the officer promises he will do his best.

An item in the paper the next morning telling of the disappearance of Lorna costs Jane her job, and she is leaving the store when Mrs. Trubus, wife of the city's best-known and most highly commended philanthropist and supposed purity worker, enters and learns of her discharge. Mrs. Trubus assures her a position in her husband's office where she had just witnessed the discharge of his office girl for flirting with his secretary; and when Mrs. Trubus presents Jane for the position the philanthropist hires her.

There is a meeting of the purity league in the Trubus outer office; Trubus accidentally upsets his ink-well and

leaves Jane to blot it up, while he presides at the meeting. On the desk is the head-piece connected with a dictagraph; out of curiosity, Jane places it to her ear, hears voices, and recognizes that of the man who accompanied



Turkey trotting in the gay cafe.

her sister the night before. She follows the wire to its connection on the window of the office below stairs and, looking through the window, sees Bradshaw accepting money from Trubus' secretary. She hurries back upstairs and at noon finds Officer 4434 and tells him of her discovery. That night they take her father's invention, splice its wires with those of the dictagraph, conceal records in Jane's waste-basket and the next morning secure all evidence necessary to convict the philanthropist and purity worker as being the head of a band of white slavers.

Meanwhile, Lorna and her escort go to a restaurant



"Just a sip, it won't hurt you," insisted Cavanaugh.

where he tries to induce her to drink. She refuses and he suggests that they go to a dance-hall. Here, all is life and cheap gayety but the dance music and the sight of the whirling and trotting dancers fascinates Lorna and

when Bradshaw introduces one of his friends, who asks her to dance, she gladly accepts. Bradshaw seizes the opportunity to put a sleep-producing powder in her glass and when she returns, heated and thirsty, she drinks it and is almost immediately overcome. Bradshaw carries her to a taxi, which is driven by one of his chums, and Lorna is taken to a house and locked into an upper room. When she awakes and sees the iron bars at the window she realizes where she is, but there is no escape for her and she finally cries herself to sleep. She refuses food and the gown the woman who runs the house brings her, and is beaten for her stubbornness.

Jane and O'Toole with the evidence of the records, present their case to the police captain who accompanies them and a squad of officers to the house where Lorna is held. O'Toole is given charge of the raid and stations his men on all sides of the house, picking the roof as his own fighting ground. At his given signal the attack is made, just as Bradshaw is about to punish Lorna for her resistance. O'Toole enters the room from which Bradshaw escapes and is about to revive the fainting girl, when Bradshaw aims at him and knocks the pitcher of water in his hand into bits. The officer follows Bradshaw to the roof, on the edge of which the latter is shot and crashes to the ground four stories below.

The cadets, inmates and owner of the house are taken to the station and the arrest of Trubus' secretary is made while that person is counting the results of the day's traffic in souls. To the secretary have come the house owners, agents and cadets each paying tribute to "the man higher up," who is Trubus. When the officers enter the latter's home there is a betrothal party in progress; it is that of Trubus' daughter to a society "catch." The result of Trubus' arrest is the abrupt breaking of the engagement, the death of his wife from the shock, and his daughter's loss of reason.

That is the story, minus any of the trimmings which have to do with the methods employed by the cadets in their work of enticement, the brutal treatment of the girls held in these houses and a raid conducted single-handed by Officer 4434. There is a thrilling moment when the officer has four or more cadets backed up against a staircase which gives way and the men and railing crash to the floor. There are many other big moments and worthy scenes throughout the whole seven reels, the principal roles in which are taken by Jane Gale as Jane Baring, Ethel Grandin as Lorna, Matt Moore as Officer 4434, William Cavanaugh as Bill Bradshaw and William Welsh as Trubus.

"Checkers" Greeted With Enthusiasm

It was an enthusiastic gathering that witnessed the recent special showing of "Checkers" at Loew's Broadway photoplay house. The All-Star Feature Corporation was host and the five-reel film, with Thomas W. Ross in the title role, was another score in favor of Augustus Thomas, producer. The story was all there, even to Cynthia's wired braids, and one could imagine her saying, "Ain't he gran-n-nd!" The race-track scenes called forth generous applause and when "Checkers," his hat in one hand and his other doubled into a fist, rooted "Come on, Remorse!" the whole house was with him. It also extended its sympathy and agreed with his sentiments when, seated on the vinegar barrel in front of the Clarksville general store, where he had the honor of being clerk, he watched Arthur Kendall, son of the store's owner, serenade "the only girl," and exclaimed "Gee, ain't it hell to be poor?"

The character of "Push" Miller, race-track tout, inspired many laughs, and much lively comedy was afforded by the enmity between Jerry Halter and Mr. Barlow. The biggest scenes in the play were those of the race-track; the paddock in the early morning, showing



All Star players in "Soldiers of Fortune," holding a deck rehearsal while en route to Cuba.

the horses being rubbed down and exercised; the jockeys filing out of their quarters in readiness for the race; the drop of the ribbon and the "They're off!" of the waving grand-stand; the speedy covering of the course by sleek-limbed ponies and the besieging of the "bookies" by a pushing, fighting mob—and "Checkers" summing up the situation with "There's a sucker born every minute—sometimes twins."

It's a splendid film and the cast, in addition to Ross as "Checkers," contains Jack Regan as "Push" Miller, Katherine La Salle as "Pert" Barlow, Gertrude Shipman as "Cynthy," William A. Williams as Arthur Kendall, Alfred Sidwell as Jerry Halter, Carl Hartberg as Judge Martin, Charles Graham as "Barlow," Harriet Worthington as "Sadie" and Marie Taylor as "Aunt Deb." Booklets with a checkered cover, from which the features of Thomas W. Ross looked out, were souvenirs of the play's first showing and contained, besides a brief resumé of the story, photographs of those who comprised the cast.

Coytesville Studios Reopened

The buzz and hum of life is again discernible around the Universal studio at Coytesville, New Jersey. For the past week carloads of "props" and scenery have been arriving, while a large force of mechanics have been busily engaged in enlarging, rebuilding and preparing the studio for the production of Imp photoplays. To accomplish this Manager Mark M. Dintenfass has induced Walter MacNamara to be his head director and he, in turn, brings with him Jane Gail, Matt Moore and other members of his talented Imp company to Coytesville. That Mr. MacNamara is capable of big things is demonstrated by his recent successes.

The first subject to be filmed at the rejuvenated studio will be a two-reel picture entitled: "The Story of David Greig." It is a psychological treatise of the capital and labor problem. Mr. MacNamara is making arrangements to take a number of scenes of actual factory life and incorporate them in the play. This will be followed by a six-reel feature and others of stupendous construction.

Who's Who in the Film Game

SPEAKING for film men, few of them know furs except that they make great top coats and look like money. But even among film men there is one man who knows furs as he knows films and he knew furs first. And as a film man, you would scarcely guess he knew fitch from fox. This man, harking to Greeley's suggestion to "Go west, young man," made an early start and kept going for a long time. For he was born in Hungary—the city of Kassi, Hungary, January 7, 1873, and came with his parents to New York when he was only seven. He liked New York. It taught him the fur business. Then he traveled west again until he came to Chicago where he capitalized his knowledge and swept into a competence while the fur business of the Windy City was running smooth as sealskin. Because furriers prospered in Chicago about World's Fair time as they never prospered before or since. And Chicago, while contributing a fur fortune to this fur-film man, added good measure by bestowing a wife, another man, but a Kauffman—Miss Minnie Kauffman—who became Mrs. Adolph Zukor in 1896. So there you have a brief preliminary skirmish of Adolph Zukor—the A to Z man of the film business; the man who has had trouble all his life in figuring out the difference between working for the pay you get and getting the pay for the work you do.

For Adolph Zukor made his money, or the foundation for it, when he was a kid. He made it by his lonesome. He wouldn't recognize a pay envelope if it was coming his way. He has been pushing them the other way always. And he believes in the full-measure, bulging kind. The men he employs are high-priced men; men who fit into his theories and practice. Adolph Zukor believes in filming big things with famous actor folk. You have had opportunity to judge him by his works.

But before Adolph Zukor entered actively into film making, he had had quite some little experience back. When he got his money together in Chicago, he returned to New York to seek investment and more things to do. He found his opportunity with the penny arcade—the thing that was easily overlooked by the less discerning. All of Mr. Zukor's hoard went into the penny arcade business and he followed right along. It wasn't very long until he owned a string of these amusement places. He was easily persuaded to back the old Hale touring cars, another venture that held little inducement for in-

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

vestors, and like the arcades, the Hale cars piled money into the Zukor fund. Along about now, came the motion picture, and Adolph Zukor could see it with half an eye. He quietly made his debut in the m. p. business with Marcus Loew. Their first splash was to convert the Grand Theater into a m. p. house. Nobody brought out the band to lend cheer to the enterprise. The few friends who were informed of the experiment, threw up their hands and said the owners were crazy—that they would blink out as fast as they could peel a roll. The Grand Theater was the first legitimate theater of a metropolis to give way to pictures. It has leaked out that it returned a hundred thousand dollars profit that first year. And whisper—Adolph Zukor is still a partner of Loew's—treasurer, in fact; or in more simple phraseology, the man who looks after the mazuma.

You will observe that Adolph Zukor is coming on in these earlier days and that there has been no blare of trumpets. Nor has he been losing his head, or assuming fine airs or gaudy clothes. He has been eating well, but moderately and having known the gay white way all his life, it has no charm beyond contributing to the general exchequer. With this latter thought predominating, Mr. Zukor sought out one Wm. A. Brady and these two have been associated in legitimate ventures for quite some considerable time.

The idea of forming a motion picture company whereby the art of the world's famous players might be preserved was one which Mr. Zukor cherished

for many years. It was not until two years ago, though, that he was able to interest Charles Frohman in the project, but he was so confident that the idea was a good one that he never despaired of seeing it realized. The Famous Players Film Company of which he is president is now almost two years old and proved its worth from the time of its inception.

Financial returns were not the prime motive for its organization and those who know Mr. Zukor can well believe this. To make the world's famous players live even after death was the ambition to which he tied his faith and his money. Whatever profits he receives from the company he puts right back.

Mr. Zukor is inobtrusive. He walks, eats, talks and lives quietly. When he talks, he has a point to make and makes it without thumping the desk, or button-holing his audience. He neither slaps a fellow on the back



The A to Z Man of the Film Business.

nor assumes a ten-foot-away-from-him distance. He gestures with his right hand and likes to hold his hat in his left. He laughs and inspires others to do likewise with a quiet, droll humor that is apt to manifest itself on most any occasion. Yet, nobody would call him a humorist nor would they think of him as being ever serious. He would fit in between and the recollection would always be a pleasant one.

He isn't very tall; he isn't very short; his hair is neither dark brown nor light brown—it's a shade between. His eyes are neither brown nor gray—they belong to an unnamed color between these two. He is neither fat nor thin. From nine in the morning until six at night he is at the studio building where he has a medium-size office at equal distances from the studio proper and his assistants' offices. He knows everybody on the pay-roll and says "Good morning" in the same tone of voice and with the same nod and smile to all. His orders are in the way of suggestions and are always found to supply the need in question.

His greatest pleasure outside of business hours he finds with his family; he'll tell you he has one wife and two children, Eugene, sixteen and Mildred, fourteen years old. He likes pinochle and plays moderately; he finds great pleasure in autoing and always keeps well within the speed limit with the explanation that otherwise he would be "going against the law." He enjoys a good cigar of medium strength and size his preference running to broad-leaf with Havana filler. His clothing is never conspicuous—smoke-grays and medium browns being his general choice and his ties are never brilliant, the choice being safe Copenhagen blues, soft mauves and uncompromising shadow stripes.

Adolph Zukor can credit his success to hard work and long hours. He has tremendous energy and knows how to conserve it. It cannot be charged that he is an idle dreamer. When he dreams at all, he demonstrates. He dares to do. The films of the Famous Players Film Company are real films. Adolph Zukor has proven his contention that masters and masterpieces will find an easy market, here and abroad. He knows that beyond the ocean is a field infinitely larger than America affords, so he has been back and forth several times, before he was ready to work on both sides. He is doing that now. The A to Z man is that, all the way, and beyond.

Decorative Lighting in a Theater

A decidedly novel method of lighting a London moving-picture theater is shown in the accompanying illustration. The method is interesting as showing how the indirect method of lighting can be introduced without giving rise to the impression of "flatness."

It will be seen that the greater part of the light is derived from the illuminated dome. This dome has a blue and gold style of decoration, so that it gives, in a sense, the effect of an "artificial sky." It is lighted by twelve concealed 25-cp amber lamps. Round the dome is a ring of forty-eight amber lamps above diffusing glass disks. The remainder of the lighting is provided by concealed lamps, which also serve to illuminate the decorative painted panels in the background.

The objection of "something missing" sometimes urged against indirect lighting seems to rest on a psychological basis. People are so used to the idea of having a lamp in a room that when the room is lighted without any apparent source there is a feeling that the installation is somehow incomplete. The use of a dome, as shown in the illustration, seems to avoid this impression. The brightly illuminated dome surface is involun-

tarily accepted by a person entering the interior as being separate from the ceiling and itself constituting a source of light. The feeling of flatness is also skilfully removed by the use of the concealed lighting over the panels. Altogether the effect in this theater is decidedly novel. The lighting scheme was worked out simultaneously with the design of the building, and the installation shows what a decided advantage it is when the architect and lighting engineer combine in this way.

The use of a colored lighting effect (in this case, as stated above, the lamps are mainly amber, but some are orange) is becoming common in theaters. Besides its decorative value, this method seems to have another



advantage. It separates the general lighting of the theater from the lighting of the screen. It is becoming usual in some of the London theaters merely to dim the lighting but not to turn it off completely while motion pictures are being shown. It may be suggested that when this is done the "color-separation" idea alluded to above has a certain value. It may be added that in this theater the lamps are turned on and off gradually by means of a dimmer.

The photograph shown in the illustration, which was taken entirely by the artificial light, illustrates the high degree of perfection to which artificial light photography has now attained. It is of interest to mention that the exposure had to be done in two stages, the central dome being illuminated for only a portion of the time. Otherwise an exposure sufficient to bring out the panels in the background would have been too much for the brightly lighted pattern in the interior of the dome and the detail in this part of the picture would have been lost.—*Electrical World*.

The Edengraph Projecting Machine

Latest Improvements

IN the general design of the Edengraph, the manufacturer has planned for the most direct path possible for the film, and for the separation of the film path from all entangling mechanisms as far as it is possible to do so.

The "head" is of very compact form, but all parts of it are easily accessible, the left side of the gear case being a single metal slide which, when removed, allows ready access to all parts of the mechanism. All of the gears used on the Edengraph are made of phosphor bronze or steel, are exceptionally wide and all enclosed in a metal case, protecting the working parts from dust and injury. The film sprockets, idlers, revolving shutter and lens-supporting collar are accessible to the operator on the outside of the case.

The moving picture lens is fitted in a removable collar, which allows a rapid change of lenses when desired. The stereopticon lens is supported on a rod held by a double-jointed bracket allowing up and down adjustment or side swing to give easy access to the mechanism case.

The crank is made of drop forged steel and is provided with a locking arrangement making it impossible to remove

in the same focal plane as the film, flicker caused by any other location of the shutter is eliminated. Adjustment of the shutter is accomplished by means of a thumb screw with a milled head accessible from the left

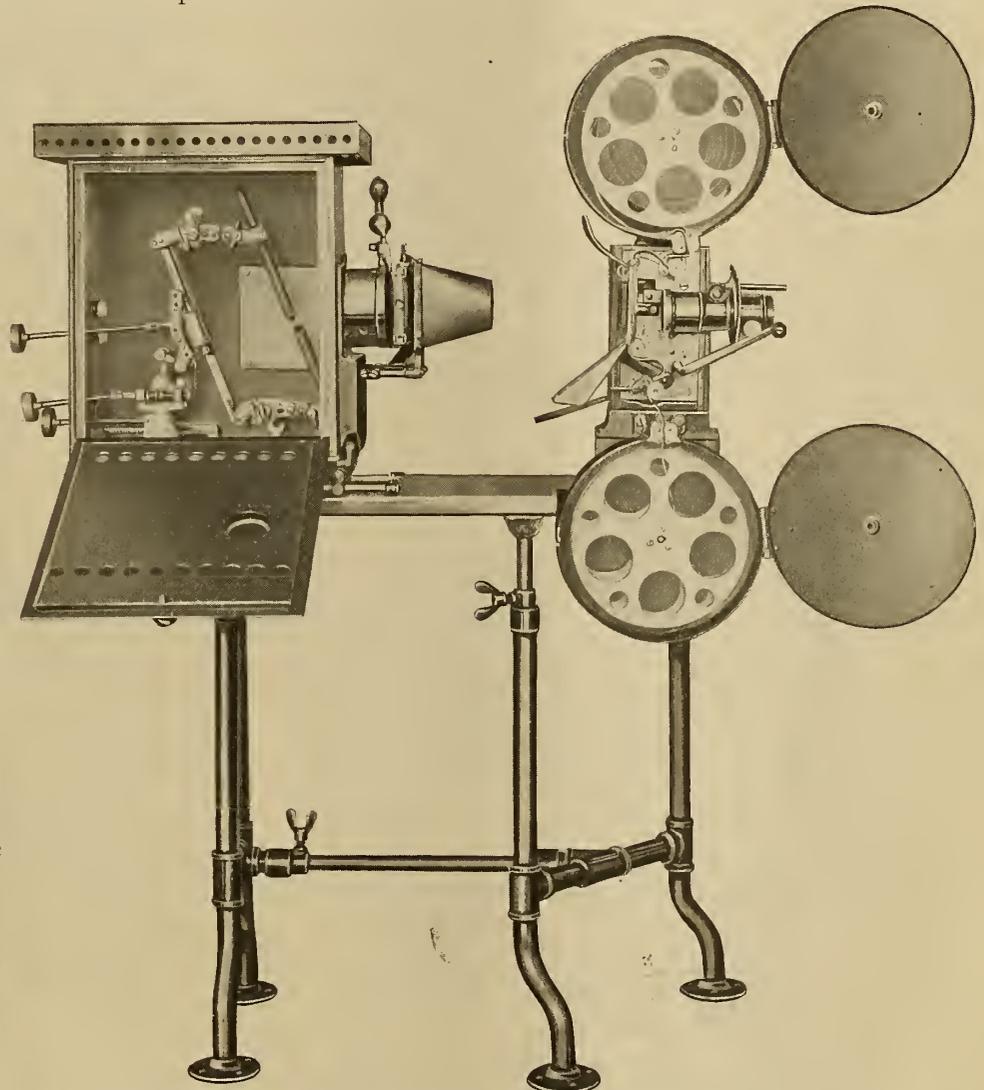


Fig. 1. This equipment consists of the improved Edengraph mechanism, extra large lamp house affording an 18-inch carbon adjustment. The base board is metal covered. No wood is exposed on the machine. The stand is built with a view of getting absolute rigidity. The machine can be fastened to the floor with heavy screws, eliminating the possibility of vibration.

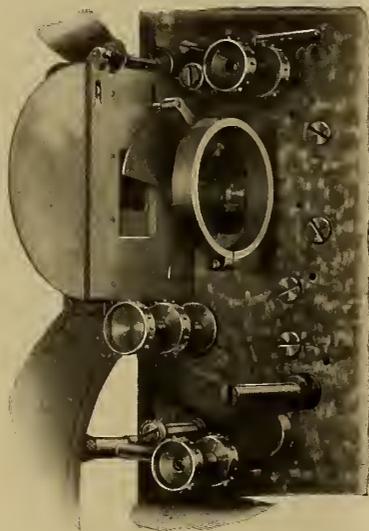


Fig. 2. This illustration shows in detail the shutter, whose position is fixed while framing and whose wings are therefore only large enough to cover the passing of a single picture, reducing the flicker to a minimum. It also shows the method of mounting the motion picture lens. The construction will permit the use of the widest angle lenses to project the largest pictures at the shortest distance, as well as the longest focus for farthest distances.

it accidentally while the machine is in motion.

The revolving shutter is made of russia iron finished dead black and is so placed as to allow the use of objective lenses of exceptionally wide angle. The manufacturers make the statement that the position of the shutter being almost

side of the mechanism on removing the metal slide.

The shutter journal is so placed that the shutter remains stationary with respect to the aperture and projecting lens while framing, permitting of narrower vanes on the shutter, which tends to reduce the flicker.

The framing device consists of a lever conveniently placed near the bottom of the machine, which, when operated, raises or lowers the entire mechanism with the film while holding the aperture and projecting lens in perfect alignment with the optical center of the condensers and lamp.

The film gate of the Edengraph is pivoted at the bottom, instead of at the side, thus insuring an even pressure on both sides of the film, and has the advantage that when swung back it exposes no part of the film to

the light rays when threading the machine. Two fire shields are attached to the film gate for the protection of the upper and lower loops. Tension is applied to the film by a set of springs on the film gate opposite the aperture and by a spring plate at the intermittent sprocket.

The film track is provided with a set of guide rollers at the top which do away with any side motion of a film that may be under or over standard size due to wear or age.

The intermittent drive is the Geneva type, enclosed in an oil box, and consists of a star and cam wheel of case hardened steel. Running in oil as it does, it is practically dust proof and noiseless besides having greater life and smoother running. The intermittent shaft, running in a long bearing which gives great steadiness, projects through one side of the oil box to the film gate. It is made from one piece with the sprocket, which is case hardened.

The star wheel is designed to give the longest possible exposure in proportion to the period of movement. The cam wheel is of the single pin type, extra heavy and case hardened.

The automatic fire shutter forms part of the film gate and is positive in its action, being actuated by a centrifugal governor which is contained in the balance wheel. This type of governor makes for an easy running machine, the manufacturer states. The shutter will not operate unless the crank is being turned and the film gate can not be opened while the machine is being operated.

The upper and lower film magazines are circular in shape, made of russia iron and strongly built. They are provided with safety valves containing rollers. Side entrance to these valves allows the removal of a film from

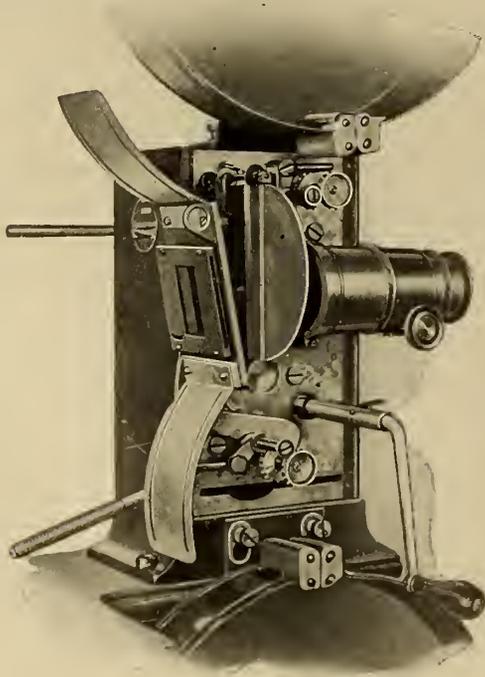


Fig. 3. This shows the Edengraph motion picture mechanism with the film gate swung open on its hinge; the door is hinged at the bottom which insures equal pressure against the film when the gate is closed—a condition that does not exist with doors hinged at the side.

the magazines without the necessity of running an entire subject on a single or two subjects on a split reel, without cutting the film.

The Edengraph lamp house is large and roomy with ample ventilation. The back of the lamp house is mounted on two bars so that it may be slid back; a door with a ruby glass window is provided on the side next

to the operator. The lamp house is mounted on a system of slide rods so that it has a back and forth as well as side adjustment for changing from motion picture to stereopticon projection.

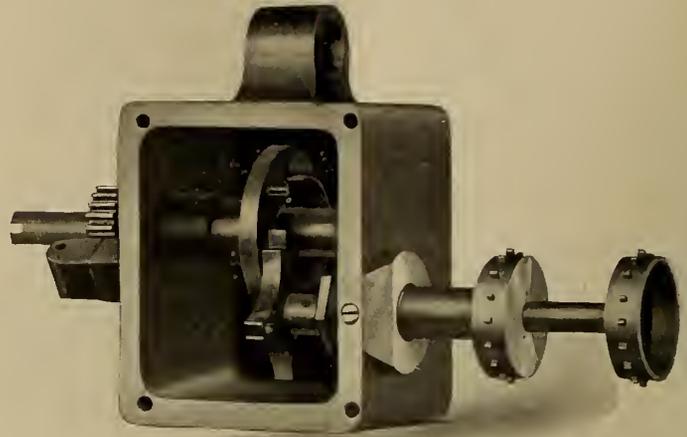


Fig. 4. This illustrates one of the exceptional features of the Edengraph—an oil box lying on its side with the top removed, showing interior construction. It is filled about one-third full of oil, is dust proof, practically eliminating wear and tear on cam, star and shaft and reducing the noise usually occasioned by the revolution of the Geneva system to a minimum. The outside dimensions of the oil box are $2\frac{1}{2} \times 2 \times 2\frac{1}{8}$ inches and it is fitted into place inside the mechanism by means of two machine screws and can easily be removed.

The lamp has three control knobs which connect with the carbon holders providing carbon feed, height, and distance adjustments. The carbon holders are insulated at a solid point and the arms or clamps are provided with set screws to allow of placing the carbons at any permanent angle.

The condenser mount is square and allows instant removal of lenses. Each lens is separately mounted in a metal frame.

A switch of ample capacity and provided with a sheet iron cover is conveniently placed near the back of the machine attached to a bracket forming part of the adjustable stand.

The 1913 Edengraph is mounted on a metal covered baseboard and the stand is of rigid iron pipe with collets at the floor so that the machine may be fastened to the floor with heavy screws to eliminate all vibration.

A Three Reel American Coming

Lorimer Johnston, one of the directors of the American Film Manufacturing Company at the Santa Barbara, California studios, has just started a three reel feature production. The story is laid in America, and embraces the periods of 1860, 1880, 1900 and 1913. The parts are all played by the same people. The picture starts in 1900 and goes back to 1860, showing the cast in their younger days and then bringing all the characters up to the present day. It is a great psychological study, and gives great opportunity for wonderful characterizations. Sydney Ayres, Harry Von Meter, Jack Richardson, Vivian Rich and Louise Lester all have parts that register with great strength.

This marks an epoch with the American Company, as it is the first big three reel yet done by the company, and its being entrusted to Director Lorimer Johnston for the initial venture, is a proof of the confidence the company has in his careful consideration of "picture values." Great things are expected of the picture.



SCENE FROM CURRENT FEATURE RELEASES ON THE PROGRAM OF THE GENERAL FILM COMPANY.

- (1) Escape of Jim Dolan, Selig.
- (3) The Price of Victory, Lubin.
- (5) Zuma the Gypsy, Kleine Cines.

- (2) The Boomerang, Essanay.
- (4) The Plot of India's Hillmen, Kalem.
- (6) The Death Song, Patheplay.



An unusually artistic lighting effect in Great Northern's "The Bonds of Passion."

Is Another "Protea"

A successor to "Protea" is the five-reel Cinema Eclair, "What the Gods Decree." It has Josette Andriot as the dispenser of thrills in the role of the Indian priestess, Kali, who shadows the man who robbed the statue of the goddess of its necklace of wonderful stones. From India to his home in America, the rich D'Arsac is followed and haunted by the relentless Kali and her assistant, Doura, a faker of the secret cult. They enter his grounds, where he has turned lions loose as protectors of the mansion containing himself, his wife and little daughter, numberless servants—and the precious necklace. From a tree they watch the prowling of the beasts, but manage to elude them, break into the house and secure the necklace.

A secret signal flashes their presence in a downstairs room to D'Arsac; he touches a switch which lets Kali and Doura through a trapdoor into a cage which gradually immerses them in water. Breaking the bars, they swim to freedom, put to sea in a boat and are followed by D'Arsac, who takes Doura captive and later finds Kali washed ashore upon the rocks, exhausted. He recovers the necklace and some gypsies find Kali and care for her.

There is to be a wonderful fete at the D'Arsac villa. Kali, disguised as a dancing girl, enters and casts D'Arsac's daughter into a deep sleep. Placing her in a huge basket of flowers she descends with her burden to the banquet hall and after the dances places

the basket at the feet of D'Arsac's wife. The death-like form of the child causes the mother to become delirious. The doctors can do nothing to wake the child and D'Arsac, knowing that the misfortunes which have befallen him are the result of his theft of the sacred necklace, returns it to Kali, who arouses his child and leaves the family in happiness. Returning to India, she replaces the necklace upon the statue of the goddess.

This film of adventure is being handled by the World Special Films Corporation.

Big Melon to be Cut

The Universal Film Manufacturing Company of New York City, known all over the world from its catchy advertising phrase, "the largest film manufacturing concern in the universe," announces the beginning of one of the largest and most aggressive national advertising campaigns ever undertaken by a motion-picture manufacturing enterprise. In accordance with a resolution adopted by the Universal Board of Directors at a meeting held at the Mecca building, New York City, the sum of \$250,000.00 has been appropriated from the net surplus of the company, to be expended on a national campaign of advertising. A contract has been entered into between the Witt K. Cochrane Advertising Agency of Chicago, whereby this firm will handle all details of the campaign, which is designed to cover magazines, newspapers, billboards and street cars and kindred media.

Of Interest to the Trade

Ventilation Decision Soon

The long drawn battle between the Exhibitors' Association of Chicago and the Health Department over the ventilation question is nearing its final stages, and the exhibitors seem likely to win the decision. The members of the Building Committee, who are acting as judges and referees of the discussion, have already conceded that the present ordinance contains flaws and have appointed a committee consisting of Aldermen Schaeffer, Littler and Latchford to act in conjunction with Dr. Young, city health commissioner, with the idea of picking out the flaws.

The committee met Dr. Young on Monday morning, November 17, and will report back to the Building Committee on Friday, November 21. At the last meeting of the Building Committee, held on Friday, November 14, F. O. Nielson, an exhibitor, presented some culture plates taken at his house, the Parkway, located at 2736 North Clark street, by which he attempted to show that the bacteria in his house were few and far between, since one culture plate showed but 99 bacteria after a five minute exposure. Dr. Hill, speaking for the Health Department, explained that the test proved nothing, and that to prove the air really uncontaminated a plate exposed for five minutes should not show over 18 or 20 bacteria.

The previous meeting of the exhibitors and the Building Committee was marked by several lively interchanges of none too friendly remarks, but was devoted for the most part to hearing the testimony of ventilation experts. Representing the exhibitors was Theodore Weinshank of Indianapolis, and Prof. McCormack of Armour Institute.

Mr. Weinshank stated that mechanical defects in the installation of the ventilating systems in some of the houses were responsible for the failure of those theaters to comply with the city ordinances. He declared that the standard carbon dioxide test was merely an index of impurity in the air and did not in any sense mean that the building was necessarily unhealthy. He advocated changing the ordinance to read that "In no case shall the carbon dioxide in the air exceed 12 parts in 10,000, arguing that such a test

would in many cases result in better air in the theaters than was called for by the present ordinance, since he cited cases in which more than 1,500 feet per person, per hour, would be necessary if the carbon dioxide were to be kept below 12 parts in 10,000, whereas the city ordinance would require but 1,200. Hence his suggestion would make the ordinance even stronger in some respects than it was at present.

Professor McCormack pointed out that ten years ago opinions were totally different regarding the amount of carbon dioxide which was considered fatal from what they are today. Furthermore, it was much easier to measure the amount of carbon dioxide in the air than it was to measure the quantity of air being admitted, and that accordingly ought to be the standard chosen for tests.

Nearly three hours of the committee's time was taken up by a speaker who represented a ventilation company of his own and insisted upon explaining its operation to the committee and the exhibitors. He opened with the remark that probably none of the exhibitors had money enough to make even the first payment on his system, and told Dr. Young that the present ordinance was very defective. Having thus quickly established an *entente cordiale*, he proceeded to show that the important thing in all ventilation problems was the method of introducing the air, asserting that no room was properly ventilated which did not receive its supply of fresh air from the top, and expel it from near the floor level.

Dr. Young then took the floor and began by asserting that the Art Institute, which was ventilated along the lines indicated by the last speaker, was the subject of much complaint to the board of health, that Mandel Hall was the best ventilated structure in the city of Chicago, and that he would not approve any changes whatsoever in the present ordinance.

The commissioner of health read numerous letters upholding his position in the matter and protesting against any changes being made in the ordinance. When questioned by Alderman Powers as to why he had not abided by the promise made to the building committee that no drastic action would be taken against any exhibitor while an amendment to the or-



Scene from Pasquali "The Last Days of Pompeii" released by World Special Films Corporation.

dinance was being discussed, Dr. Young asserted no such action had been taken.

Alderman Powers then produced a letter written by Dr. Young in which a certain exhibitor had been given five days' notice in which to show cause why his theater should not be closed. Dr. Young responded that the exhibitor in question had filed plans of his place which were approved by the board of health and received a license on the basis of this set of plans, but that later it had been discovered his theater was not constructed in accordance with the plan submitted. It was then that the five-day notice had been given and Dr. Young said he stood pat on the letter.

The exhibitor, who was present, explained that he had never filed any set of plans and that if such plans had been submitted to the board of health it was done without his knowledge or consent. Dr. Hill, who is Dr. Young's assistant, declared that frequently plans are submitted by ventilating contractors figuring on a theater and that this might have been such a case. Both health officials finally admitted that in a sense the letter was a bluff, since hundreds of similar ones had been sent out and in certain instances, Dr. Hill admitted, nothing was actually known of the condition of the theater in question.

When rebuked by the aldermen for this action, Dr. Hill explained how impossible it was for the inspectors of the department of health to cover the whole city in such a short time, and said they were making the necessary inspections just as fast as it was possible for them to do so.

Alderman Schaeffer then made a motion to the effect that no further action be taken by the health commissioner while the amendment was pending, but Dr. Young declared that the Building Committee must assume full responsibility for such a respite, as he would not. Alderman Pretzel finally amended the motion to read that the health commissioner be authorized to use his own judgment in enforcing the ordinance and, thus worded, the motion was unanimously carried and the meeting adjourned.

N. Y. Theater for "Broncho Billy"

The *Chicago Tribune* of Monday, November 17, under a New York date line carries the following story:

The long discussed and much expected invasion of the Broadway theatrical district by dollar shows began in earnest today, when the Anderson Gayety company arranged to take over the new Strand theater, now in course of construction at Broadway and Forty-seventh street.

Incidentally, the leasing of the theater by the Anderson organization for the purpose of giving that company's dollar shows a New York home is Gilbert M. Anderson's way of squaring things up with the managers of high priced theaters who are preparing to enter the moving picture field. Anderson, known to every moving picture theatergoer as "Broncho Billy" Anderson, has made a fortune out of the moving picture business.

The Anderson Gayety company has already produced a musical comedy, called "The Candy Shop," at dollar prices, which has been a success in the west.

"Mutual Girl" Series to Start Soon

And now another big achievement is to be added to the Mutual's list of honors. It is an elaborate and costly series of films outlining the transition of a young country girl, to be known as "our Mutual Girl," into a New York

society belle. In the course of this metamorphosis, the girl will be shown in the great show places and centres of interest of the metropolis, in the smartest shops and theaters and restaurants, and participating in the foremost events of the coming year as they occur.

The real leaders of New York's social, political, musical, professional and mercantile life will actually appear in the films, and prominent visitors from abroad also will be shown. In this way people in various parts of the world, who are unable to come to New York themselves, will have it brought to their very doors through "the Mutual Movies."

To properly exploit this immense undertaking a large sum will be spent in advertising. This series is the personal idea of Mr. Aitken, the Mutual's president, who is also directly responsible for the Griffith engagement and for the widespread advertising campaign.

"What 80 Million Women Want?"

Printed invitations summoned press and visitors to a first showing of the film with the question mark after it—"What 80 Million Women Want...?"

The question mark is not there as an expression of doubt as to the quality of the film nor the desire of the 80 million women to possess the "what," but it does signify the women's chance for the granting of the "what," which means the ballot. This puts the whole thing, question mark and all, up to the men and, because the film arrived late on the day of its showing, many of the men answered it by murmuring to themselves or to somebody else "a previous engagement—I really can't wait," and disappeared in the direction of the nearest restaurant.

Meanwhile the piano player resigned in favor of the leader of the suffrage movement, Mrs. Harriet Stanton Blatch, president of the Women's Political Equality



Mrs. Pankhurst makes a curtain speech in "What Eighty Million Women Want."

League of New York. Mrs. Blatch humorously commented on the non-arrival of the man-made film which was supposed to have started for the showing at the Bryant theater in a man-driven taxi, some short time

previous, and considerably pointed out to the man part of the audience that accidents happen at times even to men—at which the back row lost its last two male occupants.

However, the film arrived after a while and the general comment was that it was worth waiting for, and also that it was an agreeable surprise, in being not a eulogy of and a plea for suffrage, specifically, but a really and truly story with a young lawyer in love with a pretty girl. They couldn't afford to marry because the young lawyer was too honest to suit the political boss, and the political boss showed him who was master of the situation by deliberately making him lose a case. That was how the young lawyer found out that one way to get money was by siding with the boss, so he sided.

Meanwhile his fiancée had joined the suffrage cause; she talked on street corners and in front of the public library on Fifth avenue in the interest of the cause, and the young lawyer from the boss' automobile talked to a few men on an opposite corner in the interest of the boss. Knowing of the corrupt politics engaged in by this boss, the girl, scorning her lover's weakness in selling himself to the politician, broke the engagement and it was only after he had foresworn his allegiance to Boss Kelly, and together they had revealed the corruption of his methods and those of his district leader and "repeaters," that the engagement was resumed. With the procuring of the marriage license we are given to understand that happiness ever afterward was their lot.

Mrs. Pankhurst appeared in the film several times; with characteristic and decisive gestures she gave a curtain talk and appealed vainly to Boss Kelly in the interest of her cause. Mrs. Blatch, together with Mrs. Florence M. Cooley, who wrote the scenario, and several other members of the Equality League, were in several important scenes. Altogether, the film is four reels of interesting action and should swell the coffers of the Unique Film Company.

"Repeats" Are Frequent

Exchangemen in his vicinity may find much food for thought in at least one paragraph of a letter we recently received from Harry Lightwood of the Esther Theater, Cullman, Ala., for in concluding his letter Mr. Lightwood writes:

MOTOGRAHY is "some picture paper" and sure it is the best on the market, and I wish it every success and continued prosperity.

Wish you could "wage war" on some of the exchanges being so careless and sending so many "repeats" to us "small fry." We who are in the small towns and can't afford anything but a commercial service, owing to a small population and no transient trade. They seem to think anything is good enough. Suppose they employ very cheap help or very young help, that only think of six o'clock coming, so they can quit.

Katherine Kerrigan Joins Brother

Following considerable negotiation with the Henry W. Savage's "Every Woman" company by manager Isidore Bernstein of the Universal West Coast company, Katherine Kerrigan has been secured to play opposite her brother, Jack, in the forth-coming feature of "Samson and Delilah." Miss Kerrigan, widely known as one of the most popular leading women on the road, appears in one of the lead roles in the play "Every Woman" and it was only through the personal influence of her brother and Mr. Bernstein that she was induced to leave the company long enough to appear in the film production. She is to receive a top-notch salary, and when the picture is

finished she will return to Savage's company. Samson and Delilah will be, perhaps, the largest and most stupendous feature photoplay yet produced at the Universal Pacific Coast studios. Miss Kerrigan will be cast as Delilah and Jack (Warren) will play Samson. Probably in four reels, many of the elaborate scenes will employ hundreds of extras, besides the dozen or so playing the leads.

A "Mendel Beilis" Picture

George K. Rolands, photoplaywright and motion picture director, has almost completed his three reel feature entitled "The Terrors of Russia." This photo-play is based on the persecution and ultimate freedom of Mendel Beilis, the Russian Jew, who was wrongly accused and recently put on trial for the ritual murder of a young boy. This three part drama is said to contain a story almost identical with the recent case of Mendel Beilis.

Mr. Rolands, born in Odessa, is thoroughly versed in the life and persecution of the Russian Jew. A remarkable feature of this photo-play is that most of the scenes are being taken in Carmel, N. J., a Jewish colony, and will be enacted by over 500 Jews and Russian peasants.

Pictures Claim Burr McIntosh

Burr McIntosh, after a lapse of twenty years, will revive and live the role of the blacksmith, "Jo Vernon," in the film "In Missouri," which an all-star cast has gone to Florida to produce. It was in Chicago in the World's Fair year, 1893, that Mr. McIntosh created the role which, though not supposed to be the leading one, brought him equal honors with that of the sheriff, played by Nat Goodwin. He continued on the stage until 1902 in well-known roles, among them being Squire Bartlett in "Way Down East," Joe, the cowboy, in "The Cowboy and the Lady," and the Earl of Rockingham in "Under Two Flags." As W. H. Langdon in "The Gentleman from Mississippi," he came back to the stage in 1910 and stayed for more than a year. Then California lured him westward, where he has been for the last three years as magazine publisher and photographer. The "Burr McIntosh Moving Picture Company" will be his next move when "In Missouri" has been made.

Litigation is Ended

The English motion picture of "A Message From Mars," in which Charles Hawtrey is featured as the star, is at last out of litigation and an announcement from the Charles Frohman offices informs the public that all differences have been settled and that the foreign moving picture manufacturers may not go ahead with the sale of the picture which is being disposed of as a state right feature. "A Message From Mars" is the first release of the United Kingdom Films, a new European picture concern which will devote its efforts to the reproduction of famous plays with casts which will include some of the most famous of English and other foreign actors and actresses.

Minnesota Exhibitors to Rally

Morris, Minnesota, will be the rallying point for all Minnesota exhibitors on December 12, for on that date is scheduled to occur one of the biggest get-together meetings which Minnesota exhibitors have ever enjoyed. The meeting is called by the recently organized and

already strong Motion Picture Association of Minnesota, and it is expected that after the Morris meeting the association will be still further increased in membership.

The executive committee, consisting of Messrs. Gilowsky, Van Duzee, McLean, Christopherson and Wentworth, have adopted a set of resolutions calling upon members of the Motion Picture Exhibitors' League of Minnesota to transfer their allegiance to the new association and authorizing the return of the charter, cash on hand and all books and records of the league to the national officers of that body. The new association is at present headed by the following temporary officers: President, Otto N. Rath, St. Paul; vice president, A. B. Robbins, Winona; secretary, F. F. Goodson, St. Paul; treasurer, H. A. Sherman, Minneapolis. The headquarters of the Minnesota Association is located in room 510 Shubert building, St. Paul.

"Lost At Sea"—A Union Feature

A pretty story of a young sailor, the only survivor of a shipwreck, and his little sweetheart, who mourns him as dead, is told in Eclair's Union Feature release, "Lost at Sea." It was the ship *Julia* that sank with all but four of its crew, and of these four, Paul is the only one who survives the loneliness and barrenness of the rocky coast on which they were cast. His fiancée, Yvonne, meanwhile, learns of the wreck and upbraids the ship-builder for having allowed his men to go to sea in the boat, against the safety of which he had been warned.

The ship-builder, a kindly man, tries to make amends in little kindnesses to the bereaved girl, and calling one day, takes his son with him. His son falls in love with Yvonne and, after some time, asks her to marry him. Yvonne replies that if, at the end of six months, no word comes from Paul, she will. On the eve of the wedding the betrothal is being celebrated. It is a stormy night and a tramp applies for shelter. He is bearded and his staring eyes show loss of reason. In him Yvonne recognizes Paul. After a serious illness Paul's memory is restored and he and Yvonne are married.

American Players Band Benefit

The members of the several "Flying A" companies have been cast for Sydney Ayres' four-act drama "Texas," a play in which Mr. Ayres starred under the Erlanger management, which will be reproduced at the Potter theater, Santa Barbara, California, on Saturday, November 29. The play will be given as a benefit for La Monaca's Santa Barbara Band. This is probably the first time in the history of the film industry that a full company has been called into actual service on the legitimate stage. The production will be under the personal supervision of Julius Frankenberg of the American forces. It is expected that quite a number of people from Los Angeles moving picture quarters will visit Santa Barbara to attend the performance.

To See Themselves on Screen

As the *Imperator*, the largest ocean liner afloat, was about to leave her moorings for her present trip the passengers were unconsciously posing for a moving picture camera. They did not even take a second look at the stylishly gowned Norma Phillips and her actor companions who were working among them for the benefit of a film and many of them will be very much surprised "to see themselves as others see them" from some comfort-

able orchestra seat in a moving picture theater. Director Travers Vale of the Reliance Company realized that he would have to work very carefully in order to keep the passengers from knowing that they were being photographed so that they would not look at the camera and spoil the dramatic value of his work. Several scenes were taken on the different decks of the huge vessel, together with an excellent view of the great boat getting under way for her ocean voyage. The title of the picture will be announced on the Mutual program at an early date.

World's Largest Property Room

The largest property room ever built and equipped for motion picture purposes is in course of construction at the Universal Pacific Coast studios, Hollywood, California. The main building is 160 feet by 80 feet and the upper story will be given over to the costume department. Connecting with the property room a tramway 480 feet long will run across the large stage which is in course of construction. This will facilitate the moving of large and heavy props. A "McKabe" hanging ladder will be installed to facilitate that handling of "props." Mr. Bernstein, general manager of the Pacific Coast studios, is especially elated over the structure because every department of the work is being done at the studios of the property department. An extra saw and planning mill has even been installed for this building.

Celluloid Films

After December 1 the ordinary celluloid moving picture may not be used in France. Instead an unflammable film must be used. Thomas A. Edison issued the following statement when informed of the new French law:

"There is no possible material known that takes the place of the present celluloid film. In this country the insurance companies have been so strict that everything pertaining to the film and machine is incased in iron and asbestos so that the chance of a fire is reduced almost to immunity. Out of 13,000 moving picture theaters we scarcely ever hear of a fire, although the theaters are running almost continuously. The amount of film stored in the fireproof booth at any one time is so small that it is difficult to imagine any danger to the theater even if the whole amount should burn up. A properly designed machine provides immunity aside from the fireproof booth."

Mace Back to California

Fred Mace and his Apollo Comiques have left New York for Los Angeles. They had been operating East pending the completion of a studio in the Brooklyn Heights section of the beautiful California city. They are due there by the time this appears in print. In the party are Marguerite Loveridge, "Bud" Duncan, Harry Edwards, and George W. Peters, cameraman, and Mace. A "One-Round O'Brien" story will be the first picture tackled by the returning Apollites.

Enlarging the House Organ

The growth of the Exclusive Supply-Corporation's Program has necessitated the enlargement of *The Exclusive Program*, its weekly publication, from twelve to sixteen pages.

Brevities of the Business

PERSONAL NOTES.

Ennis is up to his neck in lots of things, this month—wedding arrangements, house-furnishing, bachelor good-byes and that ten to seven stretch, daily, at the busy Eclair office. He is a thriving example of "how doth the busy bee improve each shining hour"—nay, more than that, he demonstrates the improvement whether the hour shines or hides behind a cloud. But whatever the situation, Bert Ennis is equal to it. His talents, originally, turned him to the vaudeville stage on which he and his brother, Harry had a musical act. Between road tours, they were music publishers, having offices on "Tin-pan Alley," at Sixth avenue and 28th street. Harry Pilcer was one of their singers, as also were Brady and Mahoney, now in vaudeville. It was brother Harry who wrote "Sweet Adeline" and brother Bert who helped popularize it. The writing of a musical comedy, "The Counterfeit Counts" was a joint venture of the brothers and though it only ran for one week in a Jersey city, Bert asks to be allowed to say that it is a "corkingly funny show" and that he's going to revive it, one of these days, when wedding bells have ceased to chime and he has five-minutes breathing spell at the Eclair desk. The "Count" comedy the brothers put on for the benefit of a church in Brooklyn and Bert, playing the lead, fell in love with the girl who played opposite him. That was two years ago and as a result, Miss Clara Pirung of Flatbush, Brooklyn, is to become Mrs. Bert Ennis on Thanksgiving eve. It was two years ago that Mr. Ennis became assistant publicity man at the Vitagraph plant. From there he came into Manhattan and the office of the New York Motion Picture Company, and a little more than two months ago moved over to the publicity department of the Eclair Film Company. He is twenty-five years old, enjoys Gran'ts and his own birthday honors on April 28, and still lives in Flatbush, Brooklyn, the place of his birth. It is in Flatbush also that the Ennis honeymoon flat is located. Sincere best wishes and congratulations are extended the Ennises by their many friends in the film game.



The position of publicity and advertising man of the Nicholas Power Company has opened its arms to W. Barry. "His mother calls him 'William,' but the boys all call him 'Bill.'" He's well known and well liked among the film people who count and he intends to make his new position one worth while to the Nicholas Power Company and to himself. The *Bill Board* had him for its sales manager at one time, then the General Film Producing Company claimed his services, but the most recent of his affiliations was that as advertising solicitor for the Leslie Syndicate. His work was effective to the extent of making the Syndicate name known wherever the interest of the motion picture industry has an expression. He was an earnest worker and the amount of "copy" he turned in, proved it. For the week previous to his assuming responsibility of his new office, he donned overalls and jumper and spent the whole of every day in the big factory of the plant, with the result that he has gone into his new work, equipped with even more than the necessary information for which the position calls. Mr. Barry is twenty-six years old, an ex-football player, a champion swimmer and a capable business man.

William W. Hines has hearkened back to the realm of the "legit" where he intends to press-agent henceforth and without end. "It's where I belong," he said, with his hat in his hand and one eye peering through one round glass, into the room where Mr. Blinkhorn was getting rid of some callers. "I never did fit into the motion picture game and I'm going back where I know I do belong. Five minutes ago I signed up with Shubert and am leaving for the road as soon as I tell Mr. Blinkhorn about it." And when the Vivaphone Company's door had closed after the callers, Mr. Hines gave his job back to Mr. Blinkhorn and left. Mr.

Hines wasn't telling, just then, that Eleanor Vernon, leading woman of the Shubert company, had just become his bride, but it didn't take long for the news to become known.

Felix Feist hurried back from Kinemacolor's Chicago office to be on time to welcome the little daughter, who has taken up pleasant quarters in the Feist household. No chance of her ever being lonesome with a four year old adoring big brother, in whose care Mr. Feist is leaving his wife and daughter, while he trips westward to resume his many important duties. "The seventh time I've been back in New York in four months," said Mr. Feist, as he called up to reserve accommodations, Chi-bound. "Guess I'll get a commutation ticket." But he didn't.

"Pop" Hoadley has been enticed out to the Biograph studio by a wonderful offer; it had to be wonderful or "Pop" would never have left his big desk, in the sunniest corner of the Universal scenario department, to journey to 870 East 175th street every morning. But he's "done and gone and done it" and there isn't a person who knows "Pop" who doesn't wish him the best of everything in his new berth.

W. P. Milligan has the sympathy of all who know him in the death of his father, which came as the result of a very sudden paralytic attack, the evening of November 3.

Jesse Laskey and W. D. De Mille, report has it are short to enter the world of film-making.

Muriel Ostriche and Flo LaBadie may be seen three or more evenings each week enjoying the ice-skating sport at the St. Nicholas rink.

Irene Hunt and George Siegman do a splendid reel's work in "A Man and a Woman." Most of the scenes were taken in and about the water, and that not earlier than a month ago.

Director Ranous and his company were making some scenes on the lower East Side. The director wanted to use the interior of a small jewelry shop for a robbery scene. Jack Clark, dressed to suit the part of professional burglar, was asked by Ranous to go into a shop and ask permission for its use. When he made his request, the man in charge, with his hand protectingly over the lock of the glass jewel case, suggested that Mr. Clark wait till "ze boss" come back. Jack wanted to know how long that would be, and the jeweler replied, "Oh, about ze last of next week!" Before he made another such request, Jack insisted on going home and changing his clothes.

E. A. Levy, formerly of the Moving Picture Information Bureau, is handling the publicity on "How Wild Animals Live," for the Midgar Exhibiting Company, which has offices and a sumptuous projection room at 135 West 44th street, New York city.

Chester Beecroft, he who makes enjoyable fairy-tale reading of the General Film Company's "ads," is being patted on the back for doing just this by all who know the value of a good "ad." Everybody's interested in "Bill" and others of his ventures.

MacArthur of "Flickers" fame, had a pretty little girl with him at the Lyceum's recent showing of "Tess of the D'Urbervilles" and—but you'll have plenty of time to save up your pennies between now and the last week of April.

Helen Case is enjoying herself in her new Studebaker racing 35 horse power car, which will do 89 miles without a purr. This is the car which was owned by Frank Good and which beat Barney Oldfield's entry two years ago in the Desert Race. It won five out of six races and was used by Robert Thornby of the Vitagraph in "The Race." Dainty Helen is an expert motorist and loves to get on a good straight stretch where cycle cops are unknown.

A. Warner, the busy vice-president of Warner's Features, Inc., no sooner returns to New York after an extended road trip than he packs his Gladstone and is off again to another part of the country. His present trip takes him to Montreal to open up an office there—the first link of a chain that will extend across the Dominion from Coast to Coast. It has been obvious for some time that Warner's Features, Inc., would require at least five hustling exchanges to take care of the demands of Canadian exhibitors for big three reel reductions and Mr. Warner has selected Montreal as the logical base of operations. Other branch offices will

be opened as rapidly as possible, the probable points being Toronto, Winnipeg, Saskatoon and Vancouver.

At Hollywood, Carlyle Blackwell is producing his comedy "A Bad Night for Blackwell" with "sets" worthy of any drama. In a club scene he pressed into service Mr. Flannigan and Mr. Dean of the "Fascinating Widow" company, who happened to call on him. Moreover, he insisted upon them taking their payment much to their amusement. "The first time I was ever handed \$5.00 for sitting down and having a good time," said Flannigan. "Me too," echoed Dean. Blackwell told them that the next time they came along he'd make them go into a lion's den or fall off some rignig.

After an illness of about ten days, Winnifred Greenwood, the noted actress of the "Flying A" company, is back at her duties. It was at first feared that serious complications would arise but the drastic measures that were resorted to by a capable medical staff soon brought about a change for the better. Miss Greenwood was forcibly brought back to the days of her childhood when the thought of mustard foot-baths, jamaica ginger, castor oil and a few other of the stand-by remedies invariably brought about a cure for impending illness.

At the opening of Miller's magnificent new Photoplay Palace, at Los Angeles, with its 800 seats, plate glass screen, organ and handsome and comfortable lobby, Edwin August made the opening speech and received a vociferous reception and some magnificent bouquets of flowers. August can make a humorous and excellent speech and its a great favorite with audiences and is always ready to help anyone who asks his services at the opening of a new theater or other meritorious occasion.

Last Saturday evening the Photoplayers' Club of Los Angeles, held its first boxing tourney and some excellent and exciting bouts were witnessed. The boxing nights promise to be very popular.

F. M. Sanford has been engaged by Phil Gleichman of the World Special Films Corporation, as manager of the Dallas branch with headquarters in the Andrews Building. Mr. Sanford is one of the best known men engaged in the moving picture business in the southwest.

Miss Louise Huff is the latest acquisition to Edgar Jones' company at the Lubin studio. Miss Huff before enlisting under the Lubin banner appeared in pictures for the Edison and Famous Players Film companies.

Mr. S. S. Hutchinson of the American paid a visit to Los Angeles, last week, to meet the members of the new company, which will produce pictures under the "Beauty" brand, under the direction of Harry Pollard. The new company consists of Margarita Fischer, Harry Pollard, Joe Harris, who was with the Universal and "Venus" features, Fred Gamble (a fine comedian and character man), Adelaide Bronti, character woman, and L. Alderson, utility man.

Earl Metcalf, leading man for Harry C. Myers' Company at the Lubin studio, has turned down a flattering offer from a well-known theatrical firm of New York. Earl says, he is "in the pictures to stay."

The Universal at Hollywood has secured the services of one of the most popular stars in the photoplay world in Herbert Rawlinson. This prominent young actor joins the special company under Otis Turner, to produce feature films and will have ample opportunities of showing his versatility and fine screen appearance. Mr. Rawlinson had a long experience on the legitimate stage and was for over two and one half years with Selig.

Burton King, who was for many months with the Kay Bee and Bronco, is now directing for the Western Vitagraph and is producing two reel features. Amongst other good pictures his three reels, "Pride of the South," "A Southern Cinderella," and "A Wartime Mother's Sacrifice" will be fresh in the minds of photoplay goers.

Harold Fosberg, a well-known young actor, who for several seasons past has been associated with Belasco's successes, notably "The Woman," has become a member of the Selig Stock Company and assumed leading roles with that organization. Mr. Fosberg is not inexperienced in the art of motography, and is considered a valuable acquisition.

Albert Blinkhorn, American agent for some of the biggest of the English feature film manufacturers, has made arrangements by which he will soon be able to offer two single reels every week to the trade. One reel is to be a drama and the other a split comedy and scenic. Mr. Blink-

horn has announced nothing further than "The reels offered will be the kind I can guarantee."

Clifford Bruce, leading man of the Selig Polyscope Company, who was incapacitated by pneumonia, has thoroughly recovered and rejoined the Chicago Stock organization, so that this has allowed the regular procedure of "The Royal Box."

Thomas Carrigan, who has been very busy in leading parts, notably the detective series of "The Man in the Street" during the past summer at the Selig studios, has gone east to join his wife, Mabel Taliaferro.

William Fox, the vaudeville magnate, has arranged to present in each of his houses, of the better class, two of the big Hepworth features handled in America by Albert Blinkhorn. These two are "David Copperfield" in seven reels, and "Kissing Cup," a four-part racing melodrama, with automobile and aeroplane complications.

The Athletics, the world's champion baseball team, were entertained with an excellent programme of select moving pictures and cabaret at the Lubin plant, Philadelphia, Wednesday evening, October 29. After the show a supper of a hundred plates and many cold bottles was served in the dining room of the plant and admirably presided over by William Kerry, Charles Goldsmith, Colonel Joe Smiley, H. A. D'Arcy and John Ince. The usual songs, toasts and speeches were in order, the star number being a recitation written and read by Clay M. Greene. Mr. Siegmund Lubin and Ira M. Lowry were the hosts.

The Nicholas Power Company had a well-patronized booth at the Electric show at the Grand Central Palace with Mr. Skerrett in charge. It was the power company who donated the service of its machine in the operating room of the motion-picture show which was conducted on the Palace's third floor.

ROLL OF STATES

ARKANSAS.

T. J. Sharum will erect the Jojo Theater at Walnut Ridge. Cost, \$10,000.

Mills and Bird will re-open the old Majestic theater at Ft. Smith in the near future.

ARIZONA.

Hart Brothers have taken out a permit for the reconstruction of the Plaza theater at Phoenix.

CALIFORNIA.

Another photo theater is soon to be installed by Mr. Marvin and will be located in the old Lucerne Hotel building, Lemoore. It will have an elevated floor, be fitted with opera chairs, and in all respects will be perfectly modern and up to date. W. J. Bryans will be the proprietor.

Metcalf & Davies are drawing plans for a one-story reinforced concrete moving picture theater to be erected on West Ocean avenue near the Hotel St. George, Long Beach, for the Kuhn Amusement Company. It will have an auditorium seating 1,000 persons.

Home Builders have prepared plans and have the contract for the erection of a brick moving picture theater building at Forty-third street and Moneta avenue, Los Angeles, for J. B. Slocum.

The Keanograph Film Company of San Francisco has filed articles of incorporation at San Rafael. The directors are Frederick Croker, O. W. Jones and James Keane.

Anton Schmidt has obtained a permit from the Los Angeles building inspection department to erect a motion picture theater at the southeast corner of Shelby and Raymond streets. The building will be a one-story structure of brick, and will cost \$10,000.

Exclusive Film Company of Los Angeles; capital stock, \$100,000; subscribed, \$10,000. Directors, Valrie Allison, Lottie Barkoy, Mary Burford, E. L. Wood, I. B. Cobb.

Architect A. Lawrence Valk is completing plans for a one-story brick moving picture theater and store building to be erected on Alvarado street just south of Orange street, San Francisco, for Henry Laub.

A two-story moving picture theater, now building at 712 West Third street, Los Angeles, has been leased by V. Woodbury and C. W. Cutts of Alabama for ten years.

CANADA.

Mrs. E. J. Fisher has purchased the interest of Messrs. Bertrand and Pigeon in the Dreamland theater, Twentieth street, Saskatoon, Saskatchewan. I. Edward Fisher, the well known pipeorganist and pianist, will be manager and musical director. Good music and high class features will be the great attraction. A trio, consisting of violin, cello and piano, will be engaged as soon as Mr. Fisher can secure the artists.

CONNECTICUT.

The Star theater, Hartford's newest house of amusement, was opened last Monday evening.

A moving picture theater is to be opened in the old Academy building in the rear of the Mullaley building at Windsor.

DELAWARE.

The Playhouse, the new theater being constructed alongside of the Hotel Dupont, in all probability will be open sometime in October, according to John S. Hale, manager of the theater, who arrived in Wilmington yesterday to make his permanent quarters here.

Delmar has one moving picture theater at present and another will be started in the near future by S. J. Ellis.

DISTRICT OF COLUMBIA.

Theo. Sloat, 1216 G street, N. E., Washington, has plans by C. Clark Jones for a moving-picture theater, cost \$6,000.

B. F. Meyers, architect, is drawing plans for a moving-picture theater, to be located on North Capitol street between O and P streets, Washington. The theater will have a seating capacity of 500 persons.

B. Stanley Simmons, 1340 New York avenue, prepared plans for the Savoy theater, Fourteenth street between Columbia road and Irving street N. W., Washington.

The Orpheum Amusement Company, Washington, formed to promote moving-picture shows, was incorporated with capital stock of \$8,000. Theo. D. Sloat, Martin M. Watson, Jas. E. Baines and Geo. T. Roberts are the incorporators.

FLORIDA.

Murray E. Hall and H. D. Saunders will erect a moving-picture theater on Broadway at Fellsmere.

Harry W. Thurman will erect a theater at Dakin avenue and Broadway, Kissimmee, for the Graystone Hotel.

ILLINOIS.

Carl Martin of Colchester has purchased the Princess Electric theater at Canton.

Architect Klien is at work on plans for the new Crescent theater on Main street, Peoria. This new home of motion pictures will be fitted to care for audiences of 1,000 people and will take its place as one of the largest moving-picture houses in the city. The cost of the building will be in the neighborhood of \$20,000.

Herman P. Misch is erecting at 1742 West Chicago avenue, Chicago, a theater building which will cost \$100,000.

2007-09 West Twenty-second street, Chicago, 1-story brick theater; Joseph Lavrenak, Michael Kista, 3442 West Twenty-sixth street; cost \$10,000.

Walnut is to have a modern moving-picture theater in the near future.

The directors of the Remington Theater Company, Kankakee, composed of W. W. Muckins, Morris Birk, A. L. Granger and others, will soon be ready to open their new theater.

Under the new management of W. J. West, the moving-picture theater at North Main street, Kewaunee, formerly known as the Dreamland, will be called the Empress in the future.

A building permit was issued to the Seavers Amusement Company, Peoria, for the Duchess theater in South Adams street; cost, \$21,000.

The Orpheum theater of Freeport under the management of R. Lee was opened to the public recently.

Thirty additional men were put to work today on the Capitol theater, Pekin, to hurry the work of remodeling so the house can be completed for a run this winter. All the inside of the old house has been torn out, and the theater will look like new when it is opened up again by the new owners, Walter and William Frederick.

The Mokena Hall Company of Joliet will resume the motion-picture shows commencing with Saturday night, September 27. 4338-40 Wentworth avenue, Chicago, 1-story brick theater, Robert Levine, Sixty-fourth and Halsted streets; A. G. Lund, architect; cost, \$30,000.

The Grand opera house of Jacksonville has been sold to parties from Missouri. Col. N. L. Hunt will continue to lease the property and is managing the theater in a very successful way.

The Lyric theater of Chicago will open Saturday night under the management of Fitzpatrick and McElroy.

The Palace theater of Mendota is undergoing repairs.

Mr. and Mrs. Chas. Dixon have assumed the management of the Family Theater at Dixon.

The Venetian Theater of Rochelle has been sold to James S. Parker.

Harry While of Kewanee has purchased the Palace Theater at Plattsburg, N. Y.

H. I. Clauer and Ambrose Huber of Galena have formed a partnership, and will conduct the Dreamland Theater.

A new building is being erected at Adams, Garden and

Tyng streets, Peoria, part of which will be occupied by the new moving picture theater.

The west end of Moline will have a new moving picture theater if plans are carried out which are now under consideration.

Ed. Degenhardt has let the contract for the building of a new theater for vaudeville, picture shows and plays on his lots in Mendota. If weather conditions are favorable, building will start at once and will be completed by the first of the year.

A new moving picture theater was recently opened in the Roy building on West Third street, Elgin.

DeLuxe Amusement Company, Chicago, \$20,000; theater; Andrew Karzas, Nicholas Nomikos and Gust G. Dravigas.

Philip Ereich of Ashton is contemplating starting a moving picture show in the near future. His plans have not been definitely formed as yet, but he expects to locate the theater in the room now occupied by him for a pool room.

Chas. Heslip has leased the Skinner building, and will start a theatorium at Augusta.

INDIANA.

The People's Amusement Company, Indianapolis; capital stock, \$50,000; motion-picture and theater business; directors. Edgar E. Leeson, Henry H. James, Henry K. Burton, Albert C. Farrell.

John Wolf and Wilbur J. Hall will manage the new Madison theater at Laporte.

It was announced that Manager H. S. Logan of the Logan theater, Wabash, has taken over the Harter's opera house lease and will open up the house again the near future.

The Family is the name of a new moving-picture theater opened on Main street, Jasonville, by Beecher Cromwell and Edward Walker. There are now four picture shows here.

The building of the Meridian Street theater, Anderson, by Charles Leib started when Contractors Eshelman & Son began work on the foundation.

On September 18 the films in Shouse & Mails' moving picture theater at Worthington ignited and the building was ruined. Those in the audience and the employees escaped in safety.

The Bettis Amusement Company of Toledo, O., has a local agent looking for a favorable site on Calhoun street, Fort Wayne, for a modern moving-picture house.

The new Tokio Theater of Flora, opened to the public recently, is one of the finest moving picture theaters in Carroll county.

Darwin LaBaw of Veedersburg has sold his nickelodeon to H. B. Arney of Martinsville, Illinois, who has taken possession.

IOWA.

The Grand Opera house at Davenport has been leased to Robert Unger, a Davenport man, who will run it as a moving picture theater.

D. Emerson of Spencer, and his son-in-law, R. A. Peterson of Milford have purchased the moving picture theater at Sanborn.

Horace Deven of Iowa City has rented the west room of the R. A. Buck building, and will install a motion picture theater as soon as the room can be remodeled.

Workmen started recently excavating for the basement of the new moving picture theater, which will be erected in Main street, Clinton.

Preston is to have its first moving picture theater, which will be completed about Thanksgiving.

A. Kelly of West Burlington will open up the Rex Theater, corner of Broadway and Wheeler streets.

A new moving picture theater will be erected in Davenport. The cost is given at \$3,000, and it will be located on West Third, between Davie and Howell streets.

Work is progressing rapidly on the Princess moving picture house on the south side of East Second street, Ida Grove. It is thought the building will be completed in a few weeks.

Work on the new motion picture theater of the Casino Amusement Company, being remodeled at 213 West Third street, is progressing rapidly, and will be ready for opening within a few weeks.

Ingwersen & Blunk, contractors, of Davenport, were recently issued a permit for the erection of a one-story brick building at Union and Liberty streets, to be occupied by a motion picture theater. The building will cost \$3,000.

Hartley is to have a moving picture theater, operated by Edo Peters and Geo. Lehman, in the Opera House block.

Ben Lynch of Des Moines has leased the Wisner block at Marshalltown and will install a moving-picture show.

George W. Mercer and Walter St. John will open a new

motion-picture theater, to be known as the Alamo, at Sixth and College avenues, Des Moines. Mr. Mercer and Mr. St. John will be the sole owners of the theater, as they have purchased the interest of P. W. Hedlund, who was one of the original promoters. The Alamo will be, it is declared, the most elaborate suburban theater in Des Moines. It will occupy the entire first floor of a two-story building on the northeast corner of Sixth and College avenues. The building has been entirely remodeled for the theater and beautifully decorated. It will have a seating capacity of 400.

Lawrence Burkett, Clinton, has been appointed resident manager of the Lyric theater in place of Al. Yeager, who will have the overseeing of three theaters, one at Morrison, another at Sterling and one at Dixon.

It will be put a question of a few days until Dubuque will have another moving-picture show. The new theater is now under construction at Twenty-second and Couler avenue. The theater will be known to the public in the future as the Family theater.

Walter Scott is at Milton, where he has the contract for the erection of an opera house building.

A permit has been issued for a motion-picture theater which soon will be opened at 1601 Sixth avenue, Des Moines, for George G. Wright.

Guy Carr will soon start a moving-picture theater in Pulaski.

The Bijou motion-picture house of Mediopolis was opened a short time ago.

Contractor Hansmeier is rushing the work on the Cota theater building and it is expected it will be ready for occupancy inside of a month. Dennis Cota tells us he has ordered 350 new opera chairs for the theater and in a short time now Waukon will be on the moving-picture show map bigger and better than ever.

Higgins & Barrett of Kellerton have moved their picture show from the Airdome to Camp's opera house and will give their moving-picture show the usual three nights in the week during the winter.

Taxman Brothers made an announcement recently that they have completed the arrangement for their new proposed moving-picture theater, which will be erected on Ninth street and Seventh avenue, Des Moines, at the cost of \$30,000. The new theater will seat about 600 people. The theater will have a four-piece orchestra. The theater will bear the name of Dreamland.

Contractor Thomas Sutherland, acting for W. F. Clement, made application to the Cedar Rapids city council recently for a permit to remodel the room in the Clement block, formerly occupied by the Iowa Food Company, for use as a moving-picture theater. The matter was referred to Commissioner McDuff for investigation and report.

Tabor people will learn with surprise that A. W. Pruitt, the "picture-show man," has sold out and expects to move away from here in about two weeks. The new proprietors are Marlin Young and J. M. Bennett of Glenwood.

John Stahl of Hamburg has engaged in the moving picture business and gave the first exhibition Tuesday evening. He expects to give two shows each week, on Tuesday and Saturday evenings.

KANSAS.

The Gordon Brothers' theater, Topeka, which opened recently, has been christened the Orpheum.

KENTUCKY.

Jack Thomas, a moving-picture operator of Marion, has bought the old Methodist Church building in Salem street at a cost of \$1,200 and by remodeling it will convert it into a moving-picture theater.

A. Niswonger will build a moving-picture theater at Providence. Hurley Brothers have signed a contract to rent the new building for a number of years.

Architect E. Stampler of Lexington is preparing plans for a building for T. T. Johnson's moving-picture house to be erected at Hazard. Cost, \$5,000.

Architect Leo L. Oberwant has prepared plans for a moving-picture house to be erected at Frankfort for James C. Taylor.

LOUISIANA.

Capitalized at \$50,000, the Plaza Amusement Company, with Herman Fichtenberg as president, will begin operations immediately in dealing in moving-picture films and apparatus and supplies of every description pertaining to the moving picture and amusement business, with headquarters in New Orleans.

MARYLAND.

Mr. Freund, Jr., architect, has been commissioned to prepare plans for the remodeling and combining the Lexington and Little Pickwick moving-picture theaters on Lexington near Eutaw street, Baltimore.

From an application filed with the building inspector's office recently it is known that the northeastern section of

Baltimore will shortly have another attractive motion picture parlor. The new playhouse is to be erected by W. E. Stumpf, after private plans, at 1401-1403 North Milton avenue, and will be of brick and 30 by 113 feet. When completed it will cost about \$7,000.

MASSACHUSETTS.

Jannelli & Roschetti, incorporated, moving-picture supplies, Boston; Frank Roschetti, Salvatore Jannelli, Carnela Jannelli; \$50,000.

The New Academy of Music, of Haverhill, was opened to the public as a motion picture and vaudeville house, under the management of Duncan & Leavitt.

MICHIGAN.

Peter Brahos of the Lyric theater has sold same to Ray Phillips of State street, St. Joseph, and he has taken possession.

Floyd A. Albertus, manager of the Lion theater, Muskegon, for the past several months, has purchased the film house from Charles F. Tonnelier, the former owner. The Lion theater, which has a seating capacity of over 400, is one of the largest motion-picture houses in this part of the state and is beautifully furnished.

B. C. Wetzel & Co. let for F. J. Stevens and Richard Helms the mason contract on a one-story brick theater building to be erected on Mack avenue, Detroit, to Otto Misch.

The Bijou nickel theater, Hastings, formerly known as the Orpheum, on Michigan avenue, was reopened September 14 under the management of Forrest E. Jordon.

The Empress theater, Grand Rapids, is now under full headway. The first footings for the foundation were put in this week and the steel construction will soon begin.

The Majestic theater, Ann Arbor, under the management of Arthur Lane will open up for business.

The moving-picture theater at Hancock, owned by Lawson & Paoli of South Range, was burned to the ground.

A. E. Boardman has sold the Temple theater, Howell's moving-picture show, to J. L. Brown of Pontiac. Ferris Aldrich will be in charge for the present.

Hutchinson's new and up-to-date motion-picture house, the Crystal theater, was given its opening by Manager Harrison Traver last Saturday night.

The store building on Belle avenue, Marini City, recently purchased by Fred Tedder for a moving-picture theater, is being rapidly made over and decorated for that purpose.

The Woodward Theater Company, Detroit, \$1,000, incorporated to operate theaters.

The Royal theater at South Range was burned to the ground recently. The origin of the fire is unknown.

E. J. Stanton, formerly proprietor of several moving-picture houses in Michigan City, has purchased the new Royal theater at Flint, Mich., and will take immediate possession.

MINNESOTA.

Harry B. Siler of Superior, Wis., became the manager of the Lyric theater, Bivabik.

B. M. Hungerford on September 23 let the contract for a new theater to be built on Fourth street, Aitkin. The building will be a one-story brick and the inside dimensions will be 25x115. The stage will be 16x16. The estimated cost is \$8,000.

The Rice Amusement Company, Negaunee, has secured a lease on the Bijou theater and after a thorough renovation will open it in the near future.

The Echo theater, the bright little motion-picture house on the Bowery, Duluth, opened its doors recently.

A recent fire damaged the Dreamland Theater, 1621 Woodside avenue, Bay City.

Calvert Theater Company, \$5,000; Detroit stockholders, W. Lester Levy, Adolph Finkerwald, David King.

MINNESOTA.

A. Danielson lately opened a moving picture theater in Fairfax.

County Surveyor J. L. Jones of New Richland has leased the W. H. Gillis building, of Waseca, and will open up a moving picture theater as soon as he can get his equipment installed.

MISSOURI.

Mrs. B. A. Burch has purchased the stock in the Princess theater, 308 Main street, Joplin, held by Kate Clover. The house has been remodeled, repainted and otherwise improved. C. A. Meade of Kansas City, an experienced moving-picture theater manager, has been placed in charge.

L. C. McCarn, newspaper man of Joplin, will assume the management of the Star theater, 111 East Fifth street, Joplin.

Moore & Givens say that they expect to open a new electric theater at Fayette which they will christen the Alamo.

A new playhouse which will be devoted to moving pictures exclusively will be erected at the corner of McDaniel avenue and Pearl street, Springfield, as soon as plans can be completed.

Will McDaniel and Washington Adams will be the owners of the property.

M. D. Newton and S. D. Pullen will in the near future reopen the Bon Ton picture theater at Mound City.

John Cafferata and others are having plans prepared by Kennerly & Stieger for a theater at Delmar avenue, St. Louis.

G. C. Sample has purchased a moving-picture theater at Yankton and will manage same.

S. T. Porter of La Grange recently bought the Orpheum picture show from E. Kuse of Warsaw.

Laclede Films Corporation, St. Louis—Bryan M. Taylor, 20 shares; M. Rutkowski, 19 shares, and L. Ruder, 1 share. To deal in motion pictures, etc. Capital stock, fully paid, \$2,000.

A new style of moving picture theater will be introduced into St. Joseph soon when the Colonial, in the north end of the old Y. M. C. A. building at Seventh and Felix streets, is finished. The Colonial will be one of St. Joseph's prettiest and most up-to-date picture houses.

A theater building to be known as the Yale Theater will be erected on the southeast corner of Minnesota avenue and Winnebago street, St. Louis.

MONTANA.

Henry J. Lowe, Lyle Tixinger and Loren Wagner have purchased from William Lloyd, Jr., the Globe Theater of Bozeman.

The Montana Theatrical Association, Great Falls, has purchased the Orpheum theater.

G. H. Bailey has closed a deal whereby he has disposed of his interest in the Theatorium of Billings to E. O'Keefe of Great Falls.

Tony Faller of Neihart was in Belt looking for a location for a motion theater and has rented the Odd Fellows' hall for same.

NEBRASKA.

C. W. Hill, manager of the Rose theater, Fremont, has leased the Lyric theater.

The Tobin theater of Sidney has gone under a new management, Miss Mabel Wallick now having charge of it.

F. A. Nance has purchased of Frank Gamble the lot just north of the Blair & Mulloy clothing house at Wayne, and will at once begin the erection of a modern, fireproof motion picture house.

NEW JERSEY.

A motion-picture theater to cost \$20,000 is to be erected at 404 South Orange avenue, Newark, by Schneider & Kirch.

NEW MEXICO.

The Albuquerque Film Manufacturing Company, capitalized at \$50,000, with \$20,000 paid in, has been organized at Albuquerque. G. P. Hamilton, formerly general manager of the St. Louis Motion Picture Company, has been elected president; Henry F. Connelly, vice-president; W. E. Rogers, secretary and treasurer. Other incorporators are: C. O. Cushman, J. H. Mahboub, H. P. Warner and W. R. Walton.

NEW YORK.

Robert Goelet is to improve the plot at the southwest corner of Broadway and 90th street with a motion picture theater.

President "Doc" Willat of the Willat Film Manufacturing Company, New York, is going to build a studio and factory in Fort Lee, N. J., at a total cost of \$70,000. The building will occupy 80 by 120 feet and have two floors. This factory will have a capacity of one million feet of film per week. The site is near the Eclair Studio.

The North American Film Corporation, New York; capital, \$100,000; Joseph F. Curtin, New York.

The Greater New York Film Rental Company, one of the largest motion picture exchange houses in the country, has leased the seventh floor of the Leavitt building at Nos. 126-132 West 46th street as its headquarters.

Architects Merrick & Randall have completed the Happy Hour motion picture theater at Nos. 224-226 North Salina street, which is one of the attractive amusement houses of this character in Syracuse. The theater seats 1,000.

Arenkay Amusement Company, Incorporated, Manhattan, theatrical and moving pictures, capital, \$6,000. Incorporators, Samuel W. Rosenthal, 1 West 94th street; Albert N. Gates, 707 Sterling place, both of New York city, and Conrad J. Ruby, 536 Willoughby avenue, Brooklyn.

A newly organized moving picture concern has leased from the New York Operating Company, 111 and 113 West 125th street, a two-story building, on lot 50 x 100. The building will be extensively altered by the lessees into a moving picture theater.

Bolman's Historical Film Features, Incorporated, New

York, capital \$130,000; incorporators, Ernest H. Mitchell, Edward W. Mitchell, New York; P. M. Lawrence, Huron.

Southern Photoplay Theaters Company, capital, \$300,000. Incorporators, J. M. Satterfield, W. P. Carrow, M. M. Hiron, Dover.

Regent Theater, Incorporated, of Brooklyn, motion pictures, theaters, saloons. \$10,000; J. Lewis Blumenstock, Charles Cook, Louis B. Chanler, 376 Kosciusko street, Brooklyn.

The Vitagraph-Liebler Film Company, Incorporated, Brooklyn, motion pictures, etc.; capital, \$10,000. Incorporators, J. Stuart Blackton, 540 Ocean avenue, Brooklyn, Albert E. Smith, 530 West End avenue, N. Y., Theo. A. Liebler, Jr., 461 Fourth avenue, New York, and Walton Bradford, from same address.

At the southwest corner of Broadway and 89th street, Klein & Jackson, builders, are to erect a combination vaudeville and moving picture theater.

The Palmyra opera house has been redecorated and repaired for the coming season. The season will open with vaudeville and pictures.

A certificate of incorporation has been filed with the secretary of state by the Marion Leonard Film Company of Brooklyn, which has a capital of \$25,000.

Charles Robert Hopkins of Philadelphia, son of the late Dr. Charles E. Hopkins of 1113 Walnut street, is building a theater in New York City.

Buffalo Feature Film Corporation, Buffalo; theatrical and motion picture; capital \$25,000; incorporators, George H. Yerbeek, William H. Stevens, John R. Stevens, all of Buffalo.

The theater at 1016 Fulton street, Brooklyn, has been sold by Tutino and Verna as brokers for Edwin W. Christensen.

E. D. Slawson recently purchased the old Erwin Methodist Church property at Westcott street and Phelps place, Syracuse, for \$9,000. He will remodel the building for a motion-picture theater.

Charles R. Hopkins filed plans for a new theater to be erected at 153 West Forty-ninth street, New York.

Willat Film Manufacturing Corporation, Manhattan, motion pictures; capital \$20,000; incorporators, Carl A. Willat, May Louise Willat, 320 West One Hundred Eleventh street, New York City, Edwin W. Willat, St. Petersburg, Fla.

The Seneca Falls Opera House Association will erect a new opera house. Walter Mooney, the New Jersey theatrical man, will erect the theater.

Haring & Blumenthal have leased the motion-picture theater to be built at the corner of St. Nicholas avenue and One Hundred Seventy-sixth street, New York.

NORTH CAROLINA.

S. A. Schloss of Wilmington will erect a new theater build-

NORTH DAKOTA.

A new theater is to be constructed at Valley City, the foundation being already laid.

Gunder Howard opened his photoplay house at Hillsboro October 1.

OHIO.

C. C. Dunsmoor of Fort Dodge has purchased the Star theater at Lorain and will make changes.

A modern picture theater will be erected at Corryville, and when completed will be the largest theater in that suburb.

Hal Axley has purchased the interest of A. G. Dooley in the Star Theater at Norvata.

Corcoran Bros. of Cincinnati will erect a motion picture theater to cost \$100,000. Architect, J. F. Sheblessy.

The Enterprise theater at Third near Williams street, Dayton, has opened up for business. The Pekin theater company are in charge of same.

The Utopia Amusement Company, headed by Robert Manchester and others of Painsville, will build a moving picture theater.

Architects Dawson and Holbrook are drawing plans for the erection of a fine two-story picture theater building in Mt. Vernon avenue near Twentieth street, Columbus, for J. W. Dusenbury. It will be erected with exterior of enameled brick and terra cotta trimming and be 50x135 in dimensions. The building will cost about \$15,000 and will be strictly modern in every respect.

Moving pictures will be used by the Chicago & Northwestern railway in its "safety first" campaign to warn the public against the danger of trespassing on railroad tracks. Films will be furnished free by the company to moving picture theaters in every city and town on its right of way. Such a movement as this cannot help but result in the public being more cautious.

W. C. Brewer and Dr. E. B. Bradshaw have sold their picture show at Cadiz to Alexander Brothers and Company, who have assumed the management of it.

The deal which has been pending for several days between Raymond Westfall and James Hagans for the purchase of the Mystic theater, Coshocton, was closed Tuesday evening and Mr. Hagans took charge of the moving picture theater Wednesday morning.

Fremont is to have another picture theater if plans proposed are carried out. The promoters, whose names have not been announced, propose to rent a large south room in the Burroughs building on Front street and expect to build a theater with a capacity of 500. It is proposed to give a four-reel show daily for 5c, with the exception of Saturday and Sunday, when four reels and vaudeville numbers are to be offered at 10 cents. The installation of 500 lights on the inside, and the building of a canopy extending to the edge of the sidewalk in front are among the proposed improvements.

Ground was broken recently for the building of the new moving picture theater at 671 South Main street, Lima.

The Carns Amusement Company, Toledo; moving picture theaters; \$25,000. William C. Carns, Sadie J. Carns, Fred W. Young, A. W. Crawford and Minnie Crawford.

Dayton will have a new theater. The work is under the direction of Schenck & Williams, the well-known local architects.

Indications point to the building of a motion picture theater at the northwest corner of Clark and Linn streets, Cincinnati, with a seating capacity of 1,500. If this plan is carried through, it will be the largest structure of its kind west of Vine street, the Ohio theater, about to be built at the northeast corner of Fifteenth and Central avenue, having provisions for 1,000 persons.

The announcement was made Wednesday that Sam Thal and brother will erect a pretty motion picture theater at Salem and Lexington avenues, Dayton.

O. W. Kirchenbauer, to whom was awarded the contract, has the new motion picture theater of the Empress Theater Company, Dorr street, Toledo, well under way, and the house will be ready for the opening in a short time. The building, costing about \$15,000, will seat 500 people. It will be fireproof.

OKLAHOMA.

The old Garden at Fourth and Main, Tulsa, was leased from Ault & Kirkpatrick by Levy & Matthews, theatrical firm, and same will be remodeled for theater.

OREGON.

The new Bligh theater, Albany, was opened September 16 with fitting ceremonies. The theater was built by Conrad Meyer, a local capitalist, for T. G. Bligh of Salem, who has taken a 10-year lease on it. The theater is equipped with 700 seats, in a spacious orchestra floor, a balcony, two boxes, and two loges in the rear of the orchestra seats. Approximately \$1,200 worth of scenery is being installed. The building is modern in every respect. High class vaudeville and moving picture attractions will be given, and the theater is large enough to accommodate any ordinary theatrical company.

PENNSYLVANIA.

Frank Dutton of Coin will give a moving-picture show at Shenandoah three evenings of each week.

D. Wittenberg has started work on foundations for a moving-picture theater on the west side of Kensington avenue, north of Womrath street, Philadelphia.

J. W. Harrigan has closed a lease for the Family theater on Seventh street, Chester, and will open it shortly as a moving-picture and vaudeville theater.

Clarence P. Wynne is having plans prepared for a moving-picture theater to be erected on the east side of Broad street, south of Columbia avenue, Philadelphia.

Century Theater Company, Philadelphia; capital stock, \$3,200; to run, operate, manage and control theaters, places of amusement, etc.; incorporators, F. R. Hansell, Philadelphia; George H. B. Martin, S. C. Seymour, Camden, N. J.

Bids are being received for a moving-picture theater to be erected at Belgrade and Clearfield streets, Philadelphia, for T. Walsh. It will be a one-story building of brick, terra-cotta and concrete, 33x115 feet, and cost \$15,000.

The new show house at Sheffield will soon be ready to throw open its doors for the general public.

Samuel Schultz, F. Quate and James McCloskey are estimating on a one-story fireproof moving-picture theater, 60x204 feet, to be built at 4026 to 4030 Poplar street, Philadelphia, for Morgensteine, Rosenblum and Ross, at a cost of \$25,000.

The contract for the theater that is to be built at 4032 Market street, Philadelphia, has been awarded to Henry E. Baton. Cost, \$175,000.

Construction of a large moving picture theater at Twenty-ninth street and Susquehanna avenue, Philadelphia, was got under way today by Philip Savar, who has the contract at \$20,000. The structure will be of brick, 59 by 151 feet, and is for Levick & Waldow. A commodious motion picture showhouse

will also be built on the site of the old Bull's Head Hotel, 919 to 923 North Second street. Contractors are now engaged in the preliminary work in connection with the building, which is to be one of the biggest of its kind in the northeastern section of the city.

Morgensteine, Rosenblum and Ross will have erected a moving picture theater at 4026 Poplar street, Philadelphia, to be known as the Poplar. B. F. Medhoff, architect. Cost, \$25,000.

P. Savar has the contract for a one-story moving picture theater, 59 by 151 feet, to be built at 2219 North Twenty-ninth street, Philadelphia, for Levick & Waldow, at a cost of \$20,000.

George Hogg, the Lam Building company, are figuring on a one-story motion picture theater, 32 by 115 feet, at Belgrade and Clearfield streets, Philadelphia, for Margolin & Block.

B. A. and H. H. Weaver, Mountoursville, Pennsylvania, are asking for bids on a moving picture theater to be erected by them at Mountoursville. Cost, about \$9,000. T. J. Litzelman, architect, Williamsport, Pennsylvania.

DOPE OF THE DOPSTER

In the producing of a picture called "A Water Soaked Hero," Arthur Hotaling of the Lubin Jacksonville Studio, used 40,000 gallons of water to supply a scene in which a pipe burst is supposed to flood a house. It did the work all right and destroyed several hundred dollars worth of property, beside soaking eight of the players. Arthur claims that he was not soaked, at the time.

When "Protea" was put on the market, November 10, by the World Special Films Corporation, it carried with it eighty pages of specially written music by J. Loft. The music created almost as big a stir, when played abroad, as did the film. This is only another step forward in the motion picture game.

The American Kineto Corporation has made a wonderful sweep of states in the sale of "A Girl of the Sunny South" and is putting out its successor, which is of the Peerless brand and entitled "The Waters of Death."

Marc MacDermott, Edison's leading man, recently met with the first serious accident since he became a photoplayer. The Edison players were doing a rural scene outside of London and it was decided that Marc should appear on horseback. A bystander volunteered to get a saddle horse and soon led forth a big black ugly-tempered animal. When Marc mounted the horse it bolted, then began whirling, kicking, and finally reared, falling backward on Marc who struck the footboard of one of the party's automobiles. The horse scrambled to his feet and galloped down the road, leaving Marc bleeding and unconscious, half under the automobile. It was a close call for Marc, but he was chiefly disturbed, after he had recovered from the first shock, by the fact that the horse had carried him out of range of the camera before falling, and so another "thriller" was lost.

The story of a man whose price for a few months infatuation by an actress is years of loneliness and poverty, is told in the three-reel Pasquali film, "The Golden Cross," which is being exploited by the World's Special Films Corporation. The tale is an interesting one being replete with heart interest, and extolling the virtues of charity and forgiveness.

In an Essanay comedy picture last week Wallace Berhrdua the liberty of flirting with Lake Michigan, and was rewarded by being given an extremely cold shower bath. The picture was supposed to have been a trick one, but the trick was not necessary, as Beery actually accomplished the feat. "Smiling Billy" Mason dressed as a young society debutante chases her lover (Wallace Beery) from her home. A long chase follows, Beery finally reaches the pier, runs out on same and is supposed to have dived off into the lake. (The camera of course was supposed to have accomplished the trick.) The trick was not necessary, Beery tripped and went head foremost into the lake, and oh, it was cold, which was proven beyond question of a doubt by the icicles that were suspended from the pier and the end of Beery's coat tails. Beery saved the camera man a lot of trouble.

Beginning Dec. 5, an Ideal feature will be released twice a month by Agnes Egan Cobb. December's second release of this brand will be Christmas day.

The three days showing at the Regent theater of "Monte Cristo" with James O'Neil in the leading role, attracted a capacity attendance at both the afternoon and evening programs. Special music was prepared and rendered by the orchestra, under the direction of S. L. Rothapfel, manager of the house, and four soloists were attired in costumes to suit the time of the story. It's a wonderful production. "Monte Cristo" and takes high place among those put out by the Famous Players' Film Company.

Complete Record of Current Films

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

LICENSED

DRAMA.			
Date	Title	Maker	Length
11-8	Broncho Billy's Secret	Essanay	1,000
11-8	The Silent Warning	Kalem	1,000
11-8	Hiawanda's Cross	Lubin	1,000
11-8	The Diver	Vitagraph	2,000
11-10	No Place for Father	Biograph	1,000
11-10	The Runaway Freight	Kalem	2,000
11-10	The Locked Room	Lubin	1,000
11-10	Phantoms	Selig	2,000
11-10	Thieves	Vitagraph	1,000
11-11	The Penalty	Cines	2,000
11-11	The Doctor's Duty	Essanay	1,000
11-11	The Man Outside	Essanay	1,000
11-11	A Miracle of Love	Lubin	1,000
11-11	The Price of Thoughtlessness	Vitagraph	500
11-12	Our New Minister	Kalem	3,000
11-12	Trying Out No. 707	Selig	1,000
11-13	The Schoolmarm of Green River	Essanay	1,000
11-13	The Sea Eternal	Lubin	2,000
11-13	The Judgment of Buddha	Melies	2,000
11-13	A Slave of Satan	Patheplay	2,000
11-13	The Child of the Prairie	Selig	1,000
11-13	The Right Man	Vitagraph	1,000
11-14	The Phantom Signal	Edison	2,000
11-14	The Boomerang	Essanay	2,000
11-14	When the Clock Stopped	Lubin	1,000
11-15	His Inspiration	Biograph	1,000
11-15	Against Desperate Odds	Kalem	1,000
11-15	Jerry's Mother-in-Law	Vitagraph	2,000
11-17	The Stolen Tapestries	Kalem	1,000
11-17	The Escape of Jim Dolan	Selig	2,000
11-17	Tangles Threads	Vitagraph	1,000
11-18	For the Love of a Toreador	Cines	2,000
11-18	A Cause for Thankfulness	Edison	1,000
11-18	The Lost Chord	Essanay	1,000
11-18	The Port of Missing Women	Selig	1,000
11-18	His Last Fight	Vitagraph	1,000
11-18	Shadows	Lubin	1,000
11-19	The Express Car Mystery	Kalem	2,000
11-19	The Touch of a Child	Selig	1,000
11-20	The Detective's Stratagem	Biograph	1,000
11-20	The Cowboy Samaritan	Essanay	1,000
11-20	Partners in Crime	Lubin	3,000
11-20	The Green-Eyed Monster of Jealousy	Patheplay	2,000
11-20	An Actor's Romance	Selig	1,000
11-20	The Sale of a Heart	Vitagraph	1,000
11-21	The End of the Circle	Essanay	2,000
11-21	His Chorus Girl Wife	Lubin	1,000
11-21	Outwitted by Billy	Selig	1,000
11-22	By Man's Law	Biograph	2,000
11-22	A Proposal Deterred	Edison	1,000
11-22	Broncho Billy's First Arrest	Essanay	1,000
11-22	Primitive Man	Kalem	1,000
11-22	The Harmless One	Lubin	1,000
11-22	Kenton's Heir	Patheplay	1,000
11-22	The Whimsical Threads of Destiny	Vitagraph	2,000
11-24	All For Science	Biograph	1,000
11-24	An Indian Maid's Strategy	Kalem	1,000
11-24	The Quality of Mercy	Selig	2,000
11-24	The Leading Lady	Vitagraph	1,000
11-25	The Subterranean City	Eclipse	2,000
11-25	The Vanishing Cracksman	Edison	1,000
11-25	The Little Substitute	Essanay	1,000
11-25	The Shadow of Shame	Patheplay	1,000
11-25	Little Kaintuck	Vitagraph	1,000
11-26	The Plot of India's Hillmen	Kalem	2,000
11-27	The Naming of the Rawhide Queen	Essanay	1,000
11-27	A Waif of the Desert	Lubin	2,000
11-27	The Faithless Friend	Patheplay	2,000
11-27	A Message From Home	Selig	1,000
11-27	The Cure	Vitagraph	1,000
11-28	The Gunmaker of Moscow	Edison	2,000
11-28	The Brand of Evil	Essanay	2,000
11-28	The Scapegrace	Lubin	1,000
11-28	The Supreme Moment	Selig	1,000
11-29	The Blue or the Gray	Biograph	1,000
11-29	A Royal Romance	Edison	1,000
11-29	In Peril of His Life	Kalem	1,000
11-29	Turning the Tables	Lubin	1,000
11-29	The Blight	Patheplay	1,000
11-29	The Golden Pathway	Vitagraph	2,000

COMEDY.

11-7	Flaming Hearts	Vitagraph	1,000
11-10	Seth's Woodpile	Edison	500
11-10	Movin' Pitchers	Selig	1,000
11-12	His Nephew's Scheme	Edison	1,000
11-12	The Last Laugh	Essanay	1,000

Date.	Title	Maker.	Length.
11-12	An Elopement at Home	Vitagraph	1,000
11-13	Mrs. Casey's Gorilla	Biograph	500
11-13	Mixed Nuts	Biograph	500
11-14	The Pickle Freak	Kalem	500
11-14	Hypnotizing Mamie	Kalem	500
11-14	A Cure for Carelessness	Selig	500
11-14	Fanny's Conspiracy	Vitagraph	1,000
11-15	Getting a Patient	Edison	1,000
11-15	Alkali Ike's Auto	Essanay	1,000
11-15	Whose Is It?	Lubin	400
11-15	Badly Wanted	Lubin	600
11-15	In the Same Boat	Patheplay	1,000
11-17	A Cure for Suffragettes	Biograph	500
11-17	He's a Lawyer	Biograph	500
11-17	Nora's Boarders	Edison	1,000
11-17	The Two Fathers	Lubin	1,000
11-18	Mr. Gleason Fro Paris	Patheplay	500
11-19	The Girl in the Houseboat	Edison	1,000
11-19	The Usual Way	Essanay	1,000
11-19	By Impulse	Patheplay	1,000
11-19	Why I Am Here	Vitagraph	500
11-21	A Good Sport	Edison	2,000
11-21	The Laundress and the Lady	Kalem	500
11-21	The Schemers	Vitagraph	1,000
11-24	Enoch and Ezra's First Smoke	Edison	500
11-24	Just Cissy's Little Way	Lubin	1,000
11-25	Her Sick Father	Lubin	400
11-25	The Lost Switch	Lubin	600
11-25	Mounted Officer Flynn	Selig	1,000
11-26	A Sense of Humor	Edison	1,000
11-26	Dollars, Pounds, Sense	Essanay	1,000
11-26	The Elusive Turkey	Patheplay	1,000
11-26	Cupid in the Cow Camp	Selig	1,000
11-26	Fellow Voyagers	Vitagraph	500
11-27	A Circumstantial Hero	Biograph	500
11-27	The Somnambulists	Biograph	500
11-28	The Good Old Summer Time	Kalem	500
11-28	Betty in the Lion's Den	Vitagraph	1,000
11-29	Sophie's Hero	Essanay	1,000

EDUCATIONAL.

11-14	Butterfly Preservation	Patheplay	500
11-14	The Slate Industry	Patheplay	500
11-18	Flowers of Japan	Patheplay	500
11-19	Farming in Ancient Thebes	Vitagraph	500
11-20	A Modern Steel Plant	American	350
11-21	Natives of Australia	Patheplay	333
11-21	The Pond Snail	Patheplay	333
11-28	Making Eight-Ton Ropes	Patheplay	333
11-28	Fashion's Law in the Swiss Cantons	Patheplay	333

SCENIC.

11-11	The Canals of Venice	Vitagraph	500
11-12	The Coast of California Near Carmel By the Sea	Patheplay	500
11-14	The Matterhorn, Switzerland	Selig	500
11-20	Shooting the Famous Hoozo Rapids of Japan	Melies	500
11-20	A Lemon Plantation	Melies	500
11-21	In the Spanish Pyrenees	Patheplay	333
11-24	From Durban to Zululand	Edison	500
11-26	Temples and Statues of Rome	Vitagraph	500
11-26	The Japanese Judo	Melies	1,000
11-26	Old Nuremburg	Patheplay	500
11-28	The Capital of Malay States	Patheplay	333

TOPICAL.

11-10	Pathe's Weekly No. 66	Patheplay	1,000
11-13	Pathe's Weekly No. 67	Patheplay	1,000
11-17	Pathe's Weekly No. 68	Patheplay	1,000
11-20	Pathe's Weekly No. 69	Patheplay	1,000
11-21	The Dublin Horse Show	Kalem	500
11-24	Pathe's Weekly No. 70	Patheplay	1,000
11-26	Pathe's Weekly No. 71	Patheplay	1,000
11-27	England's King at Liverpool	Kalem	500
11-27	The Capital of Malay States	Patheplay	333

DAILY LICENSED RELEASES

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

INDEPENDENT

DRAMA.			
Date	Title	Maker	Length
11-16	Out of the Grave.....	Crystal	1,000
11-17	The Trail of the Lost Chord.....	American	2,000
11-17	Forgotten Women.....	Victor	1,000
11-17	Who Killed Olga Carew?.....	Imp	2,000
11-18	The Claim Jumper.....	Kay-Bee	1,000
11-18	Article 47.....	Majestic	2,000
11-18	The Raid of the Human Tigers.....	Bison	3,000
11-19	The War Correspondent.....	Broncho	2,000
11-19	A Man and a Woman.....	Reliance	1,000
11-19	The Golden Princess Mine.....	Nestor	1,000
11-19	Partners.....	Eclair	2,000
11-20	The Witch of Salem.....	Domino	2,000
11-20	The Child Stealers of Paris.....	Imp	1,000
11-20	The Fires of Fate.....	Rex	2,000
11-21	The Days of '49.....	Kay-Bee	1,000
11-21	A Stolen Identity.....	Powers	2,000
11-21	Where the Hop Vines Twine.....	Victor	1,000
11-22	Her Father's Daughter.....	Reliance	1,000
11-22	The Double Cross.....	Frontier	1,000
11-22	Wynona's Vengeance.....	Bison	2,000
11-23	The House on the Tree.....	Majestic	1,000
11-23	The Cabaret Singer.....	Crystal	1,000
11-24	The Occult.....	American	1,000
11-24	The Other Woman.....	Reliance	1,000
11-24	Back to Life.....	Victor	2,000
11-24	Jane's Brother, the Paranoiac.....	Imp	1,000
11-25	The Blight of Wealth.....	Thanhouser	2,000
11-25	The Maelstrom.....	Kay-Bee	1,000
11-25	The White Vacquero.....	Bison	2,000
11-25	Mary Saves the Sculptor.....	Gaumont	1,000
11-26	The Reformation.....	Broncho	1,000
11-26	A Rough Diamond.....	Reliance	1,000
11-26	Hilda of the Mountains.....	Nestor	1,000
11-26	A Son's Devotion.....	Eclair	2,000
11-27	A Spartan Girl of the West.....	American	1,000
11-27	The Belle of Yorktown.....	Domino	3,000
11-27	The Little Peacemaker.....	Gaumont	500
11-27	Night Shadows of New York.....	Imp	3,000
11-27	The Tale of a Lonely Coast.....	Rex	1,000
11-28	The Sign of the Snake.....	Kay-Bee	1,000
11-28	Her Right to Happiness.....	Princess	1,000
11-28	Curfew Shall Not Ring Tonight.....	Thanhouser	1,000
11-28	A Seaside Samaritan.....	Powers	1,000
11-28	Unto the Third Generation.....	Victor	2,000
11-29	At Midnight.....	American	1,000
11-29	A Woman's Wit.....	Majestic	1,000
11-29	The Reporter's Scoop.....	Reliance	1,000
11-29	The Secret of Balanced Rock.....	Frontier	1,000
11-29	The War of the Cattle Range.....	Bison	2,000
11-30	Hendrick's Divorce.....	Majestic	1,000
11-30	The Convict's Daughter.....	Crystal	1,000
COMEDY.			
11-16	Fred's Waterloo.....	Apollo	1,000
11-16	The Blood Brotherhood.....	Rex	1,000
11-16	Unforseen Metamorphoses.....	Eclair	500
11-16	Does Max Snore?.....	Eclair	500
11-16	A Bogus Hero.....	Great Northern	1,000
11-17	Our Children.....	Keystone	1,000
11-17	Two Men and a Mule (Series 4).....	Reliance	1,000
11-17	The Doctor's Orders.....	Powers	500
11-18	Baby's Joy Ride.....	Thanhouser	1,000
11-18	Leonce and the Milkmaid.....	Gaumont	1,000
11-18	Her Secretaries.....	Crystal	500
11-18	Percy's New Mama.....	Crystal	500
11-19	Mike and Jake at the Beach.....	Joker	1,000
11-20	The Tale of the Ticker.....	American	650
11-20	Making Himself a Hero.....	Komic	500
11-20	Murphy's New High Hat.....	Komic	500
11-20	A Muddy Romance.....	Keystone	1,000
11-20	Slim Becomes a Detective.....	Frontier	1,000
11-20	Oscar Finances a Theater.....	Gaumont	1,000
11-21	A Shot Gun Cupid.....	Princess	1,000
11-21	A Clothesline Quarrel.....	Thanhouser	1,000
11-21	An Elephant on His Hands.....	Nestor	1,000
11-22	Calamity Anne's Dream.....	American	1,000
11-22	The Stinger Stung.....	Joker	1,000
11-22	Hard Luck.....	Great Northern	1,000
11-23	Their Great Big Beautiful Doll.....	Thanhouser	1,000
11-23	The Mexican Fleet Producer.....	Apollo	1,000
11-23	His Old-Fashioned Dad.....	Rex	1,000
11-23	Oh, you Rubber.....	Eclair	500
11-24	Fatty Joins the Force.....	Keystone	1,000

Date.	Title	Maker.	Length
11-24	Jimmy's Deception.....	Powers	1,000
11-25	A Warm Welcome.....	Majestic	1,000
11-25	Hubby's New Coat.....	Crystal	500
11-25	Baldy Belmont Lands a Society Job.....	Crystal	500
11-26	Mike and Jake Go Fishing.....	Joker	500
11-26	The Bally Bunion in Ireland.....	Joker	500
11-27	Gymnastics.....	Gaumont	500
11-27	Cohan Saves the Flag.....	Keystone	1,000
11-27	A Method in His Illness.....	Komic	500
11-27	The Man With a Razor.....	Komic	500
11-27	Slim Proposes, But.....	Frontier	1,000
11-26	When He Lost to Win.....	Nestor	1,000
11 29	Lazy Louis.....	Joker	1,000
11-30	The Hen-Pecked Hod Carrier.....	Thanhouser	1,000
11-30	Her Husband and My Wife.....	Apollo	1,000
11-30	The Boob's Dream Girl.....	Rex	1,000
11-30	Roaring Bill.....	Eclair	500
11-30	One on Tooty.....	Eclair	500

EDUCATIONAL.

11-9	Amblystoma.....	Eclair	500
11-10	From Mine to Mint.....	Powers	1,000
11-10	Milk We Drink.....	Keystone	500

SCENIC.

11-1	An Isle in the Baltic Sea.....	Great Northern	223
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TOPICAL.

11-19	Animated Weekly No. 89.....	Universal	1,000
11-19	Mutual Weekly No. 47.....	Mutual	1,000
11-19	Gaumont Weekly No. 89.....	Gaumont	1,000
11-23	Soldiers Drilling in Turkestan.....	Eclair	500
11-26	Animated Weekly No. 90.....	Universal	1,000
11-26	Mutual Weekly No. 48.....	Mutual	1,000
11-26	Gaumont Weekly No. 90.....	Gaumont	1,000

MISCELLANEOUS FEATURES.

In the Bonds of Passion.....	Great Northern Special	3,000
The Doom of the Ocean.....	Eclectic	3,000
Father John.....	World's Special Films	3,000
The Gallows of the Gods.....	Film Releases of America	3,000
Wives.....	Ramo Feature	3,000
Checkers.....	All Star Feature Corporation	6,000
The Count of Monte Cristo.....	Famous Players	5,000
Last Days of Pompeii.....	Photo Drama Company	6,000
The Girl of the Sunny South.....	American Kineto Corporation	4,000
Across the Continent.....	Pilot Film Corporation	4,000
David Copperfield.....	Hepworth	7,000
The Seawolf.....	Bosworth, Inc.	7,000
How Wild Animals Live.....	Midgar Features	6,000
The Money Trust.....	Lewis Pennant Features	2,385
Fantomas, the Man in Black (Series 2).....	Gaumont Features	4,000
The Kissing Cup.....	Hepworth	4,000
The Brigand's Daughter.....	Pasquali	4,000
The Beggar's Secret.....	Union Features	3,000
Humanity.....	Apex Feature	3,000
The Human Torpedo.....	True Features	3,000
The Phantom Dungeon.....	Union Features	3,000
The Last Night of the Barbary Coast.....	Progressive Feature	1,400
The Black 13.....	Apex Feature	3,000
After Death.....	True Features	3,000
The Duke's Heiress.....	Gaumont Feature	2,000
Caprice.....	Famous Players	4,000
The Lotus Dancer.....	True Features	4,000
The Fatal Reckoning.....	Ammex Feature	2,000
Protea.....	World's Special Feature	5,000
Gorki, the Demon Detective.....	Transoceanic Feature	3,000
The Wrestler's Tragedy.....	True Feature	2,000
A Bargain with Satan.....	Apex Feature	5,000
The Shame of the Empire State.....	Ruby Feature	4,000
Evangeline.....	Canadian Bioscope	4,000
The Escape from Broadmoore.....	Transoceanic Feature	3,000

DAILY EXCLUSIVE RELEASES

(Independent.)

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

DAILY "MUTUAL" RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
 THURSDAY: American, Domino, Komic.
 WEDNESDAY: Broncho, Mutual Weekly, Reliance.
 THURSDAY: American, Domino, Komic.
 FRIDAY: Kay-Bee, Thanhouser, Princess.
 SATURDAY: American, Reliance, Majestic.
 SUNDAY: Majestic, Thanhouser, Apollo.

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Nestor, Gem.
 TUESDAY: Bison, Crystal.
 WEDNESDAY: Animated Weekly, Eclair, Nestor, Powers.
 THURSDAY: Imp, Rex, Frontier.
 FRIDAY: Nestor, Powers, Victor.
 SATURDAY: Imp, Bison, Frontier, Joker.
 SUNDAY: Crystal, Eclair, Rex.

MOTOGRAPHY

EXPLOITING MOTION PICTURES

Vol. X

CHICAGO, DECEMBER 13, 1913

No. 12



CLARA KIMBALL YOUNG
WITH
VITAGRAPH





A Charming Comedy of a Society-Smitten Wife and
a Home-Loving Duke

KLEINE-CINES

(In Two Parts)

“At Cross Purposes”

(Copyright 1913, by George Kleine)

For Release, Tuesday, December 23, 1913

The Duke grew bored with society and so found himself a wife who scarcely knew the presence of an occasional friend not to mention the grand state affairs that so nauseated the tired Duke.

But time and environment make momentous changes. The girl became a society “belle”—the Duke found his dreams of peace, pipe and slippers shattered almost overnight, and the wife cried herself to sleep until she hit upon a plan. So the Duke’s meat mysteriously became as tough as the hide of a crocodile—frightful sheroots masqueraded as cigars—enchancing stories were all there but the climax!

Going out became a matter of self-preservation. And then the Duke found a malicious, exquisite and soul-satisfying revenge! How and why the pretty Duchess grew suddenly enamoured of embroidery and long evenings at home beside the glowing hearth, the picture tells. You should see it.

Book “At Cross Purposes.” You will want it.

Released through General Film Company

1, 3 and 6 sheets with all Kleine Subjects.

George Kleine

166 N. State St.,
Chicago, Ill.



VITAGRAPH.

SPECIAL



FEATURE

REGULAR RELEASE - TUESDAY DEC. 2ND.

The Above Scene of Fearful Reality, Beggars Description

It depicts a **Head-On Collision** of a Runaway Locomotive and another Engine drawing a Train of Cars, filled with Passengers—both Engines running Forty miles an hour.

Although only an incident, it cost \$40,000.00 to produce. It is the Crucial Point, THE CLIMAX, essential to the Drama, showing how a man paid the penalty of his crime by the death of his son, the sacrifice of many lives and the wrecking of his own.

*The Picture Press and Public Have Been Talking
About for Months. Eager Eyes Are Waiting to See It*

The Greatest Sensation Ever Produced in This or Any Other Country



Monte Carlo scene in George Kleine's spectacular Cines feature, "When a Woman Wills." The unusually large sets used in this production make it a unique feature subject.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

CHICAGO, DECEMBER 13, 1913

PUBLISHED BI-WEEKLY BY
ELECTRICITY MAGAZINE CORPORATION
MONADNOCK BUILDING, CHICAGO
TELEPHONES: HARRISON 3014—AUTOMATIC 61028
NEW YORK OFFICE, 1022 LONGACRE BLDG.,
Forty-second Street and Broadway,
Telephone Bryant 7030.

Ed J. Mock and Paul H. Woodruff.....Editors
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Entered as second-class matter at the postoffice at Chicago, Illinois, under act of March 3, 1879.

TERMS OF SUBSCRIPTION

United States, Cuba, and Mexico.....Per year, \$2.00
Canada.....Per year, 2.50
Foreign countries within the Postal Union.....Per year, 3.00
Single copy......10

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Changes of advertising copy should reach the office of publication not less than fifteen days in advance of date of issue. Regular date of issue, every other Saturday. New advertisements will be accepted up to within ten days of date of issue, but proof of such advertisements can not be shown in advance of publication.

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CHANGE OF ADDRESS—The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change.

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CHICAGO, DECEMBER 13, 1913

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THE POSTER CENSORSHIP QUESTION.

ON two or three previous occasions we have felt called upon to make comment regarding the quality of the posters used by motion picture theaters. Our last effort in this line was actuated by a criticism of posters emanating from the offices of the National Board of Censorship, in which that body pointed out that it could not be held responsible for the admittedly bad lithographs used to advertise perfectly good films.

The poster question, like many others in this field, has three sides; the public, whose interest is the whole aim of the poster; the exhibitor, who uses it because of its supposed interest to the public; and the lithograph company which makes it, with, no doubt, an earnest attempt at artistic interest. Each of these three is entitled to express his views on the matter, and J. V. Ritchey has indicated the attitude of the lithographer. Inasmuch as Mr. Ritchey was formerly manager of the Reliance Film Company, and once an exhibitor in Chicago, his word has the weight of an experience embracing more than one side of the case.

While Mr. Ritchey admits that some of the "paper" used to advertise special pictures is not all that it should be, both the nature of the subjects presented and their sensational treatment being questionable, he claims that the amount of objectional posters is so small compared with the large majority of high class and even artistic posters used in connection with the pictures produced by the legitimate feature companies and the manufacturers on the regular programs, that any talk of censors for posters looks like an excuse to invent trouble.

He also says that since becoming active in the poster end of the motion picture art he has had an opportunity to study the ideas, not only of the leading manufacturers of regular weekly releases, but also of the leading feature producers. He finds that almost every poster produced is a reproduction of a still picture taken of an actual scene at the time of the making of the film. The films are produced with the thought of National Board of Censorship requirements continually acting as a standard for the director, who knows what will and what will not meet with the board's approval. The subjects of the "still" pictures are selected with even more care, if possible, than is exercised in the making of the film. In fact, the very method used for the selection of the subjects presented upon the posters, he claims, makes a separate censorship for them not only unnecessary, but a repetition of the censorship already exercised upon the film itself.

If all the posters used were as high class as Mr. Ritchey claims, or if all of them were as good as the best of them, there would truly be no excuse for anybody's interference. And if his statement really shows the frame of mind of his fellow lithographers, we may be sure that natural improvement will be rapid enough to eliminate the necessity for interference before it comes.

We do not wish to be construed as objecting to the poster as an institution, but we do take the position that while a good poster is good advertising, a bad poster is worse than nothing. And so potent do we consider the

poster as an impression-maker that we actually believe good posters with a mediocre show will pull a larger attendance than vile posters with a good show. The poster or its equivalent is the theater's outside agent, the means of its first impression on the public. That the first impression is the important thing we will all admit.

We contend that only good posters are wanted. Mr. Ritchey supports the idea by contending that they are already good. His and other lithographers' determination to see that they are good is all that is needed to disarm any threatened interference; for we cannot doubt their ability to make them. The only points to remember are that a poster is more conspicuous, and hence more vulnerable to criticism, than any *one* passing scene in a film; and that a poster showing action does not finish the action, leaving its probable meaning to the more or less vivid imaginations of volunteer censors.

A PRUDISH OLD MAID.

A COUPLE of weeks ago an audience composed of members of the Woman's National Council sat through a long exhibition in New York of films that the Chicago censors had barred as improper. Their decision came promptly and positively that "Chicago is a prudish old maid."

After the activities of Chicago's Second Deputy of Police M. L. C. Funkhouser and of Sergeant Jeremiah J. O'Connor in putting in jail a woman who went bathing in bloomers without a skirt, and in arresting and fining an art dealer for displaying the picture "September Morn" in his window, they wanted to know about their action in barring various moving picture films which did not fit their ideas of morality.

"What in the world is the matter with these pictures?" the women demanded when they had seen them. "It must be very easy to shock Chicago."

Miss Kate Davis, chairman of the committee on motion pictures of the National Council of Women, took the films which Chicago had condemned and had charge of the exhibition in New York. The women in the audience applauded many of the pictures which Chicago had rejected as impure.

One picture showed a water fight among a score of little boys, and the women laughed delightedly. Chicago had refused it because the little fellows wore no bathing suits.

Another showed the beautiful steps of a toe dancer. "Why in the world did Chicago object to that?" asked a woman.

"Chicago doesn't permit toe dancing in pictures," explained Miss Davis.

"I wonder what Chicago would do if anyone put on a film showing a tango tea," murmured the woman.

"It never would be seen," Miss Davis explained. "Out there they simply will not allow the modern dances shown."

"Isn't that funny!"

Another picture was a scene from an Igorrote village, where a cluster of huts stood in front of a grove of coconut trees. In the foreground was a dinner party. The father stirred a pot over a fire and the whole family reached in with fingers and took out bits of food and ate it.

"What was the matter with that one?" demanded a woman. "They have on clothes and they're not dancing, and it's most interesting. Why did Chicago bar that one?"

"Because it is dog they are cooking in that pot," explained Miss Davis, while the entire audience laughed.

One picture showed a grave robbing scene, in which

the body of a beautiful girl is taken from a coffin and carried away in a taxi. That was barred, Miss Davis explained, because Chicago was afraid it would teach Chicago boys to become grave robbers.

Train hold-ups, safe blowings and all manner of happenings of every-day life, of which every one reads in the papers, were shown, but Chicago had barred them all on the ground that they "teach crime."

The National Council of Women is working toward a full and sane censorship of all films, but it had to laugh at the attitude Chicago has assumed toward pictures which found only favor before the committee of women—as, indeed, anyone must laugh who is not vitally interested and affected by the arbitrary decisions of the Chicago censors.

In Berlin, Germany, the other day a citizen was stared at by a policeman. The citizen returned the stare. Just for that he was arrested and fined heavily for "insulting an officer." If a policeman in Chicago or New York tried to arrest us for staring at him we would take his symbols of authority away from him and kick him out of town. Yet that is the kind of censorship Chicago is trying to give the exhibitor. It might work very well in Berlin, but it won't work here unless the exhibitors supinely bow their heads and continue to stand for it.

A CINEMATOGRAHY INVASION

ON December 1 the Broadway Association gave in New York a banquet that may be a sign of the times. The association dispensed with the oratorical cabaret, which has been a custom since men first acquired the twin arts of eating and talking. Although Mayor Kline of New York and Mayor-Elect Mitchell were present, no words from them stimulated digestion. No Chauncey Depew weaved humorous chronicles for edification of the diners; no Job Hedges made witty sallies; no Bourke Cockran caused the rafters to reverberate with climax and peroration. As the diners finished, the lights were turned out and the motion picture man began to grind out specially prepared films.

This is not the age of the orator. The platform lecturer has practically disappeared, except for summer excursions on Chautauqua circuits. The man in public life, except on rare occasions such as campaigns, finds that a newspaper interview reaches a larger audience than a set speech. The Fourth of July oration has passed with the cannon-cracker in deference to the public demand for a saner celebration. But this substitution of the cinematograph for post-prandial oratory is the unkindest cut of all. Plethoric diners have ever been regarded as legitimate prey for anyone who would cast his pearls before them.

Are we coming to the day when a Martian gazing upon one of our banquets would regard us as a silent race, except for the rattle of knives and folks and the buzz of the projecting machine?

An interesting statement comes from the Department of Commerce in Washington, that the export of moving picture film from America this year, will amount to over 25,000 miles, counting both developed films and negatives. In the nine months that ended with September, the exportation of unexposed film equalled 65,500,000 feet; while 23,000,500 feet of developed film were exported in the same period. The value of the exports for that period, was \$3,467,000. It is said that this country is the largest manufacturer of motion picture films in the world, producing nearly 75 per cent of the total output.

Trans-Atlantic Company Opens New Office

British Exhibitors Marvel!

REALIZING the difficult task film viewers and buyers have set for it, the Trans-Atlantic Film Company, which has just established itself in London to handle Rex, Bison, Frontier, Imp, Crystal, Powers, Nestor, Joker, Victor and Gem films, determined to go the limit to make its premises as comfortable and attractive as possible. And it has succeeded in this so well that its name has become already a password for courtesy and comfortable accommodation.

Every attention has been paid to matters affecting the ease of viewers, to methods for the speedy transaction of business, and general facilities for patrons. The new firm's advent marks a new direction to the British film

est thoroughfares in the great metropolis. These premises were officially opened on Wednesday, November 4, when a great reception was given to the daily press of London and the provinces. About fifty members of the chief papers in Great Britain were present, and were welcomed in the magnificent lounge on the second floor of the six-



The Private Projection Room

trade; the business already accomplished is very great, but will undoubtedly attain to vast dimensions in the near future, when the value of the brands handled and the efforts made to meet customers are fully appreciated.

Run on advanced lines, alive to every opening and opportunity, and earnest to meet the every desire of patrons, this firm in a few days has made itself distinctly felt in British Filmland. The requirements, not only of Great Britain, but of the whole European continent, will be cared for. John J. Tippet has the strings of the many ramifications well in hand, and with the excellent staff he has gathered around him is bound to make a stir.

The Trans-Atlantic Film Company has built magnificent offices in the heart of one of the most important quarters of London, viz.: Oxford street, one of the busi-



Joe Brandt and Lewis Roach of Advertising and Publicity Department.

story building by J. D. Tippet, the managing director, and his staff, including Jack Avery, London Manager; Joe Brandt, chief publicity manager; J. M. Downie, assistant manager; Lewis Roach, editor and publicity manager; A. Henderson, sales manager, etc.

From the lounge the party went through the offices to the magnificent private theater where they were shown several pictures, and thence across the road to Frascati's

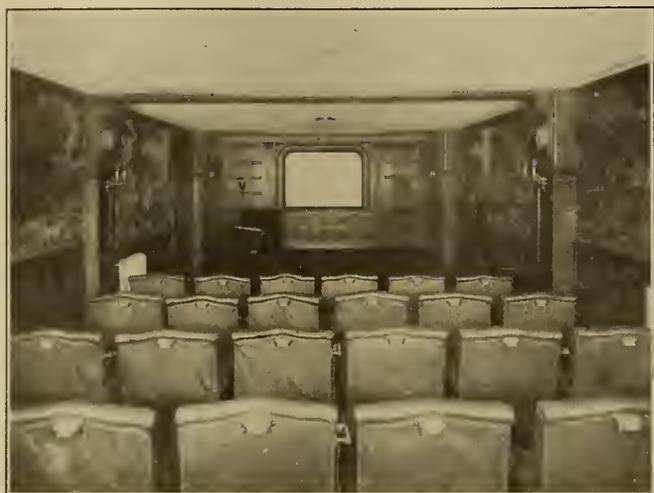


The Lounge.

restaurant where a splendid dinner was prepared by London's foremost chef.

The lounge at the Trans-Atlantic Film Company's premises has no equal in the trade. It is a very large room, having more the appearance of a well-appointed

club, with its oak paneling, occasional tables, leather upholstered easy club chairs and literature. The floor is thickly carpeted and the room is illuminated by subdued electric lights. Leading out of the lounge are John D. Tippet's and Jack Avery's offices, and at the back is the counting-house.



Where Films are Shown to Exhibitors.

The theater, on the first floor, is without doubt the finest private theater in London, and as large as some public ones. However, seating accommodation is provided for but thirty buyers. Oak paneling extends half-way up the walls, the upper part being covered with costly "Gobelin" tapestries. Buyers regard it as the most comfortable viewing theater in town. The seats are large leather easy chairs, each provided with writing pads and independent electric lamps. A pianist plays while pictures are being shown.

Among the pictures the newspapermen saw the famous Rex play, "Robinson Crusoe," from Defoe's narrative, and they were free with their compliments as to the excellent projection secured with the two Simplex machines.

On either side of the main show room are two smaller theaters, one where films are edited, the other for buyers who may wish to view a special picture while the week's program is being shown. The sales offices are on this floor, while the publicity department and poster rooms are on the third floor.

It was about 7:30 p. m. when the guests filed across to Frascati's to the dinner, at which John D. Tippet presided, supported by Low Warren, of the *Kinematograph and Lantern Weekly*.

The dinner was well served, and the function generally was of the happiest nature. A hearty welcome was extended to the guests by the chairman and other members of the firm and they were toasted with sincere remarks anent the integrity and power of the British press. The responders expressed the astonishment which their glimpse of the film business, run on the lines of the Trans-Atlantic Film Company, had occasioned. They realized that cinematography had entered another and advanced phase, and were pleased with their introduction to the trade.

There were further toasts, that of the "Trans-Atlantic Film Company," being accorded musical honors.

The whole press dealt with the house-warming and general features of the Trans-Atlantic Film Company at some length and in warm terms.

Edison Players Off to Florida

C. Jay Williams and Richard Ridgely sailed for Florida recently at the head of a large company of Edison players, among whom are Mabel Trunnelle, Alice Washburn, Mrs. C. Jay Williams, Elsie MacLeod, Kathleen Coughlin, Herbert Prior, William Wadsworth, Bigelow Cooper, Yale Benner, Richard Tucker, Harry Gripp, Arthur Housman and Carlton King. A large party of friends saw them off and very thoughtfully hoped they would not be seasick or that they would not be frozen to death. Through the courtesy of Mr. Plimpton, each of the ladies found a great bunch of carnations in her stateroom. Henry Bredeson and William Forsythe will spin the reels and a complete complement of scene painters, carpenters and property men has also been included in the party. Jacksonville will be the headquarters from which trips will be made to various points of interest. The company will remain in Florida all winter and we can expect some excellent pictures from there.

Mary Garden Filmed

Pathe's cameraman on Sunday, November 22, landed a clean "scoop" by filming Mary Garden, the grand opera star, upon her arrival in Chicago, this being the first time she has ever been snapped by a motion picture camera, since, in the past, she has been decidedly opposed to posing for the pictures.

A band of Blackfoot Indians from Glacier National Park, who are part of the Great Northern Railroad's display at the Land Show, being held at the Chicago Coliseum, met Miss Garden as she stepped from the Broadway Limited which bore the opera troupe to Chicago, and presented her with a beautiful pair of Indian moccasins, ornately beaded and elaborately worked, as a token of their appreciation of the fact that she is the creator of the character "Natoma," the first Indian role ever enacted in Grand Opera. Chief Medicine Owl through Eagle Calf, an interpreter, made a brief address to the prima



Mary Garden, Grand Opera star, filmed for the first time in her life at the Union Depot, Chicago, when welcomed by Indian chiefs.

doma and Lazy Boy handed her the gift of the Indians. In the picture Miss Garden is seen shaking hands with Fish Wolf Robe, another of the band, while just behind her stands Mrs. Medicine Owl, the chief's squaw. All of the Chicago papers of Monday carried anywhere from a half to three-quarters of a column on the event.

Prodigal Returns Home After Many Years

"Open Door" Awaits Him

FACT is often stranger than fiction, so the story told in the two-reel Selig feature entitled "The Open Door," which will be released on December 22, is not perhaps as improbable as it might first appear. The story hinges upon the return home of a prodigal after years of wandering, and his gradual recognition of his surroundings, with the result that he enters the open door leading into his nursery when a baby, and is thus restored to his parents.

The story, which is from the pen of Wallace C. Clifton and is produced by Director MacGregor, is well acted by Adele Lane, Baby Lillian Wade, Edward Wallock, Frank Newberg and Lafayette McKee. The photography is good throughout and while there is nothing exciting or

Driscoll buys Boland a few drinks and then induces the intoxicated man to accompany him to the Yarnall home, which he proposes to rob. Boland does not wish to assist his new friend, but is so befuddled by drink that



Little Lillian Wade as "Harold Yarnall."

sensational in either of the two reels taken to tell the story, it will undoubtedly prove a most pleasing addition to any program.

As the picture begins we see Mark Boland disposing of his home and its furnishings, finding himself too unhappy since the death of his wife to care to continue living in the home in which she died. He seeks forgetfulness in dissipation and while in a low class saloon encounters Jim Driscoll, an employee of David Yarnall, a prosperous Quaker merchant, who has been rebuked by his employer for his dissolute habits and is now seeking revenge.



Harold is found by a policeman.

it is easy for Driscoll to fairly force him into the library of the Yarnall home. Once there, Boland falls over a chair, making noise enough to rouse the inmates, and then sinks drunkenly down, to be discovered a few moments later by the owner of the mansion.



Apprenticed to a farmer.

Driscoll has, meanwhile, taken fright at the commotion inside the house and deserts his accomplice. While Boland is being questioned by Mr. Yarnall, a passing policeman has sighted Driscoll leaving the premises and

pursues him. Boland becoming more sober, begins for the first time to realize what he has done and sinks back into his chair sobbing like a child. His story, told in detail, so moves the kindly merchant that the latter offers



Restored to his parents.

him employment in his household and a chance to reform, which Boland quickly accepts.

Driscoll, who has been captured by the policeman, is led back to the Yarnall home and there the policeman confirms his suspicions of what Driscoll had been about. He is led away to the station house by the officer.

The Yarnall's little son, Howard, takes a great liking to Boland, the new man-of-all-work about the house, and the two are almost inseparable. One day when Boland goes upon an errand the little chap starts to follow him, but losing his way, wanders down a labyrinth of railway tracks. A kindly tramp, seeing the danger the child is in, picks the little fellow up and sets him down in the door of a boxcar. Just at this moment a brakeman catches sight of the tramp and, thinking him about to steal a ride, he drives him away, and then, discovering the open door of the boxcar, he closes and fastens it, just as the train starts on its way.

Two days later the door of the car is opened in a town many miles from the one in which little Howard Yarnall lived, and the boy, cold, cramped and hungry, makes his escape from his prison. He is picked up by a passing policeman and taken to an Orphan Asylum. Weeks of delirium follow, but he is unable to recall his name when consciousness returns, so his photograph is taken and preserved for possible future identification.

Meanwhile, the Yarnalls have become nearly frantic in their hunt for their little son.

The weeks pass and still their search goes on in vain. Though at last forced to give up their search the mother keeps hoping and praying for the return of her boy and leaves the door of his room nightly open that it may be always ready for his return.

The years pass and Howard, now a lad of eighteen, finds a home with Silas Sauters, a farmer, and is given his baby photograph, taken when he entered the orphanage, in the hope that some day it may lead to his identification. He is ill treated by the farmer and determines to run away. A sympathetic hired-man stakes him to enough money to pay his fare to the nearest city and thither he goes. By singular chance he leaves the train in the very town where he was born.

David Yarnall and his wife are away attending a Quaker meeting and Boland, who has been left in charge

of the home, grows lonesome alone and goes to the public library to read. Young Howard, unable to obtain work at various places he seeks employment, and happening to pass the library, goes in to rest and read. Boland, who has been deep in a book, drops his pocketbook which contains his card, and later Howard discovers it.

At first he is tempted to steal it, for it contains a fair sum and Howard is badly in need of funds. He overcomes the temptation, however, and sets out to find the owner. He arrives at the Yarnall home just as Boland is dashing down the steps on his way back to the library to see if he can by chance have lost his purse there. The boy is invited in by Boland and accepts the invitation. The moment he enters the room something in the surroundings stirs his memory and in a dazed fashion he rises and starts upstairs.

Boland is much surprised at the boy's actions, but noting the peculiar far-away look on his face, says nothing, but merely follows him. Howard goes to the top of the stairs, turns toward the open door, which lies just before him and enters the nursery in which he played when a baby. On the wall hangs a portrait of him painted years before, while on the crib lie the dolls and toys just as he had left them that day he wandered out after Boland.

Drawing the picture taken of him at the Orphanage from his pocket he compares it with the portrait hanging on the wall. Boland, who has followed, sees him comparing the pictures and in another instant recognizes him. Claspng him in his arms Boland tells him something of the sorrow that has existed in that home since he wandered away, while Howard entertains his former comrade by a recital of his adventures while in the Orphanage and on the farm.

Mr. and Mrs. Yarnall return meanwhile and are truly astounded when they find their son is home again, and ready to take up his life in the room of the open door.

The complete cast is as follows:—

David Yarnall, a wealthy Quaker.....	Edw. Wallock
Prudence Yarnall, his wife.....	Adele Lane
Howard Yarnall, their son.....	Frank Newburg
Mark Boland, a working man, afterward a trusted servant	
.....	Lafayette McKee
Jim Driscoll, Yarnall's gardener.....	Roy Watson

Mutual's Electric Studio Finished

D. W. Griffith's first big ensemble scenes for the Mutual Film Corporation will be taken this week in its new electric indoor studio at 29 Union Square West, New York City, where a great corps of electricians and carpenters have been working night and day to transform three entire floors of a big office building into the most modern and most brilliant moving picture studio in the world.

When all the current is in use there will be lights employing 2,000 amperes at a time on one stage. This is three times the electric equipment of the average stage. The arrangement of the lights is such as to obtain the most beautiful art effects, with delicate shadings and extreme clearness without harsh shadows. In addition to the studio proper there are numerous dressing rooms for the players, offices for Mr. Griffith and the other directors, photographic dark-rooms and film-drying rooms and a carpenter shop, where the scenes and properties will be built under the direction of Sam DeVall. G. W. Bitzer, Mr. Griffith's personal photographic expert will also make his headquarters at the only moving picture studio on Broadway.

On the Outside Looking In

By the Goat Man

I HAVE received a grapevine lettergram from my very good friend, J. A. Berst—the signature is genuine—in which I am informed that he has severed his connection as vice-president of Pathé Frères. Mr. Berst has always been a strangely wonderful little man, from my feeble point of view. He always does his things his way, but I can't comprehend how he could lop himself out of the biggest film concern in the world. To me, and I am sure that the trade will concur, J. A. Berst has been America's Pathé Frères. Of course, now that he is simply J. A. Berst, we will understand that Pathé Frères is Pathé Frères. Mr. Berst will "take up other inter-

his appeal to the press will take a more definite form. When he learns to present his yelp diplomatically, the press will be able to add an interesting department. As a hint, let these grievances be confined strictly to the trouble in hand. It is useless to lambast the other fel-



One of the odd children's poses in Kinemacolor's "Fashion Contrast."

interests will continue to loom large in film circles. The announcement that he has left his old connection is authentic. This isn't the vapping of an effervescent mind. Think it over and then join with me in wishing J. A. Berst more power in the film game.

* * *

The exhibitors of this country cause me great concern. They are not prospering as they deserve to prosper, due largely to their lack of time to consider each other. An exhibitor's day is an exceptionally long and busy day. He is responsible for a lot of waste time and makes no effort to help himself. He is plainly in a rut that is of his own creation. When he gets a wallop on his sore ear he squeals. My mail is full of his complaints, because the wallops are constantly growing more severe. He is trying to find a way out. We trust that



Scene from Eclair's costume play, "The Highwayman's Shoes," to be released on December 4.

low when you seek public expression. We publishers have your cause uppermost, but we cannot lay ourselves open to libel by printing vicious attacks over your signature. Nor do we care to air these grievances unless there is hope of your concentrated support. Be liberal with your kindness to acquire liberal space in trade journals.

* * *

Pertinent with the foregoing comes a letter from Bill Wilson, treasurer of Columbus branch of the M. P. League. Bill is wrought up to the extent of a thousand words which he wants me to print. There is only one



Robin Hood brings in the wounded stag in Mutual's feature, "Robin Hood."

place for such an effusion—the waste paper basket—and it will find that place readily. Bill's intentions were mighty good, but his judgment in this case is bad. The exhibitors of this country are being laughed at—a large

percentage of them—because they are banded together in name instead of in spirit. My whole sympathy is with that faithful band of workers who come when they are called and who whip out their purses first and ask how much afterwards. The exhibitor who belongs and doesn't



Marc McDermott looks quite British in a recent Edison feature taken on the other side.

pay is a bad performer. The exhibitor who tries to fight single-handed is without hope.

* * *

Bennie, the office boy of the National Waterproof Film Company, is one of my regular contributors. All the little goats around the place wax fat eating his rejected contributions that flutter from my desk to the floor. Here is a sample of his work: I saw a film the other night that showed two cats engaged in fight. The fight was fierce, the cats well matched, and in the fray the film was scratched. The scratches soon filled up with dirt. The fight progressed, both cats were hurt, but kept a fighting might and main until the film was full of rain. The scrap was on a low shed roof—the film I'm told



The Eclair lunch in "Trouble on the Stage." Standing left to right: Chas. Morgan, Sim Wiltzie and Bert Starkey. Sitting, left to right: Mildred Bright, Will E. Sheerer and Margaret Baxter.

was waterproof. Both cats are dead—a sorry sight. I washed the film and it's alright!

* * *

The Betwood Lenz is a Lubinville house organ of a different color. It is a weekly paper "growing more weakly every week," according to its own announcement.

It has no editor and quite a lot of local advertisements, which is all in its favor. It is better that way than to have a lot of editors and no advertisements. If this copy of the *Lenz* is the first number, I'm hoping to receive others. It is full of quips for Lubin folks, who romp on Pop's beautiful country estate.

* * *

Mrs. Cobb has bawled out Al Haase because he persists in calling her Alice instead of Agnes. I think C. Lang, Jr., had something to do with it because C. Lang has a reason. It's this way: the Cobbs are fierce competitors all day long and a canary bird is a darned poor arbitration board at night! We're all tickled stiff around the office. An ad man never gets any sympathy.

* * *

Will the pencil pushers join me in lending silence to a certain individual who hails from up the river from Cairo? Silence will kill that best of intentions fellow. Proctor, Hoff and Mayer please note.



A typical group in Vitagraph's "The Girl at the Lunch Counter," released December 19.

Whatever of success attaches to MOTOGRAPHY is wholly due to the loyalty of its subscribers. From the outset we have urged that the magazine should go into the homes of film folks. We have tried to make it worthy of a place right up close to the library lamp—a publication that would emphasize the finer characteristics of films as a business. We knew in the beginning that our method would be the longest way around, but we felt that it would work out satisfactorily in the end. At the close of five years we are sure of our contention. MOTOGRAPHY goes directly to the homes of more worth-while film men and women today than any other trade journal. It is the best disappearing publication that ever left a print shop. Everybody snitches it. We wish that we might reward these loyal subscribers with a better book, because they richly deserve all the praise we can bestow. We are doing the best we can. Subscribers are necessary to the welfare of any publisher, because without subscribers it is difficult to secure advertisers. We are wondering if these good subscriber friends of MOTOGRAPHY will help this magazine secure some of the advertising it seems to lack. Because you don't see it here must not be construed to mean that we are not doing our part; but a direct word from you will help a lot. When the advertising pages grow, the text pages will

quickly respond. And when the advertising pages reflect the true condition of the trade, this journal to the trade will be a thing of beauty and a joy unto the third generation. Among your New Year's resolutions include MOTOG R A P H Y and work for it. The cost will be nix and the reward will be large. Thank you.

* * *

Keep it fixed in that shallow dome of yours that the exhibitors of New York will dance at Terrace Garden, Monday night, December 15th. It will be a great night and if you are within a day's ride you ought to go there. The exhibitors of New York will not only dance during the night, but they will meet with the executive board of the state association on the afternoon of the same day and consider more serious affairs. Among other things will be the shaping of certain legislation to prevent the giving of prizes in moving picture theaters. They will meet at Hotel Imperial at eleven in the morning and work all day. Lunch will be served at the conclusion of the meeting and then automobiles will carry the crowd to the festive garden. What they will do after that will be left to your imagination.

* * *

My compliments to Ernie Shipman—the best tangle-foot dopester of the lot. He sent a full thousand words to Mabel—nice first-hand typewriter stuff, pencil edited, and with a plain sheet letter asking that busy little girlie to do the best she could with it. Mabel did. She sent it to me. I'm the Goat. Eight hundred and eighty-eight words of this Shipman glee is about Stanly Twist who has now suddenly become Mr. Twist with an international reputation. Dog-gone these dopesters, anyway. I claim to know that this Mr. Twist is Stan Twist—the same Twist unadorned. If he goes to the other end of the world he won't change a bit. As nearly as I can gather from this dust-storm of Ernie's, Stan is going to the other end of the earth, too. Leaves New York soon, shakes hands in Chicago, Los Angeles and Frisco, has Christmas dinner on the equator and arrives in Sidney, Australia, in time to say Happy New Year to the welcoming throng. As nearly as I can figure it out Stanly Twist is now a part and parcel of the Interocean Sales Company. When I get him over in the corner of my lot where the toe-hold is good, I'll find out what it all means. Stan has been wanting to go to Australia for a long time and like all hustlers, he's finally landed.

Get Ramo Films Here

The following list of feature exchanges have bought and are handling Ramo features: Manhattan Feature Film Co., 341 Fifth Ave., New York City; European Feature Film Co., Candler Bldg., New York City; Regal

Feature Film Co., Sixth Ave., New York City; Wm. Fox's Amusement Co., New York City; Eastern Feature Film Co., 224 Tremont St., Boston, Mass.; Electric Theatre Supply Co., Abbott Bldg., Philadelphia, Pa.; Electric Theatre Supply Co., Baltimore, Md.; Weiland Film Exchange, Pittsburgh, Pa.; Empress Feature Film Co., Merchants Bank Bldg., Indianapolis, Ind.; M. & F. Feature Film Co., 167 W. Washington St., Chicago, Ill.; Texas Feature Film Co., 1709½ Main St., Dallas, Tex.; Golden Gate Film Exchange, 234 Eddy St., San Francisco, Cal.; Golden Gate Film Exchange, 514 West 8th St., Los Angeles, Cal.; Golgate Feature Service, Denver, Colo.; Northwestern Feature Film Co., Portland, Ore.

"The Wreck"

The public and the theatrical managers will be pleased to learn that "The Wreck," the great Vitagraph three-part feature drama, an incident in which is a thrilling railroad wreck showing a flying passenger express train coming into headon collision with a speeding runaway engine, has at last been released. This big drama has been looked forward to with wide-spread interest. It represents a supreme achievement in motion picture production. The cost of staging it was enormous; the scene of the railroad wreck alone cost the Vitagraph Company of America forty thousand dollars.

When the big scene of the railroad wreck was taken, the press of the country gave many columns to accounts of what took place. All commented upon the gigantic scale of the production and its wonder as a motion picture achievement.

It might be well to mention, however, that the wreck scene, though forming a big feature in the drama, is not the whole drama; it is but an intrinsic part. The story of "The Wreck" is filled with interest. Director Ralph Ince, who produced "The Wreck" for the Vitagraph Company of America, deserves great credit, also Harry T. Morey, Anita Stewart, Donald Hall, E. K. Lincoln, Gladden James, Mr. Day, and William Dunn, who played the leading parts.

Baker Talks of "Buffalo Bill" Films

"Johnny" Baker, for years one of the most able lieutenants of Buffalo Bill in his tented aggregation, spent several days last week in Chicago, having just returned from Nebraska where he had been in charge of the Indians who were used in the Buffalo Bill pictures taken by Director Wharton of the Essanay Film Manufacturing Company.

Mr. Baker talked enthusiastically of the results obtained and emphatically declared that the 26,000 feet of



Porcupine Butte Where the Troops Met Big Foot's Band, Seven Miles From the Spot Where the Battle of Wounded Knee was fought. Note Director Wharton and the Camera Man in the Left Foreground of the Picture.

negative which was exposed during the eight weeks work in the field contains some of the greatest scenes ever enacted before a motion picture camera, and is absolutely historically correct. V. R. Day, manager of the Essanay Company, was in charge of the forces in the field which



A few of the 800 and more Indians who took part in the Buffalo Bill Pictures.

numbered over 800 Sioux Indians, and several troops of cavalry, and isequally delighted with the negative obtained.

Taking part in the pictures are such notables as Generals Miles, Mause, Baldwin, Lee and King, Col. Cody, Major Burke and Col. Sickles, now Colonel of the 12th U. S. cavalry and a lieutenant of the famous 7th U. S. cavalry in the original battle of Wounded Knee.

The completed film, which will be cut down to about 10,000 feet, will show the details of the Battle of the Missions, the battle of Wounded Knee, War Bonnet and Summit Springs, the pictures practically covering the War of the Messiah, which lasted from 1860 to 1891.

On of the chief characters participating in the films was Chief Short Bull, who was a representative of the Sioux tribe when he went to meet the Messiah or Great Spirit. Upon his return to his tribe he declared he had



An interesting group. From left to right they are "Johnny" Baker, representative of Tammen and Bonhls' interests; Mrs. Day, named "Ogallala Wacti Wea" by the Indians; Chief Short Bull; Mrs. Short Bull, and General Manager Day, named "No-Neck" by the Indians.

seen the Messiah and had been commanded to equip each member of the tribe with a "ghost shirt" or robe, which many of the Indians thought bullet proof, though the robe was made of ordinary white cloth. Short Bull still

insists that he only told his followers the shirts were like that worn by the Messiah and had been blessed by him, though officers who fought in the campaign against the Indians are inclined to believe the crafty old warrior told his people the shirts were bullet proof and so led them to begin an uprising, following the famous "Ghost Dance."

Chief Short Bull himself superintended the construction of the "ghost shirts" worn in the pictures and two of them are shown in the accompanying illustration, one being worn by Mr. Baker and the other by Mrs. Short Bull.

Mr. Day was called "No Neck" by the Indians and Mrs. Day was adopted into the Sioux tribe and given the name "Ogallala Wacti Wea" which means "Good Ogallala Woman." Mr. Baker is known as "Sicsilla" or "Cut Foot," a name given him on account of an injury to his foot.

The pictures were taken under the supervision of the Department of War and the Department of the Interior and will be shown throughout the country, in the largest theaters obtainable, shortly after the first of the year.

The Red Cross Seals

The Red Cross Christmas Seal, now in its seventh season, has become a universal emblem of Sympathy, Generosity, Encouragement and Good Cheer, and for six years has in the main supported the anti-tuberculosis movement in the United States. The Seal is now a permanent institution. More and more "Everybody" is getting the habit and using the Red Cross Christmas Seals on all Christmas mail and packages. They cost but one cent each.



Nearly forty million were sold in the United States in 1912, over two million were sold in Illinois. Perhaps we can make it two and one-half million in Illinois in 1913?

The Pirung-Ennis Wedding

The Pirung-Ennis wedding was one of the prettiest of Brooklyn's many and had the added distinction of being given perpetual life through the service of George Bunny and his motion picture camera. The bride is the daughter of Mr. and Mrs. John Pirung of Flatbush, Brooklyn, and Mr. Ennis, also from that section, is the well-known "Dopester" and advertising man of the Eclair Film Company. The bride was attended by her sister as bridesmaid and two nieces as flower-girls, and Bert's brother, Leslie, was best man. William Barry, he who lately ascended the publicity steps of the Nicholas Power Company, was one of the four ushers. The marriage ceremony was performed by a cousin of the groom and the hour of its celebration was 7:30 on the evening of November 26, at the church of St. Rose of Lima, Brooklyn, where the Rev. Father Ennis is curate. After a reception to a large number of guests, the Ennises left on a short trip to Atlantic City, Washington, D. C., and Baltimore. They will make their home in Flatbush, Brooklyn.

Girl Rescued from Sea Proves Leper

Shock Excites Village

WHAT the press agent terms "A heart interest drama of love and sacrifice," entitled "The Stigma," will be the feature offering of the Essanay Film Manufacturing Company on Friday, December 19. The story deals with leprosy and emphasizes the fact that it is incurable. Though the ending of this picture leaves a rather bad taste in the mouth, it is so capably acted by Francis X. Bushman, Thomas Comerford and Beverly Bayne that it will be long remembered.

Particularly striking are the opening scenes along the sea coast and the rescue of the heroine from the raft. During the filming of this portion of the picture it is understood Miss Bayne had one of the most thrilling experiences of her career before the camera, and it is not hard to believe, for great breakers are rolling in and almost every other one breaks entirely over the little raft, bobbing so helplessly on the stormy waters.

As the plot runs, Clifford Harvey, with his father and mother, lives near the sea coast and one day while strolling along the shore with Jane, his sweetheart, discovers a bit of drifting wreckage far out on the sea. His



The thrilling rescue scene from Essanay's "The Stigma."

interest and curiosity aroused, Clifford induces some fishermen, who are nearby in their little dory, to go to the rescue of whoever is afloat on the raft.

The angry waves continue to roll and break over the bit of wreckage as the boat approaches, and drawing nearer, Clifford is astonished to discover a girl lashed to the timbers. It is with difficulty that the boat is brought near enough to the raft so that the girl may be rescued but it is finally accomplished.

When brought ashore she is carried to Clifford's home, where she is revived and put to bed. Upon arising she tries to escape from the kindly folk who have taken her in, without even giving her name or telling anything about herself. She is so weak, however, that she is finally induced to return, and promises not to attempt to leave until she feels much stronger.

Clifford finds in the stranger the girl of his dreams, the very incarnation of his ideals, and she seems to find much to admire in him, but for some strange reason will never permit anyone to touch her, not even Cliff's mother, who longs to comfort and caress her. As the days pass, she regains more and more of her lost strength and Clifford falls more and more in love with her. He has learned by this time that she is Alice Madden, but she refuses to tell anything about herself or where she was

bound when the ship on which she was a passenger was wrecked.

On the day when Cliff proposes and is refused, a villager and Cliff's father find a chest, washed ashore from the wreck. Amid much excitement and despite



Francis X. Bushman and Beverly Bayne in Essanay's "The Stigma."

the protests of Alice, they set about opening it. Inside is found the log of the wrecked ship and they read with horror that the vessel was on its way to a leper colony with a load of unfortunate, among whom was "Alice Madden."

As the full realization of the truth bursts upon them they turn with horror toward Alice. Now they fully understand why she would never allow herself to be touched. Cliff's parents indignantly order the girl out of their home, and the villagers demand that she be sent on her way. At this moment Cliff announces that wherever she goes, he will go. Despite the prayers and entreaties of his father and mother, his sweetheart Jane,



The camp on the cliff.

and his friends in the village, the boy sticks to his determination and, slipping an arm about Alice, leads her to his boat and with her sets out for sea.

They arrive at an island and establish a little camp



One of the Big Scenes in Essanay's "The Great Game."

on the summit of a high cliff overlooking a peaceful river which runs merrily along, hundreds of feet below, on its way to the sea. Alice keeps pleading with Cliff to abandon her and return to his grieving parents, but her lover remains firm in his determination and insists upon remaining at her side.

Night falls and Cliff sinks to sleep. Alice weighs over and over again in her mind the sacrifice he is making for her sake and finally decides upon the only solution to the problem. Rising, she blows him a kiss and then, ere her resolution may be shaken, she dashes to the brink of the cliff and plunges into the river hundreds of feet below.

Cliff has, meanwhile, awakened and, finding her gone, glances about just in time to behold her leap over the cliff. In a second he decides to follow and as the picture ends we see his body hurling down to join that of the girl he loved.

The complete cast is as follows:

Clifford Harvey Francis X. Bushman
 His father Thos. Commerford
 His mother Clara Smith
 Jane, his sweetheart Betty Brown
 Alice Madden, an outcast Beverly Bayne

On Friday, December 26, another two reel subject from the pen of Maibelle Heikes Justice, called "The Great Game," will be released by the Essanay Company. The story is an up-to-the-minute sensational political drama and tells the inside story of the fight for a railway franchise. Bribery, threats, blackmail and all the other machinery of "practical politics" are resorted to in the effort to induce the honest mayor to sign the franchise, all without avail and in the end the machine suffers the worst defeat it has ever experienced. The play is

splendidly acted and excellently staged. The cast of this production numbers the brightest stars in the Essanay stock company, among them being:

Mayor Cluett Thos. Commerford
 His wife Irene Warfield
 Pelham, a railroad magnate E. H. Calvert
 Jack Pelham, his son, a broker Richard C. Travers
 Hennessy, Pelham's henchman Henry Martin Best

Russell Smith Joins Mutual Staff

While Edgar Smith, the famous librettist, who for years wrote all the burlesques on which Weber & Fields rode to fame and fortune, is producing a travesty on moving pictures, called "The Lone Trapper," to be interpolated in "The Doll Girl," for Richard Carle and Hattie Williams, his son Russell Edgar Smith, is winning fame by taking the film plays seriously. He has been engaged by the Mutual Film Corporation of New York to act as assistant to Frank E. Woods, head of its scenario department where he will not only edit but write photoplays for Mutual films.

Simplex Enlarges Factory

The Precision Machine Company has greatly increased its factory facilities in its present quarters at 317 East Thirty-fourth street, New York, taking over two additional floors, thereby adding about 16,000 square feet of floor space. The top floor is utilized for the assembling department and the general offices, where all is light and comfortable. The steady increase in demand for Simplex projectors has made this addition imperative.

Singer Rejects Offer to Become Opera Star

A Wise Decision

DIRECTOR RICKETTS has "gotten over" a most enjoyable little human interest story in the two-reel subject entitled "Where the Road Forks," which is to be released on Monday, December 15, by the American Film Manufacturing Company. It has action aplenty, beautiful stage settings and sustains the interest right up to the last moment.

Especially good is the scene at the opera, where we behold not only the audience gathered to witness the debut of the new star, but also a portion of the second act of "Faust", enacted on what appears to be a large stage by a good sized company. This bit is absolutely convincing and one of the most pretentious it has been this reviewer's pleasure to see recently.

Winifred Greenwood enacts the leading role, that of the beautiful girl, gifted with a wonderful voice, who is hesitating as to whether to sign a contract for a term of years as star of a metropolitan opera company, thus



Her marvelous voice is discovered.

developing the career which seems to be hers by right, or to yield to the pleadings of her lover and marry immediately, thus devoting her future life to husband and children. Miss Greenwood realized all the opportunities which the part afforded and rose to splendid dramatic heights in several scenes.

Edward Coxen plays the role of the lover and does the little that is given to him to do in a capable way. George Field appears in a role rather strange for him—that of Professor Bosnetto, the teacher of music, who discovers the wonderful possibilities in Miss Greenwood's voice, thereby proving that he is more versatile than we had before realized, for Field makes the part one which seems convincing in every way.

The little story opens in the music studio of Professor Bosnetto, where Miriam Howell, the heroine of "Where the Road Forks", the part enacted by Miss Greenwood, learns that she has developed a wonderful voice. Bosnetto, unknown to Miriam has invited several directors of the metropolitan opera to be present and hear her sing. At the conclusion of her rendering of a difficult number, the hitherto unknown visitors make known their presence and before leaving Miriam is not only congratulated on her vocal powers, but offered a

contract to appear for a term of years as one of the stars of the opera company.

Though the contract offers an alluring salary and Miriam is highly pleased at the compliment paid her, she asks time to consider the matter, for she is in love and if



Cupid and Ambition struggle over her future destiny.

she decides to adopt the stage as a profession she knows she will have to postpone her wedding indefinitely.

Returning home, she falls asleep before her fireplace and in her dream beholds the spirit of ambition, which appears and points out to her the wonderful future which can be hers if she pursues the professional career offered her. The spirit pictures her debut at the opera and we see the vast auditorium in which are assembled all the beauty and wealth of the metropolis. The curtain rises upon the opera "Faust" and soon Miriam appears, in the character of Marguerite, to sing the famous "jewel song." As she finishes, a perfect wave of



Her dream of herself as the star of the Opera.

applause sweeps over the audience and amid a shower of bouquets Miriam is compelled to return for a curtain call.

Later, in her dressing room, she is congratulated by the management and escorted home in triumph. The

vision fades and as Miriam is about to accept Ambition as her guiding star, Cupid appears and bids her wait until he has shown her the other possibilities in her life. Again she dreams and this time sees herself the wife of a prosperous, successful business man. The years pass and happy youngsters play about her knees. All is happiness and contentment in that home and Miriam is convinced at last that her destiny lies there.

Ambition is displeased at her choice and begs for another chance to foretell her future as an opera star. Miriam demands to be shown her old age and Ambition falters, for the advancing years have brought wrinkles and gray hairs. Considerable make-up is now necessary when Miriam is to play the role of the youthful "Marguerite," and age, too, has weakened that once powerful voice. Instead of applause and cheers, her rendering of "the jewel song" now only brings hisses. Terrified and humiliated, the star flees to her dressing room and in her mirror finds a face that is far from pleasing to her. At home she receives a letter from the management stating that, on account of her failure to please, her part in the cast will have to be filled by another in the future.

Cupid foretells an old age spent in contentment and happiness in a home rich with love and all that makes life enjoyable. Ambition, baffled, flees and Miriam



Visions of a simple home life.

awakes to discover that she has only been dreaming. So realistic has been her dream, however, that she decides it to be a warning—a guidance for her future conduct. Accordingly she procures pen and ink and writes a note to the opera management declining the flattering contract.

Just as she is about to seal the note her sweetheart appears, anxious and worried, for he has heard of the wonderful opportunity offered and feared that she would be carried away by the prospect of a career. As the picture ends we see Miriam showing her lover the note she had written and that young man proudly clasping her in his arms.

The vision scenes, in which Ambition and Cupid appear to the dreaming Miriam, are photographic gems in which unusual care has been taken. In fact the whole production possesses that sterling photographic quality peculiar to "Flying A" prints.

The cast is as follows:

Miriam Howell Winifred Greenwood
 Her Lover Ed Coxen
 Professor Bosnetto George Field
 Spirit of Ambition Marion Murray
 Spirit of Love (Cupid) Albert Cavens
 Maid Aida Borella
 Butler Wm. J. Tedmarsh

New Screen Club Opened

What may easily be termed the most successful event in motion picture history occurred in New York City on Saturday, November 22, when the opening of the finest motion picture club in the world was effected.

Everybody who is anybody in filmdom was there—and there were several hundred of them—and all were loud in their praise of the new home of the Screen Club and declared they were having the time of their lives.

In honor of the occasion the house had been most beautifully decorated with cut flowers and banks of palms, while the attendants, gay in their new uniforms of maroon and gold, made a fit setting for the pop of champagne corks, which resounded almost continuously from dinner time until the cold gray dawn crept in through the windows.

One found the office bar and Dutch grill room, where meals are prepared by the chef of the Long Acre Hotel, to whose kitchen a covered passage way had been constructed, located on the first floor.

The lounging room and the library are located on the second floor and the walls are artistically adorned with valuable paintings and statuary, while comfortable chairs and lounges are plentiful, and a piano provides amusement for the musically inclined. The billiard room, containing two of the latest and best tables manufactured by the Brunswick-Balke Company, is found on the third floor, where also is the manager's office, the card rooms and another lounge room.

Since the invitations had announced that "heat would be turned on at noon," the guests began to arrive shortly after that hour, and by 8 o'clock the rooms were so thronged that it was necessary to obtain the use of the dining room in the Long Acre Hotel to accommodate the hungry gathering.

The Edison Quartette entertained the multitude during the evening, and W. J. Ivory's orchestra, stationed on the second floor, played continuously, though nobody had time to listen to the music, as it was a love feast pure and simple, and joy reigned supreme throughout the house.

King Baggot, Joe Farnham and Jake Gerhardt, the men most responsible for the new house, were able, after the last guest had departed, to heave a long sigh of relief and seek their homes satisfied that they had established the new Screen Club in real de luxe quarters.

Masonic Orders Display Interest

The announcement of the release of the two part American subject "The Shriner's Daughter" for December 22, has aroused much interest on the part of various Masonic orders. At the executive offices of the American it is vouchsafed that the subject is one of great merit, as it was especially written for the occasion of the Big Shrine Concert Tour "Hands Around the State," with the combined bands of patrols of San Diego, Los Angeles, Oakland and San Francisco, and tells an absorbingly interesting story of the experiences of a "shiner." The film is already being eagerly sought for and the exchanges will undoubtedly experience a record demand. Very attractive and appropriate one, three and six sheet posters have been issued.

Will Attempt to Reorganize Wisconsin

A convention for the purpose of reorganizing the Wisconsin State Branch of the Motion Picture Exhibitors League of America will be held in Oshkosh at the Atheran Hotel on Tuesday and Wednesday, December 16 and 17.

Motography's Gallery of Picture Players

JACK WARREN KERRIGAN is with us, this time as a leading man in Universal productions. He's the same J. Warren, doing the very best he knows how and looking to the success of the film and the satisfaction of his company's head for his greatest reward. Because he's Kerrigan—the one and only Kerrigan—he's the popular idol of the picture-loving public. He's a southern gentleman, chivalrous and courtly, and the people who have been intimately associated with him in the making of pictures say he's "a prince of a fellow." Under the Victor brand of releases he appears in leading roles which call for him in the part of a business or society man, rather than in that of "the fearless cowboy of the plains," in which character role "Kerrigan" is known not only from coast to coast, but is held in especial admiration on the European side.



Warren Kerrigan.

that of "the fearless cowboy of the plains," in which character role "Kerrigan" is known not only from coast to coast, but is held in especial admiration on the European side.

FRITZI BRUNETTE, vivacious and pretty, is again seen in screen stories flashing the Victor slogan. She plays opposite Glen White and, together with him, proves the contention that "they do come back."



Fritzie Brunette.

It's just three years since she posed for her first picture, which was made by the Victor people, and that she is back again is a sign that "there's no place like home," for to Miss Brunette, the Victor is "home." As both her parents were professionals, the talent for things theatrical came natural to this photolady, and, as she has been fascinated by the action of the people she had seen on the screen when, after school, she would pay a nickel for entrance to a picture house and then sit through the show never less than twice, she turned to the realm of pictures for her work rather than seeking a place on the legitimate stage. She has what the directors call a "picture face."

ETHEL GRANDON, a much admired "Imp," and petite beauty, has been on the stage since she was seven years old, when she made her debut with Joseph Jefferson's "Rip Van Winkle" company in New York. Child parts with Andrew Mack, a season with Edna May, and a vaudeville tour with Richard Golden brought her to the age when she turned up her hair, lengthened her skirts and joined Chauncey Olcott's company in a trip through the United States. A season with the Cecil Spooner Stock Company completed her dramatic experience on the stage and she entered the picture field well equipped for the making of the success her work has brought her.



Ethel Grandon.

Her first affiliation was with the Imp Company playing with King Baggot and Mary Pickford, and she succeeded Miss Pickford as "the Imp girl." Later she played with Bison and Rex, but returned to Imp.

EDDIE LYONS is the Nestor comedian, whose motto is, "Make the world laugh and it is yours." He believes in mottos, furthermore he believes in living up to them; hence Eddie is a happy-dispositioned young man, for he acts up to the belief that the world is his, not only in film-making hours, but out of them as well.



Edward Lyons.

Beardstown, Ill., the town Lincoln picked out in which to practice law, started Lyons out in life with a good baritone voice and the fear of nobody in his heart. He was one of the Newsboy Quartette in 1901, played for a short time in melodrama, followed this with a long engagement at the Marlowe theater, Chicago, played on vaudeville time, was the sheriff in "Mrs. Wiggs of the Cabbage Patch," and created the role of Ravonne in "Beverly of Graustark." His work in pictures began with Biograph; then Imp; then Nestor, a year and a half ago.

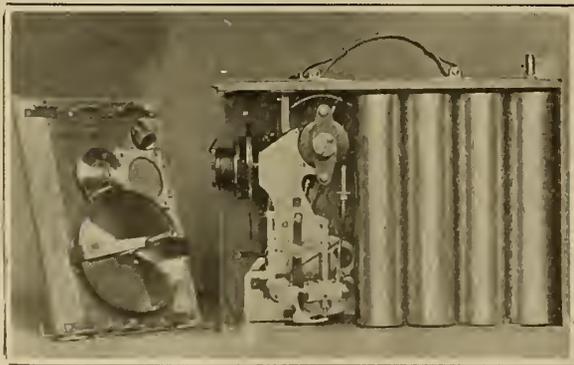
Motion Picture Hand Camera

A recent issue of *The Scientific American* gives the following interesting description of a recently invented cinematograph camera:—

During the past few years the increasing demand for topical and big-game, or hunting, motion pictures has emphasized the shortcoming of the conventional apparatus for such work, and the need for some compact, light instrument which can be handled with the simplicity and ease of the ordinary snap-shot apparatus. The first commercial success in this direction has been achieved by Mr. Proszynski, the Polish scientist resident in England, who has perfected such an instrument, which is known as the aerospace.

The camera is driven by compressed air and is absolutely automatic in its operation, the exposures being made regularly at the desired number per second, all the while the control button is depressed, and so long as there is sufficient air in the reservoirs to drive the mechanism. The instrument, measuring 12 inches in length by 8½ inches in width by 6½ inches deep and weighing 14 pounds, is entirely self-contained. It is fitted with separate film boxes inside the camera, any number of which may be carried and changed in full daylight like the common snap-shot camera spool. When loaded, the camera normally has 300 feet of film in the spool-box, and the air reservoirs are of sufficient capacity to enable 600 feet of film—two boxes—to be exposed upon a single charge.

Externally the camera resembles the ordinary snap-



Side of Camera Removed to Show Air Cylinders.

shotting instrument, with the exception that on one side is the film counter, while on the other is the air-valve, the speed regulator, and the starting button, together with view finders. On the top is the indicator notifying the volume of air remaining in the compressed air reservoir. The camera is divided into two main compartments. One contains the film boxes, access to which is provided by means of a side door, while the other contains the intermittent film-moving mechanism, the motor, air cylinders and a powerful gyroscope. If desired, the whole of the internal mechanism can be withdrawn intact in a few moments for the purpose of cleaning and overhaul, and without disturbing a single component part.

The compressed air is contained in four cylinders placed side by side and interconnected, so that as soon as one is exhausted the next comes into action. The air reservoirs are charged by means of an ordinary cycle pump in the same manner as if pneumatic tires were being inflated, the camera being placed upon the ground for the purpose. The charging valve is placed upon the top and is closed with a screw cap to prevent the entrance of dust. About forty strokes with an average foot pump is sufficient to produce a pressure of about 100 pounds.

Just A Moment Please

Gee! we'd hate to be a patient of that Essanay doctor. On his herald for "The Stigma," Don Meaney announces "Leprosy is nought when love is the doctor," and in the picture both the hero and heroine end their lives by jumping over a cliff and into a raging torrent hundreds of feet below. No, indeed—not for us. If Love doctors leprosy that way, we'll continue to get our pills at the corner drug store same as always.

THE VILLAGE OPRY HOUSE (Continued).

(*The Daily Times*, Kittanning, Pa.)

To build the mammoth structure it required over 3000 barrels Portland cement and 50,000 tons of gravel and sand. The walls throughout are 18 inches in thickness, which in strength is equal to a 30 inch brick wall. It required 1000 tons of iron for reinforcement and beams which makes it the strongest building of its kind ever erected in Armstrong county.

It took one man six days hard work to cut an opening in the wall large enough for a window.

One of the remarkable features with the erection of this mammoth building was the knowledge displayed by Mr. Wick who started to build this modern playhouse on May 22, without any plans or contractor. He gave it his own supervision, looked after every minor detail and completed it in record building time for the past month he has had from 45 to 50 people working night and day.

The Lyceum Theatre will be conducted on modern up-to-date lines showing all the licensed and censored pictures produced under the management of Mr. Wick.

The end.

Gee! ain't you glad it's over? We heard of one chap that was delirious for two days after reading the last installment, and accordingly hesitated a lot before printing the above.

OUR BURG.

H. E. Aitkin hopped the rattler for N. Y. after a brief visit here last week.

Herb Hoagland of Patheville hopped off The Limited one day last week and spent a few hours in our midst. "Great Indian summer you're havin'," said Herb, before he flitted back to N. Y.

Hugo Reisinger's genial representative, Mr. Diston, was a Windy City visitor last week.

All the baseball fans of Our Burg might have been found at Fulton's last week, taking in that two reel Pathe "Baseball's Peerless Leader." They all voted it a great little picture.

"Docs" Hill and Young, our prom. medics., were mighty busy last week telling some of our other prom. cits. all they knew about ventilation. It is rumored that a certain out-of-town expert had old "Doc" Hill a trifle confused, though "Doc" seldom gets rattled.

"Steck," the prominent Essanay M. of N. P., journeyed East recently to take in the sights, and incidentally witness the clash between Yale and Harvard.

Reading about the classy wedding in the East Room of the White House reminds us that Bert Ennis is by now a staid old married man. Good luck, Bert; may you live to celebrate many anniversaries, and here's wishing health, wealth and happiness to the missus.

THEIR FAVORITE FILMS.

Brigham Young: "Wives"—Ramo.
Schlitz: "Where the Hop Vines Twine"—Victor.
Hammerstein: "Oscar Finances a Theater"—Gaumont.
Edison: "All for Science"—Biograph.
Griffith: "The Golden Pathway"—Vitagraph.
Carl Laemmle: "The Little Peacemaker"—Gaumont.

Vitagraph is advertising "The Wreck" in three parts. If it hadn't been for modern steel cars, think how many parts there might have been. Oh, the world is growing safer.

We lamp by the *Exclusive Program* that the "parents" were united in marriage May 8, 1913. The present "family" consists of eight "children," which seems to be "going some." Eh—what?

"Keep Demanding 'Absinthe,'" reads a Universal ad. That stuff may be all right along the "Gay White Way," but gosh! what will the chaps in "dry" territory do?

This Mindil man, now press agent for the Mutual Film Corporation, is grinding out some great stuff. Only last week he put across a story on the 50,568 unfortunates who would never be able to see the "Our Mutual Girl" series, and just about the time we began to think we'd better get right up from our desk and beat it for the nearest Mutual show, so as not to be among the 50,568 disappointed folks, we learned that the bunch were blind.

Have you done your Christmas shopping yet?

We began this week.

N. G. C.

Widow Foils Villain and Saves Fortune

Stage Settings Gorgeous

SOME of the finest, most spectacular interiors ever offered in motion pictures will be seen when the Kleine-Cines two-reel feature "When a Woman Wills," is released on Tuesday, December 30.

All the skill in staging massive scenes which has been so ably demonstrated in "Quo Vadis," is again evidenced by the directors who put on this latest feature from the Cines studio. Two sets in particular, that depicting the main salon at Monte Carlo, and the one showing the fete at the Rivoli Hotel, are marvels of their kind. Scenery, furnishings, costumes, etc., are elaborate and expensive, deep vistas running back many feet from the camera are revealed and still everything is sharp cut and clear—nothing is out of focus or hazy, and the players are enabled to move about as they please with no fear of getting "out of the picture."

The charming and beautiful Marie Hesperia, who enacts the role of Jane Pierce, the heroine of the tale, appears to excellent advantage in numberless costumes of bewildering beauty, while Lorenzo Lupi, as Harry Osborn, a newly elected member of the Canoa Club, plays his part with all the skill for which he is noted. The player who interprets the part of "Petro" is a newcomer apparently, or at least this reviewer has never noted his face in past Cine's releases, but he is so easy and graceful

in his role, and seems to possess such intelligence that we doubt not he will soon become a favorite with American audiences.

As the story runs Jane Pierce, a beautiful widow, is bequeathed a fortune at the death of her husband. By the terms of the will, however, this fortune shall revert to her cousin, Daniel Sage, unless she marries a man possessing at least \$2,000,000 in his own right. Coming into so large a sum the beautiful widow determines to travel, and leaves for France.

We are next shown the interior of the Canoa Club in Paris, where Harry Osborn, a handsome youth without a fortune, is just being initiated into the club, which is a fraternal order with branches all over the world, and which numbers among its members some of the most powerful men, all of whom are pledged to do everything in their power to aid a fellow member.

Osborn, in joining the Canoa Club, has agreed to pay one-half of any inheritance he may receive from a marriage to a woman of wealth into the club treasury. Daniel Sage, who is a member of the New York branch of the Canoa Club, learning that Jane has gone abroad, decides to follow, his plan being to marry her off to some man of ordinary means, thus enabling him to come into her fortune.



The fete at the Hotel Rivoli, a spectacular set in Kleine-Cines feature, "When a Woman Wills."

Arriving in Paris, Sage goes to the Canoa Club, where he meets Osborn and becomes convinced that here is the very man he wants to carry out his plan. Osborn is good looking, stylish, and quite willing to assist Sage, so the latter agrees to stand the expenses of the campaign and Osborn sets out to win the hand of the fair widow.

At Monte Carlo Jane meets Petro, an aimless and careless Italian, who loses the greater part of his fortune at roulette. Laughing at his ill luck Petro returns to Paris and while buying a newspaper at a street corner he is induced to purchase a couple of lottery tickets. Later, at a wonderful fete given at the Hotel Rivoli, Petro again meets the fair Jane and she begins to fall in love with him, but her too frequent attentions are responsible for his indifference to her.

Sage and Osborn are surprised and not a little bothered by Jane's growing interest in Petro, but they continue to plot to make Jane fall in love with Osborn. One day while out riding Petro meets Jane and she accuses him of following her. On the back of his lottery tickets he writes her a note informing her that he leaves for Rome the next day. Jane replies that she also is going there and begs him to go elsewhere, but he insists upon visiting that city.

Osborn and Sage follow Jane and Petro to Rome and through the Rome branch of the Canoa Club procure assistance in carrying out their plans. Jane visits an athletic field to obtain some exercise and while there Osborn, who has followed her, finds an opportunity to steal her purse, containing the correspondence between herself and Petro.

Jane's servant beholds Osborn stealing the purse and gives the alarm. The fair widow at once starts out in her auto to follow Osborn, who has departed in another car. On the road she again encounters Petro and asks his assistance. The gallant Italian joins Jane in the chase and a wild and reckless auto race ensues. Osborn, driving at headlong speed, is so unfortunate as to lose control of his car and it plunges over a bridge and into a little ravine below.

Petro and Jane go to the unfortunate man's assistance and there Jane recovers her purse, which still contains the lottery tickets. The injured man is conveyed to a hospital where hopes for his recovery are held out.



Jane goes boating on the river.

The next morning Jane reads an account of the auto accident in the paper and just below this item discovers an announcement of the winner in the annual lottery. The number of the winning coupon corresponds to the

number on one of the tickets purchased by Petro, and Jane is delighted when, upon reading further, she discovers that the man she had grown to love has won the sum of \$2,000,000.

Sage learns of Jane's decided attachment for Petro,



Jane's uncle is foiled in his plans to obtain her fortune.

and, believing the Italian of only moderate means, he boldly goes to Jane and offers her one-third of the legacy provided she marries the man of her choice, thus permitting him to obtain the other two-thirds of the fortune left by her late husband.

Petro has called during the interview and Jane openly declares her love for him and her intention of marrying him. Sage is highly pleased as he considers the fortune as good as his already. Jane, however, surprises both Sage and Petro by producing the lottery tickets, having Petro admit them to be his, and then declaring that one of them is the winning number in the lottery and that Petro is now a millionaire twice over. Petro is astounded at his good fortune and Sage is proportionately chagrined, for he realizes that now Petro can marry Jane and the widow will still retain her fortune.

Petro and his sweetheart exit happily, while Sage is seen cursing his luck as the picture fades on the screen.

"Wop" Comedian in Pictures

Claude Seixas, the delineator of "Wop" (Italian) types in vaudeville, has abandoned the vocation he spent so many years in, for—the films, of course. And Claude is through with acting for keeps. His film connection is as assistant to Director Gregory at the Princess studio, New Rochelle. Seixas' ultimate aim is to direct. He became interested in picture work through watching the films that were "on the bill" with him in theaters that included pictures in the entertainment. "Playing" New Rochelle lately he ran into Mr. Gregory, told him of his ambition, and stopped telling vaudeville audiences of the virtues of his countryman, "Christy Columbus."

Motion Picture Making and Exhibiting

By John B. Rathbun

CHAPTER VI (continued)

ONE or more rollers are placed next to the sprocket, which hold the film on the sprocket and in engagement with the teeth. These guide rollers are hinged on a spring bracket so that they may be dropped out of the way when threading the projector, and are also provided with an adjustment by which the distance of the guide roller from the sprocket may be regulated. This roller should be about two thicknesses of film from the face of the sprocket to prevent the film from climbing or jumping over the teeth. If the rollers were to bear the film directly on the sprocket, the film would be likely to climb, especially at the time of a passing patch.

All emulsion dust and dirt should be removed from the sprocket as fast as it is deposited, that is, at the end of every run; if this is not done regularly, the deposit will increase until it reaches and scratches the surface of the film. The teeth of the sprocket should be examined for wear, and if worn or ridged, the entire sprocket should be replaced by a new one to prevent trouble from climbing or jumping.

THE INTERMITTENT SPROCKET.

The same remarks apply to the care of the intermittent sprocket in regard to dirt or wear, but it should be remembered that even greater care is necessary in the case of the intermittent as it has a more direct influence on the steadiness of the projection. The intermittent pulling of the latter sprocket wears small cuts on the under side of the teeth which cause occasional slips and mis-frames of the film.

The dust may be easily removed from the teeth of the sprocket by means of a small stiff tooth brush. Jumping is often caused by accumulations of dust that become packed on the surface by the continual passage of the film.

CARE OF THE GATE AND TENSION SPRINGS.

The purpose of the gate and tension springs has already been described in this and preceding chapters. In this article we will confine our attention to its care and maintenance.

At the top of the gate is a guide roller for feeding the film as it comes from the upper loop so that it does not slip to one side of the springs in passing through the gate. The roller is generally held in position on the spindle with a light coil spring allowing a very small sidewise movement of the film. On some machines this roller is made in two parts.

The film now passes between the tension spring of the gate and the aperture plate. The tension springs are one of the most important parts of the machine. Their duties are two in number; to flatten the film against the aperture-plate, and to keep the film stationary while being projected. The film when being pulled down by the intermittent sprocket always has a tendency to keep moving after the intermittent movement has come to rest. The pressure of the springs overcomes this motion, keeping the film still while being projected, thus insuring a steadier picture on the screen.

These springs usually consist of thin strips of hardened steel. To secure an absolutely sharp picture all over the entire screen the film must be absolutely in one plane, or in other words flat against the plate. Film

always has a tendency to curl up and the springs must exert enough pressure on the film to straighten it. The springs can be made to bear more tightly against the film by driving the screw on which the gate latch is fastened further in. This in reality brings the whole gate closer to the plate when the gate is closed. This adjustment is not as even as it might be, as the hinged side remains stationary.

The spring must be watched for wear, as the film wears long grooves in them, and they should be renewed when in this condition, or the film will not be in one plane as before mentioned. Do not tighten the springs so hard that the machine runs hard, as this will only cause undue wear on them. If the intermittent movement is in correct adjustment the springs will not have to be too tight to obtain a steady picture.

Tension springs should be kept clean from any gelatine which may come from the film. This is especially true of new film. Wipe the springs off with a rag that has been dampened in oil.

The cooling plate on the front of the gate absorbs all of the heat from the light which does not go through the aperture. This plate being about $\frac{1}{2}$ of an inch from the gate shields it from the heat, thereby reducing danger from fire.

The aperture plate against which the tension springs press the film usually has two tracks on it about the width of the tension springs and slightly elevated above the surface of the plate. In this way the springs press only the edges of the film, or that part on which the sprocket holes are, against the plate. Thus the surface of the film does not touch the plate itself and will not be scratched up in passing over it.

The constant pressure of the tension springs pressing the film against the plate has a tendency to wear the tracks of the plate. Especially when the springs are short a depression is worn on that part of the track on each side of the aperture. When the track becomes worn in this way a new plate should be installed as a sharp focus cannot be obtained with a plate in this condition.

THE TAKE-UP.

The take-up mechanism rotates the take-up reel on which the film is wound after passing through the gate.

A take-up will work satisfactorily if a little attention is given to it occasionally. During the beginning of the reel the take up reel must revolve very much faster than at the end, on account of the size of the reel. For this reason a friction drive is necessary. A belt or a coil spring generally drives the pulley on the take-up from the pulley on the machine. The belt must be kept tight enough to positively pull the reel, but a belt too tight will not work satisfactory, as it will not slip easily when the lower reel is almost full. The belt must be cleaned occasionally as dirt and oil from the machine are liable to get on it. On the Motiograph the flat take-up belt is adjusted by an idler. On the Power's, Edison, and the other machines the spiral spring on the shaft tightens the tension.

THE SHUTTER.

The shutter is primarily designed to cut off the light from the lens while the film is in motion. It can be seen that for a fraction of a second the illumination will be cut off from the screen. This dark streak across the

screen, if it occurs in intervals far enough apart, will be very noticeable to the eyes. If we turn the crank fast enough this flicker can be overcome, but the action on the picture would be too rapid to be natural. Therefore, a second blade or interrupter has been added to the shutter.

The black interruptions now occur twice as often as before and are consequently not as noticeable. In order to reduce the flicker still further the three-blade exterior shutter has been designed. In this type one blade cuts off the light while the intermittent is in motion and two interrupter blades cut off the light while the film is at rest. This naturally results in quite a loss of illumination as the light is cut off from the lens about one-half of the time. This style of shutter is desirable when a short focus lens is used. The exterior shutter should always be placed as close to the lens as possible.

When using alternating current of 60 cycles, the three-blade exterior shutter sometimes proves objectionable, owing to the fact that at times the alternation of the current is liable to run synchronously with the interruptions of the shutter in such a way as to cause the light on the picture to flare up and down. In this case the interior shutter must be used as it has but one interrupter. In the interior shutter the interrupter blade is made as narrow as possible so as not to cut off too much illumination.

When white streaks follow white objects (called "travel ghost") on the screen, as for instance in a white title against a black background, you may know that your shutter is not in correct adjustment. Setting the shutter is comparatively easy if you keep the object of it in mind. To set the shutter it must first revolve loosely on the shaft. Then get one of the film pictures exactly in frame by looking through the aperture. Turn it around until the pin starts to enter the star wheel; then the wide blade of the shutter should begin to cover the aperture.

Another method of setting the shutter is as follows: Turn the machine over until the dividing line between two of the pictures is exactly half way across the aperture. Draw a center line across the wide blade of the shutter, loosen the shutter, and turn it so that the center line is exactly in the center of the aperture, or horizontal. This is the correct shutter position. Tighten the shutter on the shaft. In both the cases just mentioned, the framing device should be central before attempting to set the shutter.

STARTING THE PROJECTION.

Always start the machine very slowly especially with a short leader or title, to prevent the audience from losing the title.

After threading up the film, before turning on the light, look through the aperture to see if the picture is in frame. In this way you will not have to frame up or down as soon as the light strikes the film; it makes a better impression on the audience if the picture starts right at the beginning. If the title is short, as it usually is, this is doubly necessary as too much title and time is spent in framing up. If the lever is in the middle of its travel it will be easier to move it up and down than if it is at the top or bottom.

To save trouble during the performance, the operator should carefully examine the film before starting the projection. All loose patches, short leaders, and broken sprocket holes should be repaired.

REWINDERS.

The use of rewinders is compulsory in many cities, and is always desirable in any case. It can be used in

a separate room or in the operator's booth according to the local requirements.

A machine of this type consists of a case 30 inches long, 15 inches high, and 3 inches wide, and is made of 1-16 inch seamless sheet steel. A flange door makes the case absolutely fire proof when closed. By an ingenious arrangement the reel spool is placed on a central shaft where it is permanently locked by a spring attachment from turning. When the door of the case is tightly closed and latched, a lug on the door presses the spool down and engages it with a locking device on the motor drive mechanism, and it is only then that the spool can be revolved.

When the door of the case is tightly latched, the entire case is necessarily fireproof and since the rewinding can only be done with the door latched there is no opportunity for carelessness to cause a fire.

A small motor is gauged to a speed which will tightly rewind all film 1,000 feet per minute without further attention and the company claims the entire cost of such rewinding for the average theater will not exceed five cents per week.

STEREOPTICON AND SONG SLIDES.

To get a sharp picture evenly illuminated all over the entire screen, the centers of the condenser and projection lenses should be in the same straight line. When the center of the lenses is very much higher than the center of the screen a keystone picture results, that is a picture with the top wider than the bottom. This can be corrected by tilting the bottom of the screen forward. Another way to correct this is to make a mask or mat of sheet metal with the bottom wider than the top. This keystone mask should be fitted in front of the slide carrier. The slope of the sides will counteract the lines on the screen producing a picture whose sides form a perfect rectangle on the screen. This mask must be carefully made the slope of the sides having the same angle as those of the picture.

In running slides with a single lantern it is not very pleasing to see a slide move sideways across the screen and another take its place. For this reason the light is generally cut off from the lens while the slide is being changed. If the "dowser" or light shutter is attached to the condenser mount it may be dropped in front of the condensers when changing slides. An ordinary round fan attached to the wall below the projection lens will serve to cut off the light while changing slides. Grasp the fan by the handle and flit it quickly across the lens, while moving the slide. The slip-slide carrier is sometimes used. In changing, one slide is pushed past the other one causing a blur on the screen.

Most city ordinances require that the slide carrier be made of metal instead of wood. Small knobs should be fastened to each side of the carrier, so that it may be pushed or pulled as the case may be, making it unnecessary for the operator to reach over the light to move the carrier. When removing the slide and dropping in a new one be careful that you do not shake the slide carrier causing the slide to jiggle on the screen.

(To Be Continued.)

Government Using Power's Machine

The U. S. Government is using over fifty Power's Cameragraph No. 6A projection machines on many battleships, in West Point and in many army posts for instructions in military and naval tactics, as well as for the entertainment of the enlisted men.

Sans Grease Paint and Wig

By Mabel Condon



Matthew Moore.

IT was pay-day. Hence quite the most natural place for Matt Moore to be was in the vicinity of the cashier's window in the Universal's suite at Forty-eighth street and Broadway. So that's where he was. Not that he hurried to get there when the window was slid back and the first check given out at eleven o'clock. Not at all! He has confidence enough in the concern to know that checks would still be given out at eleven-thirty; besides, such unseemly haste would be to the liking of neither

Mr. Moore nor his train schedule. New Jersey trains are hard to please and Mr. Moore's success with them is due to his riding on them as little as possible. That's why Slade Clark failed to corral him during a week's trial. Mr. Moore knew he was wanted in New York. He was also wanted in the wilds of Coytesville, New Jersey, where he was, so he weighed the importance of the calls, divided the result by the penalty of a trip on a New Jersey commutation train—and stayed at Coytesville.

Then came Saturday, pay-day. It brought with it Mr. Moore in Jersey-pressed blue suit, Jersey-shined tan shoes and Jersey-style bow tie. His black velour hat dipped and curled with the permission of a Broadway hat-maker and his gray over-coat hung slinkily over one arm. He was caneless, he was freshly shaved, his hair lay spickly high on his forehead, up from his ears and away from his collar, and, to anybody who did not know that, as yet, he had not presented himself for his check, he gave the impression of being a man at peace with everything and everybody.

To make his presence known to the cashier previous to the other officers of the company, was not the policy of Mr. Moore, fortunately, as, otherwise, I would not have met him; for I was on my way to the elevator when Mr. Gaites rushed out with a hand-shake, glanced at the man to whom he gave it, and knew him instantly for Matt Moore. I stood still so abruptly that Mr. Gaites came over and asked anxiously "What's the matter?"

"Mr. Moore!" I answered and he repeated the answer, making it a question by means of a rising inflection that meant "What d'ye mean?" without his exactly saying so.

"Yes, Mr. Moore. Mr. Clark's been looking for him all week for me," I explained hoping that Mr. Moore's rearrangement of his coat over his arm would keep him interested for a few more seconds. It did and Mr. Gaites seized him with the assurance that he could talk in Mr. Clark's room. As Mr. Moore had come from Jersey with the express intention of getting his check and not

of making an address, he looked rather dazed and Mr. Gaites hurried on with, "That's all right—Mr. Clark won't need to bother you, so make yourselves at home."

"You see, Mr. Clark's been trying to get you for a week," I began by way of making things clear and right away he remembered the several 'phone messages he had received but had been too busy in the making of "exteriors" to answer.

"It isn't convenient for me to come into New York during the week," he resumed when he had appropriated the straight-backed chair beside the Clark desk and I was settled in the swivel one, with my feet three inches from the floor. "We've been so busy all week over there but they tell us we're about through and I'll be glad of it."

"Then you'll move into New York, I suppose?"

"Back into New York—yes. I only live in Jersey because my work's been there. All last winter I lived on 110th street; my brother, Owen, and Mary"—and supposing you hadn't known that Mary Pickford was his sister-in-law, you'd have guessed it by the use of the one word "Mary"—"lived on 111th. In the summer I live at Beachhurst; they have a home there—but," and he added this hurriedly, you might almost say emphatically, "I don't live with them."

After that the tall young man with the fresh-looking skin and the clean upper lip creased the crease in the center of his velour hat, and changed his over-coat from his left to his right knee. When I laughed at the vehemance of this remark, he explained, "I believe in people keeping to themselves; don't you?"

"Yes," I agreed and, when he had turned the velour hat round the other way and began operations on the crease from that angle, I told him how much he resembled his brothers, Owen and Tom, on the screen, but—

"My hair's so light!" Mr. Moore supplied, and I said yes, that was it. You'd call it sandy and his eye-brows and lashes are the same color and even his eyes match up with them; though you'd call his eyes gray-green and you wouldn't call his hair that. But the noses of the three Moores are identical; you couldn't mistake one of them for a Murphy or even a Ryan—they're Moores, the three of them, and even if it weren't for the sleekness of heads, the wide shapely mouths and the triplet smiles, you'd know by the noses that they're brothers.

"I lost a job because I looked so much like Owen," the wearer of the blue Jersey-style bow tie offered. "Yes, it was my first job in pictures, too," he went on, crossing one knee over the other and covering both with the over-coat. "It was out west with Mr. Powers' company and when Owen and I were in the same picture, Mr. Powers couldn't tell if it was I who came back, after I went out of a scene, or whether it was Owen coming in, and he thought other people would be confused by us too, so he asked me to join some other company. I did, when I had the chance, but had to come back to New York to do it."

"And where did you go then?" I asked, hoping he had secured what he wanted where he wanted it.

"Back to California, with the Marion Leonard company, just where I had come from. That kept me busy 'till last spring when I joined the Imp company."

"You must like it there, having such good parts and playing opposite Jane Gail," I said, and he replied that he did and that he hoped they'd let him continue to play opposite her, because they understand each other's work so well.

"I believe in being natural in a picture, and so does she," he said, with a conviction that told he had been thinking a lot about this phase of screen work. "A good director means a big part of the success of the picture, but I believe that the players should be allowed to play their roles according to their interpretation of them—allowing, of course, that they get the right spirit of the thing. Affectation spoils any picture for me,—but there are people who seem to believe in it," he added, with a shake of his sandy head and the uncrossing of his knees.

"It was after seeing you as Officer 4434 in 'The Traffic in Souls' that I asked Mr. Clark to find you," I said, in preference to bluntly telling him that I knew he put naturalness into his work, as the role of Officer 4434 proved. "Then I saw you in 'Who Killed Olga Carew?'"

"That wasn't much of a part," he deprecated, "but wasn't the monkey fine?"

"Yes, the whole picture was; Mr. Laemmle sat next to me in the projection room and pronounced it one of the best your company has made. What kind of role do you like?"

The Moore smile showed the even white Moore teeth and the Matthew representative of the family answered, "One where I have to ride a horse. That's the thing I like best to do, and it's the thing I seldom get a chance to do. My check won't stand for my supporting a horse and as I have no friends to offer me the loan of theirs, I don't ride very often."

He laughed at his lack of funds and friends with horses and deplored that the thing he doesn't like to do, he will have to give time and dollars to and then he doesn't believe he'll ever be able to do "the confounded thing," after all. He meant the new dances.

The mention of dollars reminded me that maybe the cashier was getting impatient guarding the Moore check. I said as much to the check's owner, but his nonchalance over its safety was almost deceiving.

It was at the cashier's window that we shook hands and Mr. Moore blushed his last suggestion of a blush—certainly, men who come from the County Meath, Ireland, and are only twenty-five years old, always blush even if they have "been over" since they were six years old.

You'd like Matt Moore—he's a type you'd call "different."

"Opportunities and a Million Acres"

To show in motion picture films the development of central part of Oregon. William Hanley, of Burns, Trunk railway by James J. Hill, Ralph R. Earle, Pathe camera man, recently made an extensive trip over the central part of Oregon. William Hanley, of Burns, Oregon, one of the oldest settlers in the state and a large land and cattle owner, accompanied the Pathe man on his tour of the vast country and the journey to the cattle round-up carried them to a point more than 150 miles from the Oregon Trunk railway.

Several days were spent with the cowboys and the Pathe party secured pictures of the great Blitzen canal, built to open up more than 100,000 acres of land; homeseekers coming into the country, the round up of more than 3,000 head of cattle and wonderful panoramas of great stretches of country which is now open for settle-

ment. With Mr. Earle on his tour of the last of the great frontiers was Lloyd W. McDowell, of the Great Northern railway, who has devoted a great deal of time the last year, is assisting camera representatives of the various



Taking pictures of the famous Blitzen canal in Central Oregon, 150 miles from a railroad, about the farthest point in the U. S. from a railroad.

producing companies in securing motion pictures of an educational character in the American Northwest.

A thrilling experience of the Pathe party came just before Mr. Earle made the round-up pictures. The Pathe party in automobile was crossing an old lake bed, when the automobile commenced to rapidly sink into the mud. It was necessary to abandon the machine and it would have disappeared from sight had not the cowboys observed the plight of the party from the hill-sides, a mile



Ralph Earle, Pathe cameraman, taking pictures as the cowboys haul the automobile from an old lake bed. It became imbedded while the Pathe party were attempting to cross to a cattle round-up.

distant, and gone to the rescue. With their lariats they hauled the automobile to dry ground, but the Pathe man took advantage of the situation and secured a motion picture record of the incident.

Kleine Adds \$1,000 to Prize

George Kleine cables from Rome the announcement that he will add a cash prize of one thousand dollars for the best scenario written by an American. This is in addition to the prizes offered by the Cines Company, which range from the capital prize of five thousand dollars down to one hundred francs. Details of Mr. Kleine's remarkable offer will be published later.

Some Excellent Feature Offerings

From Eastern Studios

A ONE-REEL FILM, entitled "The Price of Human Lives," has been made by the Edison Company in conjunction with the National Association for the Study and Prevention of Tuberculosis. December second is the release date it bears; it has the object in view of



The climatic scene in Edison's red cross seal story, "The Price of Human Lives."

furthering the sale of Red Cross Christmas seals, which is one way of contributing to the campaign against the spread of tuberculosis. The story of the film is one which should arouse the indignation of the public against the manufacture and sale of fake cures for the dreaded White Plague, and it will undoubtedly result in increased popularity for the already popular Red Cross seals.

Gregory Cort and his daughter Beth live in luxury from the proceeds of the sale of supposed cures for consumption; the latest and best seller of these cures is Concura. Beth does not know the nature of her father's source of income but is content in his affection and that of Harry Bruce, to whom she is engaged. Mr. Cort, quoting the wonderful profits of his business, induces Harry to become his advertising man and the sale of Concura goes blithely on.

One of its buyers is Nellie Linn, a tenement house girl, whose mother scrimps to get the two dollars together necessary for its purchase. Nellie thinks the medicine is breaking her "hard cold" and advises her lover, Ed Grant, to take it for his cold, too. But Ed has read the advertisement of another "cure," which promises recovery and he buys it. Beth, becoming interested in the work carried on by the sale of Red Cross seals, enlists as a social worker and so meets Nellie and Ed in the Linn tenement. Nellie's cold is getting worse and she loses hope of ever becoming well on receipt of a letter telling of the death of her aunt, caused by her relying upon the effects of Concura instead of receiving proper treatment.

Beth goes to reprimand the manufacturers of the medicine which carries death in its wake and finds her father and affianced husband as promoters of its sale. Dramatically she condemns the means by which she has been clothed and fed for years and her father promises to make restitution in so far as he can. A beginning of

his reform is the sending of Nellie and Ed to a sanitarium where fresh air, sunlight and enough to eat effect the cure that medicine could not have accomplished.

A Christmas eve scene finishes the story; a sub-title tells us that Harry Bruce is now manager of the Red Cross seal campaign and we see for ourselves that his engagement with Beth is resumed and the happiness at the Cort home is one of both heart and conscience.

The cast of the story comprises Sally Crute as Beth, Bliss Milford as Nellie, Mrs. Jay C. Williams as Mrs. Linn, Augustus Phillips as Harry Bruce, Edward Clark as Ed Grant, and Frank McGlynn as Gregory Cort.

* * *

THE newest "Kate Kirby" story being released by the Famous Players Film Company is "The Port of Doom," which takes its spectators there in a three reel series of events and emotions which leave nothing to be desired in the way of interest. Laura Sawyer as Kate Kirby, and David Wall as the ship-owner's secretary, have much to do and do it well. House Peters as ex-detective Kirby, Peter Lang as the ship-owner and Hattie Forsyth as the latter's daughter, do convincing work, as also does Henrietta Goodman as wife of the dual-lifed secretary.

The scene of the last desperate hours on the sinking ship "Morning Star," is portrayed with a reality of action that bespeaks the danger undergone by the players in the making of this scene. That in which the secretary, crazed by the desire for cocaine, attempts to strangle Kate Kirby, because she will not give it to him, is another that stands out with especial vividness.

As the story goes, Vera, daughter of Fornton, the ship-owner, is in love with Capt. Giles of the Vigilants, and has a strong dislike for Fuller, her father's secretary,



Thrilling ship wreck scene in Famous Players' "The Port of Doom."

whom her father wishes her to marry. Fornton, on the illness of the captain of the ship "Morning Star," appoints Giles to the position. Fuller opens a communication to Fornton which predicts sure doom for the "Morning Star" should she sail before being made more sea-

worthy, and Fuller, hoping to rid himself of Captain Giles as a rival, immediately orders the vessel to Brazil.

The day of its sailing, Vera is missed and her father and his secretary go to the home of the Kirbys to ask them to find the missing girl. Mr. Kirby states his belief that the secretary is a dope-fiend and Kate not only finds that this is so, but also discovers that he has a wife and child and lives with them under an assumed name. She confronts Fuller at his home and he jumps through a window and escapes to Boston, where he later is arrested as a wharf rat and brought to the home of the Kirbys. With his nerves in a shattered condition, on the promise of being given some cocaine, he confesses to sending the "Morning Star" to its certain doom. He demands the cocaine; Kate, knowing it will mean his death, destroys it, and Fuller is almost successful in his desire to strangle her, when the paralytic Kirby gets a revolver from the desk in front of him and fires, wounding Fuller so that he releases his hold on Kate.

Fornton, with a note received from his daughter telling of her elopement with Captain Giles on the "Morning Star," furnishes Kate with another reason for warning the doomed ship, which has just picked up its cargo at another port, and started on its long trip, when she comes alongside in a small boat, is taken aboard and laughed at by the captain for her wild story. The small boat has left without her and she is a passenger on the doomed "Morning Star."

The second day out, a leakage brings the men to the pumps and after forty-eight hours serving, the captain, holding his men to the task by the threat of a revolver, is knocked unconscious by one of the men and the crew escape in the one life-boat. To drown "like rats in a hole," seems the fate of Kate, the captain and his bride, and two faithful sailors. But they make their way in neck-deep water, to the higher part of the vessel where they are sighted by a passing ship and rescued.

Vera and her father are reconciled, Fuller, his wife in faithful attendance, dies as the penalty of his use of cocaine and Kate Kirby has added another to her list of thrilling adventures.

* * *

WITH the tinting and toning of "The Duke's Talisman," the Gaumont Film Company put the last touch to an already perfect film. It is beautiful throughout its several parts, and the finest hand-colored



Scene from Gaumont's "The Duke's Talisman."

work the film the world has seen in it can't remember when.

The story is gripping in plot and enactment and the characters who live its unfolding are professionals in high

repute in foreign theatricals. Ginette, the peasant girl, is Miss Pelisse, the Countess Madelina is Mrs. Dionne; Daniel Langeli is Mr. Creste, the Captain of the Police is Jean Ayme, and Duke Albano is played by E. Andre.

"The Guerrillas of Algiers"

A story which centers about Phillippe, son of Colonel de Soumieges of the French army, wends its way through four reels of desert sands and of battles on the white hotness with white-draped and bronze-faced Arabs. It brings up at the mosque in the desert which bears the crest of the Soumieges arms and, on learning the identity of Phillippe, the Marabout in charge of the mosque displays an edict which states that any descendent of the Soumieges family will always find protection at the mosque—this is gratitude for services rendered by a Soumieges years previous.

As Phillippe, two others of his fighting companions and an Arabian girl, who has effected his capture, are at that moment pursued by Arabs, the existence of the printed edict means their salvation. In the mosque, the Marabout leads Phillippe to the treasure of the Soumieges family, hidden there for ages, and Phillippe is allowed to help himself generously. The Arab captain arrives with a revocation of the protective edict and Phillippe and his three companions escape by a secret exit, jump on the Arabs' horses and all but Phillippe ride to safety. He is captured and taken before the Arab general. He is to be put to death with another prisoner of war, who is marched in and there is a recognition between a long separated father and son. At this psychological moment, rescuers of Phillippe arrive and the Arabs are made captive.

It is a splendidly constructed picture throughout and the characters and settings conform in every particular to the atmosphere of the country in which it is laid. The four-reel feature is the first release of the new Ideal brand and sets a high standard for the films of its future making.

Keystone Two Reeler Full of Laughs

Ford Stirling displays all his tricks of walk and facial movement in the Mack Sennett two-reel comedy entitled "Zuzu the Band-Leader." Mabel Normand found the tightest jacket and the fullest skirt in California, seemingly, in which to play the role of the love-struck girl who "couldn't make her eyes behave" when they gazed upon the wonderful band-leader. They, the eyes, insisting on crossing, to the consternation of her escort and the confusing of the baton and direction of Zuzu. But all the women fell in love with Zuzu, so little Mable didn't have a chance at his affections and, with her desperate escort, made Zuzu's life miserable for him. It's a particularly funny two reels, and one of the best Keystones yet.

Hadley to Assist Mindil

In his organization of the new publicity department of the Mutual Film Corporation, Philip Mindil, the new publicity director, has made a wise move in the engagement as his chief assistant of S. H. Hadley, familiarly and favorably known throughout the moving picture world as "Hopp." Mr. Hadley has been press agent for the Reliance, one of the Mutual's best known brands, for several years, and as such has endeared himself to the editors who appreciate good stuff and a good fellow to hand it to them.

Who's Who in the Film Game

THERE isn't a bit of artificiality about John Hardin. He's real—not counterfeit. He is bulky and blue-eyed—clear blue—and as peaceable as a Puritan. Film men have known John Hardin for a long time. While he lays no claim to "the oldest in the business," he was in the business before it happened. Elucidate? With pleasure. In 1898 he bought and sold films for Montgomery Ward, the man who built Chicago's only tower building. It was during these early days that John Hardin met George Kleine, another man as free from middle names as himself. Because of George Kleine, John Hardin became a film man, for it was through Mr. Kleine's recommendation that the Edison folks found a western representative. Previous to this, however, even while with the big mail order house, John Hardin's department was such an important one that he married on the strength of his pay envelope. Nearly all men do that, which emphasizes John's naturalness.

But before he engaged with films, or the girl he married for that matter, there was more of his life history. John Hardin was born in Louisville, Kentucky, the day Mrs. O'Leary's cow kicked the lamp into the hay. You will recall that this was October ninth, but you've forgotten the year, and that pleases John Hardin. At the age of twelve Mr. Hardin's parents, against his protest, moved into the country. They had fallen for the lure of the soil and the simple life at the precise time for a town boy to go into the country. At twelve, a town boy is relieved from the discipline of the city schools to the lack of it in country schools. He dares to slam a paper wad on the ceiling and blame a bigger boy for it. But it was a glad life on the farm at that. John learned to milk the cows and ride the ducks to water and shoulder a sack of wheat and do various other stunts that developed the bone and muscle of his frame.

There isn't any thing unusual about John Hardin's name, except the chance his father took with it. For the John Hardin that looks out from this page, straight into your eyes, is the fifth John Hardin in a direct family line of John Hardins. The family has always had its John. John Hardin's father, if you had a guess at all, would have named his first son John to maintain an unbroken record, but he didn't. He was careless in the extreme because he named his first son something else and then passed the second son a compound, double-expansion

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



He was in the business before it happened.

a boy and said: "This is John." And there you have it.

When John Hardin had attained the breadth and girdle of a full sized man, he was only fifteen, or thereabouts, and he migrated to Texas, where he punched cattle, carried a shooting iron and wore chaps and a sombrero, with rattlesnake tails sewed in the crown. He was some regular fellow. From Texas he ranged north to Minnesota; landed in Minneapolis and turned his hands to many tricks. After a winter or two of thirty-two

below zero, his thoughts turned to the sunny south and the girlie that used to make eyes at him. He hurried back home to see how matters stood and concluded it was approaching the time when he should settle down.

In 1899 with a two-week's vacation on pay and a wedding ring as ballast, John Hardin went back to Louisville and joined the benedicts.

He continued with Chicago's big mail order house until 1905 when he joined forces with Edison, representing the circle E brand of films in the Windy City until 1911, when the western office was closed. But it didn't mean the end of John Hardin's connection with Edison. He was promptly transferred to the big factory at Orange. In 1912 they gave him an office at the studio, up in the Bronx across the river from Orange and assigned the title, assistant to the manager of negative productions. It may be presumed from this that Mr. Hardin has a li-

cence to call 'em fillums, but he steadfastly refrains. His nine years with Edison would qualify him as a film man if he had had no previous experience.

John Hardin has very recently assumed a new title as sales manager for Ambrosio. He is up on the top floor of a New York sky scraper now with a private roof garden. The new post has meant the breaking of old ties. John Hardin is nothing if he isn't popular with his fellows: In leaving the Edison company there was regret all around, but there was also much attending good wishes all around.

During his connection with the Edison concern, Mr. Hardin traveled considerably, making friends wherever he went. His knowledge of films and of film conditions and his acquaintance with film men is very large—all important factors for a sales manager. He will continue his residence in Orange, commuting toward the island at

8:47 a. m., and returning on the 5:51, unless he has a special dispensation from the Missus to linger with the Screeeners. In that event she comes over to attend a theater and they go back to Jersey, on the 11:40. If John Hardin has any hobbies, he keeps them to himself. He believes in the excellence of his services and applies himself intensely and enthusiastically.

A Unique Kinemacolor

In these days of bizarre and unique fashions, when every woman in the country is having designed or wearing gowns closely fashioned along the styles of a by-gone century, nothing could be more likely to attract attention



Dancing costumes as well as styles have changed.

and hold the interest than a series of fashion pictures contrasting the styles of "the olden days" with those of the present time. And it is just this sort of a set which have been made by Mrs. A. Leist of the Kinemacolor Company. They vary from the mode of dress worn by tiny tots, both boys and girls, to that of the grown-ups, both men and women. Kiddies in be-ruffled long dress



Even babies dressed differently then.

and pantalettes play beside old-fashioned mahogany cradles, and bob-haired tots in French frocks fondle woolly lamps or ride wild rocking-horses, while the grown-ups trip the minuet or dance the tango.

Inaugurates a New Era

Responding to the growing demand of big productions in motion pictures, the Vitagraph Company of America, in connection with the Liebler Company, is now producing "The Christian," by Hall Caine, a literary masterpiece of established popularity. It is the first of a new series of stage-length dramas to be adapted to "Vitagraph Life Portrayals." It inaugurates a new era in that company's policy. This departure is due entirely to the fact that motion picture production has become so perfected as to be able to present with all dramatic interest, any drama which the so-called legitimate stage, has heretofore appropriated to itself, supplemented by a greater realism by actually showing upon the screen, what the stage must be satisfied in portraying with words.

The sea-shore scenes, which, in Hall Caine's novel and drama, are placed upon the Isle of Man, have been taken at North Scituate, and Winthrop Beach, near Boston, and other localities all the way down the coast from Boston to Philadelphia. The vast background of the mighty ocean with its majestic waves that roll in upon the sun-kissed beach, lends a touch of realism to these scenes, which no stage, however ingeniously equipped, could hope to rival. The great-out-doors, in all its living throbbing, natural beauty, is transferred to the screen for the stage setting of this inspiring drama. The interior scenes have been taken at the Vitagraph studios in Brooklyn with all their unequalled facilities for splendid scenes, which no stage, however ingeniously equipped, and will take about two hours in presentation. It will offer a whole evening's entertainment. Its interest is maintained by the intense dramatic action, and the ever-changing panorama of its scenery lends a charm and realism which interprets skilfully the lights and shadows of Hall Caine's wonderful story. The directing of this production is being carried on under the supervision of J. Stuart Blackton, vice-president of The Vitagraph Company, assisted by Frederick A. Thomson, formerly stage director with David Belasco, and Frederick Stanhope, stage director for the Liebler Company. It has been pictured by Eugene Mullin, of the Vitagraph Company. An all-star cast will perpetuate the gripping intensity of the noted author's masterpiece. John Storm, one of the greatest characters of modern picturedom and stagemod, will be portrayed by Earle Williams, Glory Quayle, the glorious creature of sunshine and shadow, joy and sadness, will be made to live again by Edith Storey. Charles Kent, James Lackaye, Harry Northrup, Alberta Gallatin, Donald Hall, James Morrison, Carlotta De Felice and Jane Fearnley go to make up a list of characters, each one of which is ideal for the part. They will be assisted by well-known players, who were featured in the casts of "Joseph and His Brethren," and "Disraeli." The newly-formed Vitagraph-Liebler Feature Film Company, Inc., will handle the booking of "The Christian," upon its completion.

Kleine's "Pompeii" Breaking Records

What probably establishes a unique record among picture theaters, was made last week at The Peoples' Portland, Oregon, when 32,000 people paid admission to George Kleine's "The Last Days of Pompeii." The receipts for the week were \$4,224.20. "Pompeii" also broke a Salt Lake City record when receipts at The American Theater on November 10 were \$591.50; November 11, \$620.15; November 12, \$690.96, totaling for the three day engagement, the astonishing sum of \$1,902.60.

Current Educational Releases

FARMING IN ANCIENT THEBES.—Vitagraph. Showing some primitive methods of agriculture still adhered to in the Nile districts.

FLOWERS OF JAPAN.—Patheplay. A beautiful travel film showing the lovely wistaria and the regal iris in their native land.

SIDNEY AND ITS HARBOR.—Melies. Beautiful scenic of Australia's leading city and its fashionable seaside resort, Manly.

NATIVES OF AUSTRALIA.—Patheplay. A short but interesting "customs" film showing the aboriginal Australians as they are today. These people are interesting because of the fact that they stand at the very bottom of the human scale in morality and mentality.

THE POND SNAIL.—Patheplay. Showing the common but little known snail in his home and giving an insight into his habits.

IN THE SPANISH PYRENEES.—Patheplay. Few Americans know the Pyrenees and this film is all too short, showing as it does splendid mountains capped with snow, brawling streams and Alpine meadows in a succession of beautiful views.

A MODERN STEEL PLANT.—American. This picture was taken at Bethlehem, Pa., and gives in a comparatively short length of film, a comprehensive vision of this absorbing industry. A panorama of the numerous buildings and immense stock yards containing 1,000,000 tons of oil and limestone is followed by an excellent view of a 550-foot traveling crane with a 14-ton capacity carriage in operation.

By means of gigantic ladles, the molten iron is poured into a converter. The foreign substances, silicon, carbon and manganese, are burned out by blowing cold air through the molten metal which causes myriads of sparks to issue from the throat of the converter, not unlike an enormous pyrotechnical floral display. It is then poured into ingots, which are rolled down in the blooming mill and subsequently finished in a rail mill. The picture shows the rail stock yards from which the rails are loaded into cars by means of the electric magnet.

WINTER SPORTS IN SWITZERLAND.—Patheplay. This film shows the sports that have changed Switzerland from a summer resort into an all-the-year-around tourist country. Here we see sleighing, skating races, exciting scenes of coasters on "bob-sleds" going at a tremendous clip and above all the ski-jumpers sailing through the air at incredible heights and speed.

SIBERIA'S HOLY LAKE.—Patheplay. Lake Baikal is of great size, being 400 miles long by 35 miles wide, and is 1,800 feet above sea level. It is in a magnificent wilderness. This film gives an excellent idea of the scenic beauty of Southern Siberia and also shows the famous railroad ferry which carries trains across the lake.

LIZARD LORE.—Patheplay. A most interesting and scientifically accurate exposition of lizards and their

habits, prepared by Raymond L. Ditmars, Curator of Reptiles at the Bronx Zoological Park, New York City. It shows a number of different species of lizards in their natural homes and following out their natural habits.

THE DUBLIN HORSE SHOW.—Kalem. This interesting feature shows the opening of the famous event in the Royal Dublin Society's grounds at Balls Bridge, Ireland. The parade of the contestants shows some of the finest horses in the world.

Other scenes show sports in England and France. A unique picture is that of the water-cycling contest at Nogent-sur-Marne, France. These crafts somewhat resemble pontoons and are propelled by an arrangement similar to that of a bicycle.

THE COAST OF CALIFORNIA NEAR CARMEL-BY-THE-SEA.—Patheplay. It is hard to conceive of more beautiful land and ocean pictures than these. Huge frothing waves beat against rugged cliffs, crowned by ancient cedars, and water-worn into fantastic shapes at their bases.

ENGLAND'S KING AT LIVERPOOL.—Kalem. This feature contains a number of highly interesting scenes among which is the reception accorded to King George upon his arrival at Liverpool. Another picture shows President Poincare, of France, opening an Exhibition.

The British army is shown at work and at play. Lord Roberts, popularly known as "Bobs," inspected the famous Gordon Highlanders, at Aberdeen, Scotland, recently and one of the scenes gives a splendid view of this ceremony.

BUTTERFLY PRESERVATION.—Patheplay. Another one of the films of scientific interest that have made the name of Pathé famous. It shows the capture, classification, method of preservation and final disposition for scientific purposes, of the beautiful little insects.

THE SLATE INDUSTRY.—Patheplay. A fine industrial showing the quarrying of slate in imposing mountains, the shaping of the slabs, etc., up to the final cutting and shipment.

SHOOTING THE FAMOUS HOZU RAPIDS OF JAPAN.—Melies. A thrilling sport for the tourist in Japan. You are taken to the little town of Hozu where you enter boats of special construction and are shot down rapids swift and treacherous. Only by the most expert handling of the boats by trained natives is disaster avoided. The camera is on one of these boats and the sensation is thrilling.

A LEMON PLANTATION.—Melies. The cultivation, harvesting and shipping of this common but important article. A picture of extraordinary interest.

OLD NUREMBERG.—Patheplay. Interesting views of the quaintest Middle Ages city of Europe, of houses and city walls built in the days of chivalry.

THE AUVERGNE MOUNTAINS, CENTRAL FRANCE.—Lux. Forming a central knot in the heart of France, the Auvergne Mountains are a range of the highest im-

portance. This film affords us a splendid view of Basaltic rocks which play an important part in the structure of these mountains. Many of the interesting industries of the inhabitants of the quaint little towns and villages which lie snugly hidden in the valleys, are reviewed, we are introduced to some of the picturesque characters of the district and pay a visit to the cattle fair held at Murat, a town celebrated for the manifold small trades it is engaged in.

MAKING EIGHT-TON ROPES.—Patheplay. Another industrial, showing cordage in the making from the raw material up to the finished product, packed, ready for shipment.

THE CAPITAL OF THE MALAY STATES.—Patheplay. Interesting views showing Kuala-Lumpur, the little known and little visited Malay metropolis. Glimpses are obtained of the city's remarkable botanical garden.

FASHIONS LAW IN THE SWISS CANTONS.—Patheplay. The native Swiss costumes, it is said, are becoming a thing of the past. The ugly billycock hat and ungraceful trousers for men and characterless skirt and shirtwaist for the woman are supplanting the quaint and beautiful costumes shown in these pictures, which have, therefore, an added interest.

ACROSS SWIFTCURRENT PASS ON HORSEBACK.—Edison. Swiftcurrent Pass is in the northwestern part of the State of Montana in one of the wildest and most inspiring parts of the Rocky Mountains. The scenery is equaled in sheer grandeur by few spots in the world. The trip across the Pass was made by a party of adventurous young men from the East. The hardships and dangers of the trip are strikingly exemplified in several parts of the picture. On a very considerable part of the ride a bad stumble would mean almost certain death to the horse and no inconsiderable danger to the rider. Interesting pictures of western camp life are shown; cooking flapjacks for breakfast, loading pack animals, etc.

GEMS OF BRITTANY.—Lux. This is a charming scenic film which shows us a few more charms of Brittany. The beauties of this French province have always been a popular feature with the British public.

An Historical Masterpiece

The Edison Company, in filming "A Tudor Princess," its feature release for December 22, spared no expense but went into the costuming and settings of this historical drama with the usual eye for detailed accuracy, and an all star cast.

Mary Tudor was an extremely attractive and lively young lady. Henry VIII, her brother, was engaged in the delicate task of restoring England to the place from which she had fallen during the terrible Wars of the Roses. To give the new-born house of Tudor prestige among the kings of Europe, matches with the important houses must be made. Henry wanted Mary to marry a certain Charles of Austria, who in addition to being head of the Holy Roman Empire, owned most of Europe as well. But Mary did not want to marry him. She wanted to marry Charles Brandon, the young duke of Suffolk.

Henry raged and fumed, and was on the point of forcing his rebellious sister to obey, when a sudden shifting in international affairs brought a hasty offer from King Louis XII for the hand of the Princess Mary.

Louis XII was old and bad, and when Mary learned that her royal brother's mind was set on this new and important match, she ran away with the man she loved.

But Henry sent guards after them, and brought them



Mary Fuller in odd scene from Edison's "A Tudor Princess."

back. He commanded that Brandon should be instantly beheaded, so to save her lover's life, Mary at last consented to marry the old king of France.

Henry sent her over to France, and there the beautiful girl was married to a man almost old enough to be her grandfather. Charles Brandon followed her and gaining admission to her salon begged the young queen to fly with him. While he was in the midst of his fervid entreaty, King Louis entered. Brandon was seized and cast into a dungeon to await his execution. But before the sentence could be carried out, King Louis died, and the throne passed to his nephew, Francis of Angouleme. Partly because he hated Henry VIII and partly because of Mary's persuasive ways, Francis agreed to liberate Brandon from captivity. Mary returned to her brother's court, where she was shortly afterwards joined by Bran-



Pretty scene from Edison's "A Tudor Princess," in which Mary Fuller is featured.

don. The princess bided her time, and waited until Henry was in a good humor. Then she asked him if he wouldn't let her marry Brandon, and the mollified king at last consented.

Of Interest to the Trade

Will Faversham Sign Contract?

William Faversham, now appearing on the Pacific Coast in "Julius Caesar," is the latest of the world's great actors to be approached by a moving picture concern with a rich offer for his services before the moving picture camera. Thomas H. Ince, managing director and vice president of the New York Motion Picture Corporation, has been negotiating for the last two weeks with the actor to consent to appear in six photoplays, one of which shall be a presentation of Julius Caesar. According to Mr. Faversham's manager, \$50,000 was the offer made the star to appear in these plays.

Mr. Ince is prepared to erect a mammoth representation of a Roman Forum and Capitol on the Plateau near the Santa Monica studio for the big scenes in the Shakespearian drama and to provide mobs of upwards of one thousand supernumeraries for the crowd scenes. The contract Mr. Ince has offered Mr. Faversham calls for his return to Los Angeles at the conclusion of his present tour. It is understood that the deal will hang fire until Mr. Faversham's present engagement is closed.

"The Fangs of Hate"

One of the most interesting stories yet told in pictures is that unfolded in the three-reel feature entitled "The Fangs of Hate," a recent Ramo release. The story runs as follows:

To Randolph on the day of his engagement to Agnes Thorne, a beautiful Southern girl, stops his horse on the road near a gypsy camp long enough to interfere with Wolf, king of the gypsies, who is beating his daughter Cynthia, and thereby incurs the undying hatred of the gypsy chief. Tom rides on to the Thorne mansion. While he is there a gypsy boy, Pedro, is caught by Major Thorne poaching on his estate, and Tom comes to the boy's rescue, in time to save him a fearful beating. That night Wolf tries to waylay Tom and kill him, but Cynthia saves Tom by cutting the rope which the gypsies have tied across the road to throw Tom from his horse. Some time later at the engagement party given by Major Thorne, in honor of his sister's engagement to Tom, Cynthia warns Tom of his danger from her father. Thorne partly overhears and suspects an affair between his prospective brother-in-law and the gypsy, and thinking his family has been insulted breaks the engagement—slaps Tom's face, and challenges him to a duel. The next morning at the duel Tom fires into the air, rather than kill the brother of the girl he loves, but Pedro, the gypsy boy, hides near the spot and shoots from the underbrush, killing Thorne—the shots are simultaneous. Tom sees his opponent fall and is unable to account for it. Before he dies Thorne accuses Tom of shooting him in the back and Tom is arrested and accused of the murder. While the trial is going on, Pedro in the gypsy's camp, backed by his guilty conscience, confesses to his sister that he killed Thorne. Cynthia overhears his confession, and drags him to the court appearing at a dramatic moment. The prosecuting attorney wrings a confession from the frightened boy, meanwhile Bess, the boy's sister, seeing affairs going against her brother, hurries to the gypsy camp, gallops back with a horse which she leads under the court-room window, rushes in to the court-room, throws her arms around the boy, whispers something into his

ear, quickly turns and engages the Judge's attention. Suddenly the boy leaps to the rail and through the closed window to the saddle of the waiting horse below. Pandemonium reigns. The sheriff rushes to the window in times to see the boy galloping madly away. The sheriff and posse give chase. Meeting a fast moving freight train the boy grabs the tender and pulls himself aboard. The engineer and fireman, watching the plight of the boy fail to see the signals ahead for their train to stop. A head-on collision is the result. The crew of the train save themselves by jumping, but the boy is lost and the trains are completely wrecked. Tom is acquitted and Agnes comes to his arms while Cynthia, the martyr, goes back to her tribe, to bear the scorn of her own people for loving above her station.

The picture is most capably acted, well staged and splendidly photographed throughout.

Society Seeing "Pompeii"

Many newspapers reaching the offices of George Kleine tell of the new found society function in giving box parties for "The Last Days of Pompeii." "Many society leaders," says the *Omaha Bee*, "having tired of dog shows and monkey festivals, find that spectacular films provide a unique source of amusement for their guests. Such affairs have been held in many of the western cities of late, using George Kleine's "Pompeii" as the feature of the day's entertainment. Last week Mrs. E. R. Smith, a well known society woman, gave a society function which consisted of the guests visiting the Grand Junction, Colo., Majestic Theater, where Kleine's "Pompeii" was playing. There were one hundred lady guests in the party and each lady was presented with a pound box of chocolate bonbons upon entering. After the performance they adjourned to a nearby hotel where a luncheon was served."

Bell Adair Joins Eclair

Belle Adair is a recent addition to the large stock company of the Eclair players. Possessed of a most winning personality and versatile to an extreme degree, she has the rare quality of magnetism, which holds her spectators inert, never failing during her screen portrayals. Her engagement with the Eclair Company followed only after a long series of triumphs in the legitimate and on the vaudeville stage, and Miss Adair will doubtless win the hearts of her silent auditors as she fascinated those who heard and saw her in the flesh. Her first appearance is in "The Good in the Worst of Us," a powerful drama in two reels, to be shortly released by the Eclair Company.

To Form \$100,000 Corporation

After being in the motion picture business less than half a year James McEnnery, the young Englishman who came to New York a few months ago with his picture "A Message From Mars," is looming up as a coming power in the motion picture business. He sold the state rights for his picture for practically the entire country in two months and sailed for England December 4. He represents the United Kingdom Film Company, the largest in Great Britain, and upon his return to this country will form a \$100,000 corporation for the purpose of co-

operating with the United Kingdom Film in exchanging big feature pictures between the two countries.

In addition to this Mr. McEnnery will go into producing, and is already planning a big studio in the West for making western films, exclusively for showing in England, as that country likes that type of film. He is also to produce a film of Irish life, with the scenes taken in Ireland. Mr. McEnnery spent 12 years of his life in Northwest Canada as a cattle rancher, cowboy, broncho buster and range rider and has lived for years in Ireland, so he is thoroughly familiar with both countries and the possibilities offered for motion pictures. Mr. McEnnery will personally direct the taking of the picture in Ireland, during his stay abroad and when he gets back here again, about the end of January, he will go west and become director for the dramas to be taken there, and may also appear in them.

"In the Fangs of Jealousy"

A story of the stage, a stage favorite, an easily infatuated husband and a jealous wife is the two-reel Eclair film to be exploited by the World Special Films Corporation. "In the Fangs of Jealousy" or "The Unknown Friend" is its title, and it introduces us to the home of the dramatic author, Pierre Darcier. He and



The actress is shot in the World Special Films Corporation subject, "In the Fangs of Jealousy."

his wife are walking in the garden when they are informed that a lady has been hurt in an accident in front of their home and they have her brought in and cared for. She gives the name of Gilberte Daubier and her acquaintanceship during her convalescence is enjoyed by both the author and his wife, particularly by the author, who takes long walks with her and is regretful when she leaves.

Shortly after her departure, he sees her picture on the cover of a theatrical magazine and learns that she is Therese Santenil, a noted actress. A play he has just written, together with his desire to resume a pleasant friendship, takes him to Paris where Therese welcomes him and introduces him and his play to the manager. The play is accepted and rehearsals start. Rene Tellier, leading man of the company and an admirer of Therese, believing the author to be favored by Therese, writes to the author's wife suggesting that she come to Paris to

look after her husband; he signs the note "An Unknown Friend." The wife comes to the gay city and, recognizing in Therese the injured woman of the summer previous, believes her husband to be infatuated with her and plans revenge. The opportunity comes on the opening night of the play when she substitutes a loaded revolver for the empty one with which Therese is supposed to be shot. The climax of the play is reached when the actress is shot by Rene, but when the curtain has fallen Therese still remains in a heap on the stage and it is then learned that she has been seriously hurt.

Conscience-stricken, Mrs. Darcier confesses to having changed the revolvers, and realizes that her jealousy had no foundation. She is forgiven by both the actress and her husband. Josette Andriot, creator of the role of "Protea," cleverly portrays the actress Therese.

Royal Welcome Awaits Exhibitors

Extensive preparations are being made by the Chicago Exhibitors to entertain the Executive Committee of the International Motion Picture Association, which meets in that city on December 18 and 19, 1913. Representatives of twenty-nine states have already notified the Secretary of their intention to be present and a large attendance is assured. After this meeting in Chicago, organizers will be sent throughout the country perfecting the various state organizations of the International Motion Picture Association.

Cincinnati Exhibitors Banquets

On Thursday night, November 20, the members of Cincinnati Local No. 2, of the M. P. E. L. of A., gave their second annual banquet in the large dining room of the Sinton Hotel. There were 92 covers laid at \$5.00 per plate. The banquet was a most enjoyable affair and voted a grand success by everybody present. The following were the speakers: A. C. Dingelstedt, Amos Foster, Dr. Peter Robertson, Thornton Snyder, P. B. Elliott, Orene Parker, J. H. Mayer, Otto Luedeking, Thos. Nolan, John J. Huss, J. C. Klob, W. Rayner, Lem S. Miller, Mr. Wurlitzer, Mr. Newman, F. L. Smith.

Had Narrow Escape

While appearing in a leading role of "The Devil Within," the latest release of the Ramo studio, Stuart Holmes, the well known character man, almost lost his life in a blazing barn. He was so choked and blinded by the smoke and flames that it was only through the heroic efforts of the remaining members of the cast that he was pulled out alive from the burning hay and rafters. Holmes declares he has had all he wants in the way of fire pictures and will stick to "water stuff" in the future.

Films As Evidence

For the first time in history, a moving picture film, taken in Colorado, is to be used by military authorities to prove who took part in a battle between strikers and their foes.

An article in the *Denver Post* of November 17, reads as follows:

Adjutant General John Chase, commanding the troops on strike duty in southern Colorado, yesterday confiscated at Waldenburg a film showing a recent battle between strikers and mine guards at Ludlow. Today he notified Ben E. Drum, manager of the General Film Company in Denver, that it was not his intention to destroy the film, but that he expected to cut out certain parts of it and retain them, after which he would return the



An example of artistic elegance in theater front design by the Decorators' Supply Co.

remainder to Mr. Drum and not object to the exhibition of scenes other than those that he would cut out.

The film was taken for Pathe's Weekly by Victor Miller, representing the Pathe people and *The Denver Post*. Miller was in such position that his camera caught every face of those engaged in the battle on either side, and although bullets were falling thick around him, he remained on duty throughout the battle, the camera getting every detail.

The pictures have been shown at Trinidad, Louisville, Lafayette and elsewhere in the strike district without protest from the military authorities, but yesterday the Krier Bros., owners of the Star Theater at Walsenburg, which was about to run the film, were ordered to surrender it to the military authorities, and did so.

The confiscation of the film at such a time, after it had been shown in many places without interference and without any change in conditions at Walsenburg, and General Chase's statement that he "wanted" parts of the film, is taken to indicate that he has been informed by persons who have seen the pictures that they contain valuable evidence, and that he, after cutting out the matter revealing the identity of some of the combatants, will have no objection to the display of the rest.

The film may be enlarged indefinitely and will show faces so that any acquaintance may readily recognize them.

Much Perfection of Detail

A story by the Smalleys depicting faithfully the home life and religious practicess of orthodox Jews is

told in three reels and entitled "The Jews' Christmas." Every detail of every scene is conscientiously taken care of and one feels, no matter how little he may know of the customs of this people, that in this film, they are accurately worked out. The story in itself is one of engaging interest and has Phillips Smalley in the role of Isaac, the Rabbi; Lois Weber as Leah, his daughter; Lule Warrenton as Rachel, his wife; Ella Hall playing the twelve-year-old grand-daughter, and Rupert Julian as his son.

Harry Benham Is No Villain

You can't make a villain out of Harry Benham no-how. Not even in feature productions. Thanhouser actors who have had heroic and generally pleasant "leads" for years in the Thanhouser regular releases have had to appear in villainous roles in the "big" productions, there were so many parts to be filled. James Cruze, ever cast in "nice" parts, appeared in a "mean" one as a villain in "Moths." But Benham has been exempt—so far. In "Moths" he was the long-suffering Correze, who in the end won the persecuted Maude Fealy. Even in "Robin Hood" they let him play handsome, carefree Alan-a-Dale

and do nothing but make love—not to mention winning the girl again. And, luck continuing with him, he is thrust into "Frou Frou" as the gallant and triumphant Henri. Indeed, Benham is no villain—in the play casts!

Mission Fathers See First Moving Pictures

Four of the Mission Fathers from the old Santa Barbara Mission recently were the guests of President S. S. Hutchinson of the American Film Manufacturing Company. The reverend gentlemen were taken through the extensive grounds and plant of the American, the details of which proved interesting and fascinating to them. They were shown a print of "The Trail of the Lost Chord," the settings of which were largely taken on the sacred grounds of the mission. This production proved to be the first moving picture witnessed by the gentlemen. Special permission had been granted the American Company to use the grounds as with the single exception of an exhibit made for a railroad company, the sacred gardens and structures are carefully guarded even against the moving picture camera.

New House Organ Appears

The first copy of the *Trans-Atlantic Review*, the house organ of the Universal European branch, the Trans-Atlantic Film Company in London, has just reached us, and reflects great credit upon John D. Tippet, managing director, and Joe Brandt, manager of the publicity department. It consists of thirty-six pages and cover, practically the same size as the *Universal Weekly*. The cover is of flaming vermillion, with a circular cut-out, revealing the portrait of Florence Lawrence, printed in blue, on the first inside page of the magazine. Reports from the other side of the pond indicate that its appearance created a sensation in film-trade circles in the British Isles.

To Open Southern Exchanges

The Eclectic Film Company announces that it is opening offices in Atlanta, Georgia, and Dallas, Texas, to do a strictly rental business with its entire line of features. This announcement will undoubtedly prove of great interest to the vast number of exhibitors who hitherto have been unable to book its films owing to the peculiar conditions in that section of the country. The states that will be taken care of in this way are North and South Carolina, Georgia, Florida, Alabama, Tennessee, Mississippi, Louisiana, Arkansas, part of Oklahoma, and Texas.

It is the company's intention to open additional exchanges as soon as the need for the same becomes manifest. These rental exchanges will be conducted under the name "Eclectic Feature Film Exchange," and the two offices mentioned above will be in charge of long-experienced and well-known film exchange men, so that the exhibitor is assured of intelligent co-operation from the start. The entire line of features will be placed in service.

"Eclair-Universal Famous Author Series"

The Eclair Film Company has just completed negotiations and signed contracts with some of the ablest and most popular American authors of today for the exclusive screen rights to their widely known books and novels. These films will be released exclusively on the Universal program. Negotiations to this end have been go-

ing on for some time and it was only after an outlay of a great sum of money and much time and trouble expended, that the deal was consummated and signatures affixed on the dotted line.

Prominent among the early releases in the world-famous author series will be a detective story, "The Case of Cherry Purcelle," by Arthur Stringer, the internationally known American poet and story writer. This will be followed by a series of his detective stories which are now a feature of one of a leading magazine. A Mexican story by Eleanor Gates, whose winsome style and charming diction are known to magazine lovers throughout the civilized world. The justly famous Harris Dickson is among the authors contracted with and a most exciting French refugee story shortly featured in a prominent magazine will be one of his screen contributions.

Eugene Manlove Rhodes, the most vigorous and virile writer of western stories before the public today has been secured, and one of his greatest efforts filled with true western atmosphere, will shortly be produced by Eclair. The late lamented O. Henry, of whom no word of introduction need be spoken and several of whose stories have been motion pictured by the Eclair Company, still holds a supreme niche in the hearts of all true Americans and some of his daringly original stories will appear on the screen.

"Out of the Mouths of Babes"

Robert Brower, celebrated player with the Edison Company, is in receipt of a letter from James C. Goldbaum of Austin, Texas, of which he is mighty proud. It is one of the many spontaneous tributes to his genius, but he is particularly pleased with the fact that he makes such a strong appeal to the youngsters. The letter reads in part as follows:

Watching your acting in the Edison Films has been at various times the source of much pleasure to me, but my object in writing you is to tell you how much you are thought of by the children. My little girl, Pauline, aged 6, was with a boy chum of hers 8 years old at the Princess Theatre in this city. Your picture was flashed on the screen, and I overheard this conversation:

Pauline: O, Jerome! There is my favorite; I would rather see him than any of the other actors.

Jerome: "I like him better than all the others and whenever I see an Edison bill in front of the Princess I make my mother give me a nickel so that I can see old man Brower."

Praise from children is praise indeed, and I felt sure that this little conversation would interest you.

Big Kleine Theater Unique

Architects planning the beautiful de luxe house which George Kleine and several prominent New Yorkers will build on Forty-second street near Broadway, New York, are adding many unusual features in the hope of erecting a house that will have no equal in the country. Built especially for pictures, a number of expensive ideas have been added in the hope of making the house distinctive and unusual.

Marguerite Snow's Return

After a six months' vacation, Marguerite Snow is back at work at the Thanhouser studio. She has been a leading lady with Thanhouser for three consecutive years. Returning from the Thanhouser studio at Los Angeles, Cal., last spring, she decided she needed a rest. Miss Snow's first picture on the "return date" is "Peggy's Invitation," in which she was directed by Mr. James Durkin.

Brevities of the Business

PERSONAL NOTES.

"Silent Bill" they call him because he isn't, and Haddock is the rest of the name which, since November 19, he has shared with the former Miss Rose Koch of Flatbush, Brooklyn. She's a pretty and vivacious girl, and the star of happiness and prosperity is visibly uppermost for the Haddocks. More than a benedict and director is "Bill" Haddock; he's secretary of the Screen Club, and president of the Actors' Society of America; he's a Mason, an Elk, an Odd Fellow, a Friar and the originator of the "Silent Bill cocktail." He began a husky, athletic life in Portsmouth, N. H., continued it in Boston and came into his biggest field when he adopted New York as the place to live and work. As an actor his experience with things theatrical began; as a director for Edward E. Rose, the author, he found he fitted into things better than in the work of actor. Five years ago he signed with the Edison Company, believing himself to be again in the actors' class, and found that a directorship was thrusting itself upon him. Thence to Melies, where he stayed for some time and many pictures, and then took up his work at the Eclair studio, where his successes were many. He resigned from there but a few months ago to enjoy a few weeks' vacation, and the All-Star offer took him to Santiago with Augustus Thomas and Richard Harding Davis, and his next work will be the making of "Paid in Full." He owns a pretty summer home at Rye Beach, but has never had the time nor a vacation to spend there. For the winter the Haddocks will live in New York, but the spring will find them in their own home in Midland, Brooklyn. "To the Haddocks, the best ever," is the general wish extended them.



House Peters, who was engaged by the Famous Players Film Company to play the male lead in "The Bishop's Carriage," since then has played only the role of ex-Detective Kirby, a paralytic, in the Kate Kirby series. "It's bad enough to be made just part of the background," cheerfully complains Mr. Peters, "but to be made not only a paralytic but an ex-detective is almost too much!" However, there are bigger things in store for Mr. Peters, everybody who has seen his work is glad to learn.

S. L. Rothapfel, since the bringing of his family to New York, devotes all his spare moments to furthering his acquaintance with his five-months-old daughter, Beta, and his four-year-old son, Irving. The other night, having come home from the Regent for dinner and to don full dress for the evening's greeting of patrons, he over-stayed his usual hour in coming back at Beta and was reminded of the fact by his small son, who warned, "Say, pop! you'll lose your job if you don't hurry!"

James L. Carlton, who is welcomed back as manager of the Carlton Laboratories he established years ago, tells this story which will account for a certain few's adverse opinions of Mr. Carlton as a picker of films. One of the Thousand Islands is chosen each summer by a colony of business men as the place whereon and wherein to spend week-ends and end weeks; of this colony Mr. Carlton is a member. Part of the summer, and part of the island, is at the disposal of the colonists' families, while the rest is given over to bachelors' court. The summer before last Mr. Carlton, the only film man of the colony, was delegated to provide film entertainment for "the boys." "Get us something lively, Carlton, we'll leave it to you!" they advised. And Carlton did, with the result that the pictures were so lively that he was invited to call them off. At the beginning of the summer season just past Mr. Carlton was requested by letter to arrange a picture program for the season's bachelor weeks with the admonition, "Not so strong, Carlton; give us something mild." Being very busy, Mr. Carlton sent the letter on as an order to Albany. The man who received it,

not knowing that "mild" was simply meant as a comparison to what was had the year preceding, judged that the campers were probably a Sunday school party and sent along a selection of child stories and scenics that brought upon Mr. Carlton the disdain of the whole party. "But wait till next year!" he promises; and the "bachelors" are waiting.

"Hopp" Hadley has an innocent enough looking desk in the Mutual concern's headquarters, but it doesn't begin to index the importance and size of the job that goes with it. Mr. Hadley is a thorough believer in system and thinks that the way to accomplish things systematically is to begin them that way; hence, you can get Mr. Hadley as late as six-thirty of a Saturday evening at his busy desk, working away at the busy system that characterizes the work of his busy job.

Miss Jean Darnell, the girl of many laughs and many friends, is ill at the German hospital, New York. Her happy personality is greatly missed at the Thanhouser studio, where inquiries as to her condition are made every day by numerous children of the neighborhood with whom Miss Darnell has made friends. She loves children and has often been met out walking with the seven little Foys and her three small nephews. If well-wishes could affect a cure, Miss Darnell's illness would be a brief one.

Mr. Steck, he of the Essanay plant, who climbs a notch or two every once in a while in the important offices of that big plant, came east to see the Yale-Harvard game and says he never made so worth-while a trip in his life. It wasn't entirely a pleasure trip, of course, but three-fourths of it was, and it meant Mr. Steck's introduction to Broadway.

Horace Bennett, who is well and favorably known to the exhibitors of New Orleans and surrounding territory, has been engaged as local manager of the branch office of the World Special Films Corporation, located in New Orleans.

Frank Woods, well known in the newspaper world, and formerly scenario editor for the Biograph Company, has succeeded in interesting a large number of prominent authors in writing photoplays. Mr. Woods is at present engaged in organizing a special scenario department for the Mutual Film Corporation, and his latest acquisition from the world of well known writers is Paul West, whose famous "Bill" stories will soon appear on the Mutual program.

Carlyle Blackwell will only put on two reel photoplays from now on. He is at present producing "The Impromptu Masquerader," with Louise Glaum opposite himself. Mr. Blackwell has a capital part.

At the Universal, Allan Dwan is going to put on a four-reel feature "Richelieu," adapted by himself, in which that fine character actor, M. J. MacQuarrie, will play the cardinal. Lon Chaney and Pauline Bush will have prominent parts.

Norbert Lusk, who happens to be Arthur Johnson's secretary, was called down to the Custom House the other day to claim a mysterious something consigned to Mr. Johnson. He was prepared to find a parrot or a pack of post-cards, but it was nothing less than a cask of Chianti sent by an Italian baron from his vineyards in Tuscany. The wine was capital and some capital was needed for the duty on it—\$11.73—but why haggle over a pittance?

The newest director to be added to the already large staff of the Pacific Coast Studios is Donald McDonald, for two years leading man with Director A. E. Christie. Previous to joining the Universal Mr. McDonald had had one year's experience with Selig. Previous to that, however, he was on the stage for seven years. He has attained success with Frohman, Belasco, the Lieblers and other well-known producers.

Robert Thornby of the Western Vitagraph is still working on "Tommy's Tramp" with little Buddy Harris as the child and C. D. Bennett in the lead. The story is a pathetic and pretty one.

Harry C. Matthews is taking some great pictures on the "101" ranch at Bliss, Oklahoma. He has the advantage of the thousands of head of cattle and horses and the ranch scenery there, all it needed was a capable director, and Harry C. Matthews is certainly that. Elsie Albert is taking his leads and Baby Early is a prime favorite on the ranch, in

fact it is hard work to prevent the boys from spoiling her. She is a winsome little lassie.

The boxing nights at the Photoplayers' Club have become very popular. Last Saturday five good bouts and a wrestling match were staged. President Fred Mace is on his way back and there is general rejoicing. He is an all round good fellow.

Dainty Helen Case is nearly well again, but not yet able to work. She has been the recipient of a large number of letters from sympathising admirers and has been much touched at these tokens of her popularity.

Miss Maie B. Havey, who recently joined the Lubin scenario department, is having her initial Lubin photoplay produced. The story deals with the Northwest Mounted Police and is entitled "A Pack of Cards." It is being done in two reels, with special costumes and every advantage to give the picturesque realism of Northwest Canada.

Mr. H. M. Russell of the Pan-American Film Company has just concluded a fine trip to Salt Lake City and Los Angeles. He has incorporated the World Wide Film Company, for the purpose of purchasing pictures for the universal exploitation through the Pan-American offices.

Edison's famous actor has added one more to his string of accomplishments by his performance in "The Stolen Plans," a drama of the English army in which he soars aloft with the army birdman like a veteran. Marc's pilot is one of the most expert aviators in the British army, as he very easily demonstrates by going up among the clouds, and after a spectacular flight, heading directly for the camera as he descends, stopping not ten feet from it. Miriam Nesbitt, not to be outdone by a mere man, insisted upon going up in another machine despite the protests of Marc and Director Brabin. She maintains that she went higher than Marc and he, though too much of a gentleman to dispute a lady, is quite sure that he at least went into the moon's orbit.

Charles (Feature) Abrams is acting as general manager of the Lloyds Films Inc., who are releasing Laclede Western Features. The first subject of this company is "The Pale Faced Squaw" in three reels. The first print of this subject recently arrived and its presentation in the projection room of the Exclusive Supply Corporation brought many favorable comments. It will be followed semi-monthly by other three-reel western features. The office of the Films Lloyds is on the tenth floor of the Chandler building, 220 West Forty-second street.

Will S. Davis, director of Ramo films, has just completed a three-reel feature written and produced about the race track at Jamestown, Va. Those who are "hep" to what Davis has been up to say the picture is "a corker."

Miss Katherine Eggleston, famous as a magazine and newspaper writer, also as the author of "Misdirected Education Given to Girls in the Public Schools," which appeared in the Woman's Home Companion, and "Why Should a Man Marry," which appeared in Munsey's, has been engaged as picture editor of the Reliance Film Company.

A merry party enjoyed Thanksgiving turkey as the guests of C. Lang Cobb and his charming wife. Among them was Mrs. Cobb's sister and brother-in-law; Mrs. Cobb and Mrs. Egan, the respective mothers-in-law of the hosts; little Josephine Cobb and Will D. Cobb, the well known song writer and composer of such hits as "Good-By Dolly Gray," "School Days," "Sunbonnet Sue," and others.

The last issue of the Photoplay Author bears on its cover a picture of Maibelle Heikes Justice, celebrated author and scenario writer of note, and also a four-page tribute to her skill, from the pen of Marc Edmund Jones. Both the Essanay and Selig companies have recently accepted several manuscripts of Miss Justice's and the completed pictures add new laurels to her crown.

The World Special Films Corporation was well represented at the opening of the Screen Club's headquarters on last Saturday night by E. Mandelbaum, Jules Bernstein, J. K. Burger, Stanley Twist and M. E. Hoffman.

William H. Irvine, who is well known in the feature film field, has arranged with the World Special Films Corporation to manage their branch located at 811 E. street, N. W., Washington, D. C.

David M. Titus, secretary to Secretary Sawyer of the Kinemacolor Co., slipped away to Scranton, Pa., last week and returned with a bride—nee Jessie Shoemaker, daughter of a well known business man of Coaltown. The whole

expedition was conducted so quietly that even his office associates did not know the objective—and there were very few grains of rice to betray Mr. Titus on his return—thereby proving that he is a promising recruit to filmdom, inasmuch as he knows how to go out and capture the "picture" first, without risking possible opposition or rivalry.

John Bunny became a member of the Moving Picture Machine Operators' Protective Union recently when T. C. Barrows, treasurer for the association, came from Boston to present him with a gold membership card at the studios of The Vitagraph Company of America, in Brooklyn. Mr. Bunny took part in the last Labor Day parade in Boston and it was a mark of appreciation that the M. P. M. O. P. union appointed a committee to present him with a suitable gift. T. C. Barrows, who delivered the card, was elected chairman of this committee. Both W. T. Rock, president of the Vitagraph Company, and Albert E. Smith, treasurer, were present when the gift was delivered. They congratulated the actor, but laughingly remarked that he must assure them he would not take advantage of his new power to clamor for higher wages.

Walter Roberts, Selig player, while playing the part of the banker, Paul Armstrong, in Marie Roberts Rinehart's play, "The Circular Staircase," fell down full length of said staircase, during the production last week, but happily escaped a broken neck. The realism of moving picture business will soon lead to the adoption of a new clause in accident policies.

Director John Adolfi of the Majestic has just completed a pretty comedy, "The Champion of Punk Hollow," with Florence Crawford and Della Martelle in the principal parts. It was taken at Venice and is built around a country girl who wins a race after being ignored by everyone. Her hayseed lover cleans up a nice sum of money on the race. Mr. Adolfi is commencing on "Molly and the Oil King," a drama with Lamar Johnston and Francelia Billington in the leads.

Frank Ormston, in charge of general construction at the Universal, is giving that concern a magnificent plant. The new two-story property and costume building is 110 feet long by 60 feet wide and a solid structure. There will be 90,000 square feet of room for props and costumes and a tramway will convey the goods to the huge stages. There will be an electric elevator and shoot from the upper floor direct to the cars.

Dave Hartford made a capital toastmaster at the last Wednesday night dinner at the Photoplayers' Club, Los Angeles. He made a hit when he announced that Fred Mace would be the next toastmaster. The boys made considerable noise. Oh, yes, Fred is quite popular.

William Abbott, the well known vaudeville artist, has the "settle down" bee in his bonnet and has joined Edwin August's company as assistant.

Grace Cunard says she will have to postpone buying those furs and new dresses. She is busy paying for fireplaces and lumber and brick walls and things for a jolly bungalow on the hills of Hollywood. Garage, too, of course. She hopes to eat her Christmas dinner there.

The "Imprint," a one-reel picture of love and adventure in the Blue Ridge Mountains of Virginia, was completed last week by Director David Porter of the Balboa Company. The leads were played by Henry King, formerly with Lubin, Robert Gray, late of the American, and Miss Augusta Bolle.

At the Operators' ball held in New York on November 23, Irene Hunt, one of the Reliance Company's most popular leading ladies, occupied the seat of honor in a box adjoining the stage. Miss Hunt can afford to be proud of the fact that she was chosen for this distinction by men who see more moving pictures than even the most enthusiastic fans. Probably the severest critic that the screen favorite has is the man who grinds the crank of the projecting machine, with his practiced eyes watching the pictures for several hours every day. One of the most recent Mutual dramas in which Miss Hunt appears was shown at the ball, so that she could be seen upon the screen and in the "flesh" at the same time.

E. D. Horkheimer, secretary of the Balboa Company, will leave for the east in a few days on a business and pleasure trip. Mr. Horkheimer will not return to California until after the first of the year.

In the interest of Ammex Western Features, F. D. Halliday, general sales manager, took a flying trip to New England last week. Among the recent sales of Ammex

features to heretofore unsold territory of "The Fatal Reckoning" are to the Victor Film Exchange of Buffalo, and also to the Universal Film Exchange of New York City. The Consolidated Film Company, Ltd., of Montreal have also purchased rights on "The Fatal Reckoning" and "The Barrier of Blood."

Winifred Jensen, who wrote "The Pendulum of Fate," is responsible for another big story, "Too Late," which deals with the life of the great composer, Sonnenthal (cast in the period of Chopin's greatest activities). Jacques Jensen, and Dolores Casinelli (a living replica of Carolina White, the prima donna), appear in this beautiful and interesting play, which has just been finished at the Selig studios in Chicago.

Word has been received by Warner's Features, Inc., from Camp Hamilton, Albuquerque, N. M., that the Albuquerque Film Manufacturing Company, under the direction of G. P. Hamilton, will shortly forward the first three-reel feature made with the famous Buck Connor in the leading role. Mr. Hamilton and his assistants have worked like Trojans to make this first picture a huge success and they are exceedingly optimistic about its reception by the ones who know—the fans. Buck Connor is one of the few "honest-to-goodness" cowboys in motion pictures and the news that he will appear regularly in Warner's Features should be good news to the friends who have seen him under the banner of another company. Buck tells mighty interesting stories of his life with the Buffalo and Pawnee Bill shows and says he really got the knack of appearing before the camera from his show days.

ROLL OF STATES.

ARKANSAS.

The Progress and A-Muse-U Theaters of Monticello were consolidated recently, S. Goolsby, manager of The Progress, assuming charge of the A-Muse-U and closing his former stand.

COLORADO.

The Empress theater at Pueblo has been purchased by Moore and Greaves, owners of the Princess of Colorado Springs, and was opened recently under the management of J. Ernest Tompkins, who will manage the theaters of this company in Colorado Springs and Pueblo.

CALIFORNIA.

Frank E. Wallace and Samuel Morrison are estimating on a one-story moving picture theater, 49 by 100 feet, at the northeast corner of Second and Ontario streets, San Francisco, for William S. Crager.

On or about December 1, the Tivoli opened its doors to the public as a moving picture house under the direction of Turner and Dankin, who have secured an indefinite lease from the owner and manager, W. H. Leahy.

The Ocean Beach Theater, which has been closed for some time, has reopened as a first-class moving picture theater. W. V. Hynes and V. R. Bush are the new owners.

DELAWARE.

The motion Picture Corporation of America, Dover; capital \$100,000; W. F. Cooke, Denver.

ILLINOIS.

The Princess theater at Rockford was sold to Mrs. Fahey of Manhattan.

Clermont Theater Company, Chicago, \$10,000; to conduct amusement, motion picture and theater business. Incorporators, Paul G. Hensel, Fred L. Steers and Thomas A. Garibaldi.

LeGrille and Middleton have sold their moving picture theater in Rock Falls to Hippler and DeNune of Belle Plaine, Iowa. Leon Jarodski transferred his part ownership of the Colonial theater at Monticello, to Roy Jones.

Theo. C. Smoke, formerly manager of the Cable-Nelson Piano Company in Moline, has leased the Majestic motion picture theater, and will open the theater under the name of "The Gem." The building, which has only recently been erected, has been re-decorated and remodeled and is now one of the coziest motion picture theaters in the city. Mr. Smoke is planning to show only the very best of pictures.

Thompson and Fears of Ridgefarm, have leased the T. E. Smith vacant room on North State street and will open a new nickelodeon at once.

W. G. Stephens is to operate a moving picture theater known as the Crystal, in the building of S. K. Hadfield at 707 Main street, Peoria.

Frank M. Raleigh is now manager of the Ottawa theater and will make considerable improvements.

James Palmer has sold the Venetian theater at Rochelle, to Philo Lewis, of Rockford.

Celebrated Players Film Company, Chicago; capital, \$2,500; manufacturing and deal in motion picture films and machinery therefor; incorporators, E. S. Hartman, C. E. Morrill, R. Willner.

J. J. Kocher has designed a one-story theater, 30x100 feet, to be erected for C. Kern of Riverdale in that village. It will have a seating capacity of 300 and will cost \$8,000.

George S. Kingsby, 186 North La Salle street, Chicago, is preparing plans and specifications for a one-story moving picture theater.

Rushville's new auditorium, which has been christened the Princess Theater, was formally opened to the public last week.

McCarty Brothers, 10 South La Salle street, Chicago, have obtained the contract to build a two-story moving picture theater, 160x55 feet, to cost \$35,000, for L. F. Schmal.

A deal was consummated recently whereby Charles Nunn, who has been half owner of the Gem Theater at Macomb, sold his interest to his partner J. W. Boyer, who is now sole owner and who will make improvements in the theater.

INDIANA.

The new Orpheum picture theater, which opened its doors to the public lately, will be under the management of C. E. Cole.

The Lyric picture theater of Tipton has been bought by K. A. Bechtold of Sharpsville, who will remove it to Sharpsville and open the first show of its kind there.

The Madison Theater Company, LaPorte, was incorporated recently; capital stock, \$30,000. The directors are George McLane, Mollie J. McLane, Elmer Kreidler, Joseph J. Rumely and Edward A. Rumely.

IOWA.

Miller and Ladehoff have been awarded the contract for the foundation and concrete work of the new moving picture theater to be built on Sixth street, Clinton, some time in the near future.

F. DeLent of Chicago has purchased the Colonial theater at Clinton and will make a number of improvements.

The new Isis theater on Second avenue, Cedar Rapids, opened to the public recently.

The new theater was constructed and is owned by Clement-Sutherland Company, incorporated, W. F. Clement, president and Thomas M. Sutherland secretary and treasurer. Mr. Sutherland will have the management.

Royal Amusement Company, Sioux City. Theater and motion picture business. Capital stock, \$10,000. James Burgess, I. Well and Pearl M. Burgess, incorporators.

Meyes Brothers have employed Architect J. T. Burkett to draft plans and specifications for a new moving picture theater to be erected in Oelwein. The plans call for the remodeling of the old building. The work will cost approximately \$1,000.

KANSAS.

R. C. Howard, editor of *The Traveler*, has begun the erection of a new theater building near the main street of Arkansas City, which, when completed, will cost \$20,000.

E. H. Hill, who owns and operates several motion picture theaters in this city, will lease and manage the new theater. The building will be completed in sixty days.

KENTUCKY.

A \$12,000 picture theater is being built in Henderson. The dimensions of the structure are 100 feet by 34 feet, and it will seat about 800 persons, with balcony. A. L. Ward will be manager.

MARYLAND.

The western section of Baltimore will soon have another moving-picture parlor. Miss Theresa Marks has had plans prepared for such an establishment at 719 West Baltimore street, and the building contract has been awarded to H. H. MacLellan. The building will have a frontage of 23.6 feet by a depth of 127 feet, and its cost is estimated at \$7,000. It will be of brick construction with concrete foundation.

MASSACHUSETTS.

Eastern Feature Film Company, incorporated, Boston; Herman Rifkin, Morris Sandler, Jacob Freedman; \$25,000.

MICHIGAN.

Arthur Palo became sole owner of the Royal Theater at Marquette when he purchased the remaining shares of D. E. Rice.

Feature Film Company, Detroit, \$10,000, stockholders are Edmund R. Reed, Chas. H. Seaman, Alphonse J. Mertz.

Casino Film Exchange, Detroit, \$12,000, incorporated to operate film exchange, principle stockholders J. H. Kurnsky and G. W. Trendle.

MINNESOTA.

E. T. Sandberg of Aurora, has purchased the Grand Theater of Biwabik and will operate the same in connection with the Elea Theater.

MISSOURI.

The Gem theater on West Pine street, Warrensburg, has changed hands. Mr. L. J. Scott of Kansas City, has bought the plant from Heisterberg and Sherman, the Sedalia firm which has been operating it for several months.

A building permit was issued to A. Seitrick to erect a picture theater building, to be known as The Yale Theater, at 3702

Minnesota avenue, St. Louis. The cost will be about \$15,000.

J. E. Chapman of Cameron has purchased the Lyric theater at Hamilton from R. W. Deam.

Mrs. Kate Hammond closed a deal with Alonzo L. Reger recently in which Mr. Reger became the owner of the Elite theater at Milan. Possession will be given December first.

Films.—Laclede Films Corporation, St. Louis, capital stock, \$2,000, incorporated by Bryan M. Taylor, M. Rutkowski and L. Ruder.

NEBRASKA.

J. E. Schlank leased the Boyd theater at Omaha for a moving picture theater. He will make improvements in the near future.

NEW JERSEY.

The Carlton theater at Newark, which opened to the public recently under the management of William Fox, will be devoted exclusively to the world's best photoplay productions.

J. Fletcher Street, Drexel Building, is preparing plans and specifications for a one-story hollow tile and concrete moving picture theater, to be erected at Palmyra, New Jersey, to be known as the Palmyra "Broadway Palace" and cost about \$10,000.

NEW YORK.

Louis A. Steinhart is drawing plans for a 1,600 seat photoplay theater, to be built on the west side of Fort Washington avenue, New York.

A theater is being erected on Broadway between 147th and 148th streets, to seat 1,500, one balcony. It is to be completed by January 15 next. Those interested in the venture are John Bunny, the moving picture actor; Bunny, the cartoonist (creator of "Foxy Grandpa"), and a man named Brandon.

Charles Parker, 23 Boardman street, Rochester, has let the contract for the erection of a moving picture theater, 66 by 72 feet, to cost \$13,000.

The Scenic Feature Film Corporation of New York City, capitalized at \$20,000, was incorporated. Its objects are to engage in a general photographic and motion picture business. The directors are John Snyder, Leo Morris, Paterson, N. J.; Walter Bonn.

Duplex Motion Picture Corporation of Manhattan, \$1,000,000; Arthur L. Burchell, Thomas K. Mahlon, John P. Mahoney, all of 1 Liberty street, New York.

James C. McGuire is building a moving picture theater at the northwest corner of One Hundred and Third street, New York.

Architect Edward A. Howard recently received bids for the erection of the University Motion Picture Theater to be built in East Genesee street, near Irving avenue, by Joseph Bondy. The plans and specifications are finished. This will be one of the largest and finest theaters of the kind in Syracuse.

Plans have been filed for making over the two four-story private dwelling houses at numbers 348 and 350 East 72d street, New York, into a moving picture theater for Charles Belsky, at a cost of \$20,000. William Zahn is the architect.

The Cross and Brown Company of New York, has leased in the new twenty-two-story building at numbers 18 and 20 East 41st street, space to Lydia Rose, Colonial Motion Picture Corporation and the Grand Lake Company, for a term of years.

The Iroquois Theater Company, incorporated, of Buffalo, capitalized at \$10,000, filed papers of incorporation with County Clerk Simon A. Nash. The company is to engage in the building of motion picture theaters. Its directors are Paul Sheehan, Arthur J. Adler and William H. Gorman.

The Mutual Alliance Trust Company has sold the plot 60x 100, on the east side of Second avenue, forty feet north of 123d street. The buyers are Isaac Silverman and Benjamin Marks, who will improve the site with a moving picture theater.

Harry Griswold and James Carpenter, of Jamestown, have purchased the only vacant lot on the west side of Brooklyn square, and plan to erect a new motion picture theater in the near future.

Campbell Amusement Company, incorporated, of Brooklyn, moving pictures, \$10,000. Walter B. Wills, James M. Cuff, and Benjamin Samilow, 14 Sumner avenue, Brooklyn.

Gronenberg and Lenchttag have completed plans and started work on a 600 seat moving picture theater at 401 and 403 East Eighty first street, New York, for the H. D. Potter Estate. The structure will cost about \$10,000.

NORTH DAKOTA.

Brinsmade is to have a moving picture theater.

OHIO.

The Greater Dayton Amusement Company, Dayton, moving picture shows, \$20,000, J. P. Montgomery.

A change in the ownership of the Colonial motion picture theater of Ashland was effected recently when Less H. Heckman and George Brubaker, junior, purchased this place of amusement from Giles Gadd, the former owner. The new owners immediately assumed possession.

Jacob Babin and S. H. Stecker will erect a motion picture

theater at St. Clair avenue and East 76th street, Cleveland, and it has been leased by the Universal Amusement Company.

Metropolitan Amusement Company of Akron, are to build a two-story moving picture theater and store building, 68 by 180 feet, to cost \$60,000.

Contracts for the George Wahlenmaier picture theater and apartment building in North High street near Goodale, Columbus, will be awarded during the coming week. The construction will be after plans by Architect V. S. Julian and is estimated to cost \$15,000.

The Bijou theater, on east Third street, Dayton, has had a complete overhauling, and been placed under the management of Chester A. Penn, whose intention it is to make it the most attractive theater in the city, catering only to the better class of people and always showing the highest grade films.

DOPE OF THE DOPESTER.

King Baggot, leading man and director, and Frank Smith, his assistant, were partially buried when several tons of dirt from a bank, under which they were working during the taking of a scene in "King, the Detective," a detective drama soon to be released, caved in upon them. The accident, which occurred at Leonia Heights, N. J., Wednesday, November 19, resulted in Mr. Smith having to undergo treatment for a sprained back, and Mr. Baggot to nurse a lacerated hip. It took the combined efforts of a score of Italian workmen, employed previously to dig a tunnel under the embankment, nearly half an hour to shovel the gravel and wet clay away sufficiently to extract the two men.

"How Wild Animals Live," the big animal feature brought over by Midgar Features, is nightly drawing large crowds at Carnegie Lyceum, New York City. That these pictures strike the popular keynote is proven by the fact that everybody enjoys the show; five of the views shown are so strong and dramatic in their interest that the audience invariably breaks into applause.

Among the purchases of state rights on Ammex Western features are that of the Universal Film Exchange of New York City for "The Barrier of Blood." The Consolidated Film Company, Ltd., of Montreal, has purchased the state rights on the same subject, and also on "The Fatal Reckoning." The second of the Ammex three-reel series will be "The Lucky Nugget."

The big success of "The Secret of Adrianople," a feature subject of the Film Releases of America, has necessitated a cable to Europe for more copies. This Balkan war subject has been claimed by feature exhibitors to be one of the best money-getters in months. The Consolidated Film Co., Ltd., of Canada, have acquired the territorial rights in the Dominion.

Last week Director Grandon, of the Selig forces, was making one of the reels for the sensational series of pictures under the caption: "The Adventures of Kathlyn," when a startling event jumped into the scenario, not listed on the director's well thumbed "dope sheet." It came when the director was making a detail of the great Durbar scene, presumably in India. Old Toddles, the Selig elephant, a familiar figure in many Selig animal pictures, had led off, as usual, with an intelligence that surpassed any Amazonian spear carrier, and was to be followed by a stately herd of eight big elephants that had been brought from the John Robinson Show in Cincinnati (a herd celebrated for intelligence and docility), and they really did come into the picture with all their gorgeous accouterments, the cloth of gold richly brodered with gleaming jewels to make the Pasha's procession a splendid holiday, when they suddenly broke from line in a wild panic. In the howdah on the back of the gigantic leader sat Miss Kathlyn Williams, the heroine of the series named in her honor and Thomas Santachi, who plays the leads opposite, who were carried out of the beaten path by the commotion and left like a pair of Absoloms, hanging from the projecting limb of a big tree with the howdah like a ruined airship tangling them in its gorgeous trappings. Everybody who witnessed the accident, thought the artists would be killed, but fortunately the fabric of the howdah restrained the force that pinioned them against the tree and they escaped with severe bruises from what threatened to be a double tragedy.

During the production of the comedy "And the Villain Still Pursued Her," directed by Al. F. Christie, seven men were burned and bruised by the explosion of bombs at the Universal Pacific Coast Studio. The play is a travesty on old time melodrama. Eddie Lyons, who played the chief of police, while riding his bicycle through a dozen or so bombs distributed over the ground, fell just as they went off. He was burned seriously about the face and hands and his hair and eyebrows were singed off. Probably this was the most serious accident; minor players received hurts such as cuts from flying rocks, singed hands and severe falls from bicycles.

Complete Record of Current Films

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

LICENSED

DRAMA.

Date	Title	Maker	Length
11-24	All For Science	Biograph	1,000
11-24	An Indian Maid's Strategy	Kalem	1,000
11-24	The Quality of Mercy	Selig	2,000
11-24	The Leading Lady	Vitagraph	1,000
11-25	The Subterranean City	Eclipse	2,000
11-25	The Vanishing Cracksmen	Edison	1,000
11-25	The Little Substitute	Essanay	1,000
11-25	The Shadow of Shame	Patheplay	1,000
11-25	Little Kaintuck	Vitagraph	1,000
11-26	The Plot of India's Hillmen	Kalem	2,000
11-27	The Naming of the Rawhide Queen	Essanay	1,000
11-27	A Waif of the Desert	Lubin	2,000
11-27	The Faithless Friend	Patheplay	2,000
11-27	A Message From Home	Selig	1,000
11-27	The Cure	Vitagraph	1,000
11-28	The Gunmaker of Moscow	Edison	2,000
11-28	The Brand of Evil	Essanay	2,000
11-28	The Scapegrace	Lubin	1,000
11-28	The Supreme Moment	Selig	1,000
11-29	The Blue or the Gray	Biograph	1,000
11-29	A Royal Romance	Edison	1,000
11-29	In Peril of His Life	Kalem	1,000
11-29	Turning the Tables	Lubin	1,000
11-29	The Blight	Patheplay	1,000
11-29	The Golden Pathway	Vitagraph	2,000
12-1	The Octoroon	Kalem	3,000
12-1	Melita's Sacrifice	Lubin	1,000
12-1	The Cipher Message	Selig	2,000
12-1	A Game of Cards	Vitagraph	1,000
12-2	Venomous Tongues	Celio	2,000
12-2	The Price of Human Lives	Edison	1,000
12-2	Autumn Love	Essanay	1,000
12-2	The Hazard of Youth	Lubin	1,000
12-2	The Rustler's Reformation	Selig	1,000
12-2	The Wreck	Vitagraph	3,000
12-3	The Cave Men's War	Kalem	2,000
12-3	A Break For Freedom	Patheplay	1,000
12-3	Within the Hour	Selig	1,000
12-4	The Birthday Ring	Biograph	1,000
12-4	A Romance of the Hills	Essanay	1,000
12-4	When Mountain and Valley Meet	Lubin	2,000
12-4	Granddaddy's Boy	Selig	1,000
12-4	The Swan Girl	Vitagraph	1,000
12-5	Alexia's Strategy	Edison	2,000
12-5	The 'Pay-as-You-Enter' Man	Essanay	2,000
12-5	Northern Hearts	Selig	1,000
12-6	In the Elemental World	Biograph	1,000
12-6	What Shall it Profit a Man?	Edison	1,000
12-6	Broncho Billy's Squareness	Essanay	1,000
12-6	The Foot Print Clue	Kalem	1,000
12-6	Her Father	Lubin	1,000
12-6	Beauty Unadorned	Vitagraph	2,000
12-8	The Capturing of David Dunne	Biograph	1,000
12-8	The Strike	Kalem	1,000
12-8	The Smuggler's Daughter	Lubin	1,000
12-8	The Master of the Garden	Selig	2,000
12-8	Mid Kentucky Hills	Vitagraph	1,000
12-9	The Stolen Legacy	Cines	2,000
12-9	The Stolen Plans	Edison	1,000
12-9	The Heart of the Law	Essanay	1,000
12-9	An Enemy's Aid	Lubin	1,000
12-9	The Stolen Inheritance	Patheplay	1,000
12-9	An Equal Chance	Selig	1,000
12-10	The Chinese Death Thorn	Kalem	2,000
12-10	You've Got to Pay	Patheplay	1,000
12-10	Hilda of Heron Cove	Selig	1,000
12-11	Children of the Forest	Essanay	1,000
12-11	His Best Friend	Lubin	2,000
12-11	A Modern Portia	Patheplay	2,000
12-11	Sacrifice	Vitagraph	1,000
12-12	Peg o' the Movies	Edison	2,000
12-12	The Three Gamblers	Essanay	2,000
12-12	Life, Love and Liberty	Lubin	1,000
12-12	The Mysterious Way	Selig	1,000
12-13	The House of Discord	Biograph	1,000
12-13	The First Christmas	Edison	1,000
12-13	The Invisible Foe	Kalem	1,000
12-13	The Real Imposter	Lubin	400
12-13	Love's Sunset	Vitagraph	2,000

COMEDY.

11-24	Enoch and Ezra's First Smoke	Edison	500
11-24	Just Cissy's Little Way	Lubin	1,000
11-25	Her Sick Father	Lubin	400
11-25	The Lost Switch	Lubin	600
11-25	Mounted Officer Flynn	Selig	1,000
11-26	A Sense of Humor	Edison	1,000

Date.	Title	Maker.	Length.
11-26	Dollars, Pounds, Sense	Essanay	1,000
11-26	The Elusive Turkey	Patheplay	1,000
11-26	Cupid in the Cow Camp	Selig	1,000
11-26	Fellow Voyagers	Vitagraph	500
11-27	A Circumstantial Hero	Biograph	500
11-27	The Somnambulists	Biograph	500
11-28	The Good Old Summer Time	Kalem	500
11-28	Betty in the Lion's Den	Vitagraph	1,000
11-29	Sophie's Hero	Essanay	1,000
12-1	How the Day Was Saved	Biograph	500
12-1	Bink's Vacation	Biograph	500
12-3	The Thrifty Janitor	Edison	1,000
12-3	Kitty's Knight	Essanay	1,000
12-3	A Pair of Prodigals	Vitagraph	500
12-4	A Woman's Mission	Melies	750
12-4	Baseball's Peerless Leader	Patheplay	2,000
12-5	While Father Telephones	Kalem	500
12-5	Some Elopers	Lubin	400
12-5	An Interrupted Courtship	Lubin	600
12-5	A Bear Escape	Patheplay	1,000
12-5	A Lesson in Jealousy	Vitagraph	1,000
12-6	Col. Heeza Liar in Africa	Patheplay	500
12-8	The Manicure Girl	Edison	1,000
12-9	Deception	Vitagraph	1,000
12-10	Greedy George	Edison	500
12-10	Smithy's Grandma Party	Essanay	1,000
12-10	That Suit at Ten	Vitagraph	700
12-11	The Troublesome Mole	Biograph	500
12-11	A Foul and Fearful Plot	Biograph	500
12-11	Physical Culture on the Quarter Circle V Bar	Selig	1,000
12-12	General Bunko's Victory	Kalem	500
12-12	The Life Saver	Vitagraph	1,000
12-13	Sophie's New Foreman	Essanay	1,000
12-13	A Pill Box Cupid	Lubin	600
12-13	Uncle John to the Rescue	Patheplay	1,000

EDUCATIONAL.

11-28	Making Eight-Ton Ropes	Patheplay	333
11-28	Fashion's Law in the Swiss Cantons	Patheplay	333
12-1	South African Whaling Industry	Edison	1,000
12-2	Edible Fish of the Mediterranean	Patheplay	333
12-6	Glimpses of Pond Life	Patheplay	500
12-10	Performing Lions	Vitagraph	300
12-12	Piano Manufacturing	Kalem	500
12-12	Birds of the Inland Marsh	Patheplay	500

SCENIC.

11-24	From Durban to Zululand	Edison	500
11-26	Temples and Statues of Rome	Vitagraph	500
11-26	The Japanese Judo	Melies	1,000
11-26	Old Nuremberg	Patheplay	500
11-28	The Capital of Malay States	Patheplay	333
12-2	The Geysers of New Zealand	Patheplay	333
12-3	The Coliseum of Rome	Vitagraph	500
12-4	A Trip to the Famous Picnic Grounds, Arshyama, Japan	Melies	250
12-11	Hydraulic Works on the Adda	Lubin	500
12-11	At Phnom Penh, Cambodia	Melies	750
12-11	Beautiful Angkor-Wat, Cambodia	Melies	250
12-12	A Journey to the Environs of Naples	Patheplay	500

TOPICAL.

11-24	Pathe's Weekly No. 70	Patheplay	1,000
11-26	Pathe's Weekly No. 71	Patheplay	1,000
11-27	England's King at Liverpool	Kalem	500
11-27	The Capital of Malay States	Patheplay	333
12-1	Pathe's Weekly No. 72	Patheplay	1,000
12-2	A Peasant Marriage in Hungary	Patheplay	333
12-4	Pathe's Weekly No. 73	Patheplay	1,000
12-5	Andrew Carnegie's Gift to the World	Kalem	500
12-8	Pathe's Weekly No. 74	Patheplay	1,000
12-10	The Joining of the Oceans, the Panama Canal, October, 1913	Edison	500
12-11	Pathe's Weekly No. 75	Patheplay	1,000

DAILY LICENSED RELEASES

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

INDEPENDENT

Date	Title	Maker	Length
DRAMA.			
12-1	American Born	American	2,600
12-1	Tony's Sacrifice	Reliance	1,000
12-1	The Barrier of Bars	Victor	1,000
12-1	Love Versus Law	Imp	2,000
12-2	The Padre's Sacrifice	Majestic	1,000
12-2	The Problem Love Solves	Thanhouser	1,000
12-2	The Revelation	Kay Bee	1,000
12-2	Under the Black Flag	Gold Seal	3,000
12-2	The Living Doll	Gaumont	1,000
12-3	The Frame-Up	Broncho	1,000
12-3	A Woman of Sin	Reliance	1,000
12-3	The Brothers	Nestor	1,000
12-3	When Pierrot Met Pierrette	Eclair	2,000
12-4	The Filly	Domino	2,000
12-4	Plain Jane	Imp	1,000
12-4	Two Thieves and the Cross	Rex	2,000
12-5	The Long Portage	Kay-Bee	1,000
12-5	The Little Church Around the Corner	Princess	1,000
12-5	What Might Have Been	Thanhouser	1,000
12-5	Cross Purposes	Powers	1,000
12-5	Influence of Sympathy	Victor	2,000
12-6	A Divoree Scandal	American	1,000
12-6	The Helping Hand	Majestic	1,000
12-6	For Another's Crime	Reliance	2,000
12-6	The Circuit Rider of the Hills	Frontier	1,000
12-6	The White Squaw	Bison	2,000
12-7	Rick's Redemption	Majestic	1,000
12-7	James Lee's Wife	Rex	1,000
12-7	A Woman's Revenge	Crystal	1,000
12-8	The Dread Inheritance	Victor	2,000
12-8	The Return of Tony	Imp	1,000
12-8	Trapped in a Forest Fire	American	1,000
12-8	Two Girls of the Hills	Reliance	1,000
12-9	Dolly Saves Her Grandmother	Gaumont	1,000
12-9	Red Margaret—Moonshiner	Gold Seal	2,000
12-9	Her Legacy	Kay-Bee	1,000
12-9	Romance and Duty	Majestic	1,000
12-10	Retribution	Nestor	1,000
12-10	Over the Cliffs	Eclair	3,000
12-10	The Woman	Broncho	2,000
12-10	Five \$100 Bills	Reliance	1,000
12-11	By Fate's Decree	Rex	1,000
12-11	Time is Money	Imp	2,000
12-11	His First Case	American	1,000
12-11	Devotion	Domino	2,000
12-12	His Own Blood	Powers	2,000
12-12	Soul of the South	Kay-Bee	2,000
12-13	Out of His Class	Frontier	1,000
12-13	The Werewolf	Bison	2,000
12-13	Armed Intervention	American	1,000
12-13	"A Man's a Man"	Reliance	1,000
12-14	The Mask	Rex	1,000
12-14	First Love	Crystal	1,000
COMEDY.			
12-1	The Woman Haters	Keystone	1,000
12-1	When Joe Went West	Powers	1,000
12-2	That Awful Maid	Crystal	500
12-2	The Installment Plan Marriage	Crystal	500
12-3	Mike and Jake in the Wild West	Joker	1,000
12-4	The Rogue's Gallery	Keystone	500
12-4	How He Won	Komic	500
12-4	The Actor Book Agent	Komic	500
12-4	Oscar the Hermit	Gaumont	1,000
12-4	Slim and the Boys at Breezy Beach	Frontier	1,000
12-5	Locked Out at Twelve	Nestor	1,000
12-6	A Pair of Bears	Joker	500
12-7	The Milkman's Revenge	Thanhouser	1,000
12-7	Fred Goes in For Horses	Apollo	1,000
12-7	Trouble on the Stage	Eclair	500
12-8	How Freckles Won His Bride	Powers	1,000
12-8	A Ride For a Bride	Keystone	1,000
12-9	Pearl's Hero	Crystal	500
12-9	Baldy is a Wise Old Bird	Crystal	500
12-9	A Beauty Parlor Graduate	Thanhouser	1,000
12-10	Mike and Jake in Mexico	Joker	1,000
12-11	How it Worked	Komic	500
12-11	The Wild Indian	Komic	500
12-11	The Horse Thief	Keystone	1,000
12-11	Poupette's Mean Revenge	Gaumont	1,000
12-11	When Roaring Gulch Got Suffrage	Frontier	1,000
12-12	Her Friend, the Butler	Nestor	1,000
12-12	His Imaginary Family	Princess	1,000
12-12	Uncle's Namesake	Thanhouser	1,000
12-13	The Joy Riders	Joker	500

DAILY "MUTUAL" RELEASES
(Independent.)

MONDAY: American, Keystone, Reliance.
 THURSDAY: American, Domino, Komic.
 WEDNESDAY: Broncho, Mutual Weekly, Reliance.
 THURSDAY: American, Domino, Komic.
 FRIDAY: Kay Bee, Thanhouser, Princess.
 SATURDAY: American, Reliance, Majestic.
 SUNDAY: Majestic, Thanhouser, Apollo.

DAILY EXCLUSIVE RELEASES
(Independent.)

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

DAILY UNIVERSAL RELEASES
(Independent.)

MONDAY: Imp, Nestor, Gem.
 TUESDAY: Bison, Crystal.
 WEDNESDAY: Animated Weekly, Eclair, Nestor, Powers.
 THURSDAY: Imp, Rex, Frontier.
 FRIDAY: Nestor, Powers, Victor.
 SATURDAY: Imp, Bison, Frontier, Joker.
 SUNDAY: Crystal, Eclair, Rex.

Date.	Title.	Maker.	Length
12-14	He Likes Things Upside Down	Eclair	500
12-14	Nutty Has a Romance	Eclair	500
12-14	The Rival Pitchers	Majestic	1,000
12-14	Lawyer, Dog and Baby	Thanhouser	1,000

EDUCATIONAL.

12-7	Magnetism—Magnets	Eclair	500
12-12	Hydraulic Mining	Victor	1,000

SCIENCE.

12-6	Views of Yellowstone Park	Joker	500
12-13	Waterfalls of Yosemite Valley	Joker	500

TOPICAL.

12-3	Animated Weekly No. 91	Universal	1,000
12-3	Mutual Weekly No. 49	Mutual	1,000
12-3	Gaumont Weekly No. 91	Gaumont	1,000
12-4	The San Francisco Celebration	Keystone	500
12-10	Animated Weekly No. 92	Universal	1,000
12-10	Mutual Weekly No. 50	Mutual	1,000
12-10	Gaumont Weekly No. 92	Gaumont	1,000

MISCELLANEOUS FEATURES.

The Wrestler's Tragedy	True Feature	2,000
A Bargain with Satan	Apex Feature	5,000
The Shame of the Empire State	Ruby Feature	4,000
Evangeline	Canaan Bioscope	4,000
The Escape from Broadmoore	Transoceanic Feature	3,000
The Port of Doom	Famous Players	4,000
A Leap of Despair	Itala Feature	4,000
The Fatal Plunge	Eclectic	3,000
The Dare Devil Rescue	Dragon Feature	3,000
The Star of India	Blache Feature	4,000
The Fangs of Hate	Ramo	3,000
What 80 Million Women Want	Unique Feature	4,000
The Doom of Darkness	True Feature	4,000
The Strangers of Paris	Motion Drama Co.	6,000
Deerded to Die	Lewis Pennant	3,000
Baptism of Fire	Great Northern Special	3,000
Outlawed	Film Release of America	2,300
The Cyclist's Last Lap	True Feature	3,000
The Engine of Death	Apex Feature	4,000
Chained to the Past	Gaumont Feature	2,000
Ben Bolt	Solax Feature	4,000
The Fatal Reckoning	Ammex	2,000
The Pale Faed Squaw	Laclede	3,000
Leah Kleehna	Famous Players	4,000
The Child Detective	Belmont	3,000
The Secret of Adrianople	Film Releases of America	3,600
The Silence of the Dead	Gaumont Specif	4,000
The Hole in the Wall	True Featu	3,000
The Secret of the Mine	Vernon Feature	3,000
The Guerrillas of Algiers	Feature Ideal	3,000
A Daughter of Pan	Warner's Features	3,000
A Leap in the Storm	Warner's Features	3,000
Treasure Island	Warner's Features	3,000
The Harper Mystery	Turner Films	3,000
Demonye	Film Releases of America	3,000
The Black 107	Ruby Feature	3,000
The Waters of Death	American Kineto Corp.	3,000
The Hand of the Law	Warner's Features	3,000
Ten Nights in a Bar Room	Photo Drama Company	5,000
Griffard's Claw	Ambrosio Feature	2,000
The Goose a la "Colbert"	Ambrosio Feature	2,000
A Tragic Experiment	Ambrosio Feature	2,000
The Bandits of Death Valley	Transoceanic Feature	3,000
Lient, Daring and the International Jewel Thieves	Transoceanic Feature	3,000

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(Independent.)

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 SUNDAY: Crystal, Eclair, Rex.

DEC 29 1913

MOTOGRAPHY

EXPLOITING MOTION PICTURES

Vol. X

CHICAGO, CHRISTMAS, 1913

No. 13



NORMA PHILLIPS
THE
"MUTUAL GIRL"





A Charming Story of Adventure

KLEINE-CINES

(In Two Parts)

“The Smuggler’s Son”

(Copyright 1913, by George Kleine)

For Release, Tuesday, January 6, 1914

Marie, the youngest daughter of the Marquis of Marsa, is in love with the Baron of Nane. When the fickle Baron is discovered by Marie kissing Marie’s aunt, she takes his letters into the garden and destroys them. To capture a flying fragment, Marie misses her footing and is precipitated through a most mysterious underground shoot, landing in the very middle of a smuggler’s den.

The days of frantic search that followed—How Bruni, a young suitor for Marie’s hand, searched so well for her that he not only discovered Marie, but discovered that his own father was the real leader of the smugglers—makes a story charged brim-full of action, backed by superfine photography and splendid acting.

Manufactured by the Cines Company of Rome, Italy, master picture-makers, in surroundings of great natural beauty and scenic adaptability.

You will like “The Smuggler’s Son.” Book it and you will have booked a winner.

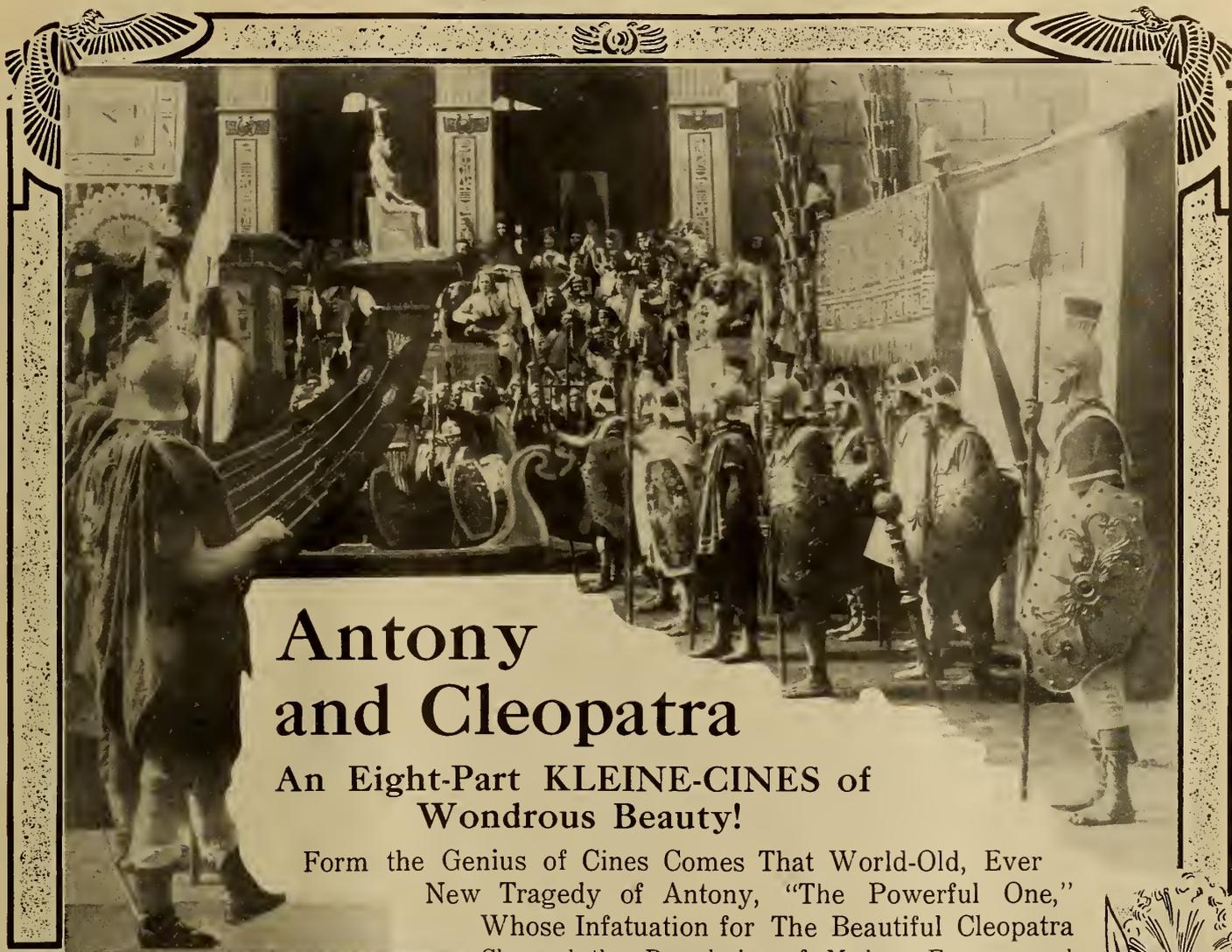
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166 N. State St.,
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Antony and Cleopatra

An Eight-Part KLEINE-CINES of
Wondrous Beauty!

Form the Genius of Cines Comes That World-Old, Ever
New Tragedy of Antony, "The Powerful One,"
Whose Infatuation for The Beautiful Cleopatra
Changed the Boundaries of Modern Europe and
Altered The History of Christendom.

With Material so rich in Romance and Adventure; with the Lavish Wealth of
Costume and Ensemble so characteristic of the Period——and, above all, in the Art
of The Master Picture Maker, we believe you can better imagine than we can
describe, the kind of subject you are offered in "Antony and Cleopatra."

We confidently believe that "Antony and Cleopatra" will take its rank among the epoch-
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An elaborate setting from Lubin's three reel feature drama, "The Parasites."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. X

CHICAGO, CHRISTMAS, 1913

No. 13

"Antony and Cleopatra"

A Superb Feature

WHEN George Kleine imported "Quo Vadis?" and gave the first public exhibition of that feature, it was freely predicted throughout filmland that he could not "repeat"—that the production just shown was the tip-end of the limit, beyond which no film manufacturer could hope to go. But Kleine "came back" with "Pompeii," and thus proved that they were all mistaken. Now, however, he is about ready to release "Antony and Cleopatra," and once more he has scored a tremendous success, for those fortunate enough to witness the private exhibition of the new eight reel feature in the Kleine exhibition rooms on Saturday, December 13, were quite ready to concede that "Antony and Cleopatra" is a step in advance of either of the other multiple reel subjects.

Comparison between the three great features is almost impossible, since they are so dissimilar. Anthony Novelli, who plays the leads in both "Quo Vadis?" and this new feature, makes the most of the part of "Antony," but is not given the opportunities he enjoyed in the role of "Vinitius" in "Quo Vadis?" since Cleopatra is at all times the predominant character.

In the new feature there is no part to correspond to that of "Nydia," the blind girl, of "Pompeii" in arousing and holding our sympathies. From the moment Nydia came upon the screen all our sympathies went out to her and her every action was followed with breathless interest and attention, but during the screening of "Antony and Cleopatra" we are only conscious of being keenly interested and curious concerning the outcome. No single character grips and holds our attention as did Nydia, for we feel an equal interest in them all, and it is the story as a whole, rather than the destiny of any particular individual, that we are watching.

The lighting effects in "Antony and Cleopatra" and the tinting, particularly of the water scenes, are unequaled, however, by anything in either "Quo Vadis?" or "Pompeii." The scenes along the sea coast where we behold the landing of the Romans from their galleys and later, their march upon Alexandria are the most beautiful pictures one can imagine. The tint, indicative of moonlight, adds just the right touch of softness and beauty to the vision the camera has preserved for us of the vast army landing on the shores of a hostile country. "Won-



Cleopatra arrives at Marc Antony's camp.

derful" is the only adjective that will fittingly describe any one of a dozen scenes throughout this portion of the film.

In their wonderful handling of vast numbers of supernumeraries the Cines producers again prove them-



Antony receives Cleopatra's messengers.

selves masters of their art for they direct groups of players running up into the hundreds with the ease with which an American director would handle a company of five or six. Though in many of the larger, more spectacular scenes there are literally thousands of people utilized, the impression of thousands is with us in other scenes, where probably no more than two or three hundred are actually seen on the screen. This trick of making several hundred look like as many thousand is peculiar to the Cines producers and it will be generally conceded that in that respect alone they are without a peer among the stage directors of the entire world.

No expense has been spared in staging the production, which runs up into hundreds of scenes, and stage sets so massive that they fairly stagger us by their mag-



Antony defies the messenger sent by Octavius.

nitude are quite common throughout the eight reels of film taken to tell the story. Costumes, props, furnishings and paraphernalia of all kinds are historically accurate, insofar as we can judge, and this item alone must have cost the Cines company a vast fortune.

The director responsible for "Antony and Cleopatra" could scarcely have handled the story better had he known in detail the methods and ideas of the American censor boards, for it is a safe guess that not over a couple of hundred feet of the entire eight reel subject will be "cut," by even the strict officials who act as Chicago's film censors. Time and again action which would instantly be trimmed by the ever vigilant police censor of Chicago, is "gotten over" by suggestion and cutting rapidly from one scene to another, so that the audience is keenly aware of what is about to happen or what has actually occurred although it never really sees it on the screen. Praise is here due the Kleine lieutenants for their part in the preparation of the big feature for the screen for, no doubt, a large part of this freedom from criticism is due to their watchfulness and care.

The same skill displayed in "Quo Vadis?" and



Cleopatra awaits Antony's coming.

"Pompeii," in preparing intelligent and appropriate subtitles for the picture, is evident in "Antony and Cleopatra" for the action is clearly followed throughout and the dialogue between characters, as shown from time to time upon the screen, is always in keeping with the subject.

Jeanette Trimble, as Cleopatra, visualizes all the cunning cruelty of the Egyptian queen as recorded in history, and rises to her greatest heights in the poisoning scenes, at the last, when the defeated ruler tries out the various poisons given her by the old soothsayer on her cringing slaves.

Matilde Di Marzio, as "Octavia," the wife of Antony, has but little to do, but does that little well, while Elsa Lenard, as "Charmian," the slave of Cleopatra, is superb in her minor role and easily the most charming and fascinating of all the women appearing in the production. Many of those who witnessed the private showing of the film expressed the opinion that this actress revealed an art which is bound to bring her fame as time passes, for in the few moments she was on the screen she showed wonderful capability.

Lorenzo Lupi, as Octavius, proved one of the strong-

est characters in the story and, both in the scenes in the Roman Senate and later, during the capture of Alexandria, possessed the regal bearing of a Caesar, fit ruler of the Roman empire. His playing was at all times powerful and repressed, and in several scenes he loomed head and shoulders above the other characters on the screen.

As the story runs, Marc Antony, fresh from his victory of the Phillipi, lands in Egypt and receives the messengers of Cleopatra who arrive with presents to explain the recent depredations on Roman borders by Cleopatra's order.

The veteran views the messengers with displeasure and orders that they return to Alexandria and notify Cleopatra that she will be expected to appear before him and make her apologies in person.

A few days later Cleopatra interviews the returned messengers and learns from them Antony's wishes. As in all her moments of hesitation, Cleopatra visits the old snake charmer for advice. "Go thou to Antony," says the sorceress, "and he will be thine forever more." In pursuance of this advice, a few days later Cleopatra arrives on the banks of the Cidnus with a great show of richness and power. She has but little difficulty in convincing Antony of her innocence and he at once, capti-



The midnight march upon the city.

vated by her beauty and majesty, promises faithfully to visit her at Alexandria. The arrival of Antony is marked by much display on the part of Cleopatra, who promptly sets her feminine traps to capture the mighty Roman. This proves an easy task, for Antony, tired of his years of war and hardship, falls easily into the voluptuous ease that reigns in the palace of the Ptolemies. The days speed by amid the caresses of Cleopatra and the ephemeral triumphs of royalty.

One year later in Rome, Octavia, grieving for the absence of her husband, Marc Antony, tells her brother, Octavius, that her domestic affairs are reaching a crisis. Octavius, who bears but little love for Antony, suggests that she go to Egypt and reconquer Marc Antony for herself and for Rome. Accordingly, Antony, who spends his days in idleness and luxury, is startled by the arrival of Octavia with a retinue of women. He refuses, however, to give up his present life and advises her to betake herself immediately back to Rome. Before leaving, Octavia calls upon Cleopatra and tries in vain to persuade her to send Antony home. This suggestion meets with nothing but scorn and contempt, and Octavia, with a parting curse, returns again to the Eternal City.

Meanwhile tragedy stalks in the palace of the Ptolemies. Charmian, a slave of Cleopatra, while trespassing in the royal gardens, is rebuked by an Egyptian noble and saved from punishment through the kindness of Antony. This little act of clemency wins the everlasting



The Romans set out for Egypt.

gratitude of Charmian. Restive beneath the sway of the Roman, the Egyptians hold council for a means to rid Egypt of Antony. They call in a body on Cleopatra, one day, before resorting to violence, and request her to dismiss the Roman. Indignantly springing to her feet, Cleopatra replies, "I am thy ruler, dogs! Say no more or I will have rid of thee instead." The sullen looks which greet this statement arouse the fear of Charmian, who, cherishing a sacred love for Antony, determines to protect him. She follows the conspirators as they enter the sacred shrine of the Temple of Isis, and there hears them swear the death of Antony. She is captured, however, and thrown into a dungeon. Meanwhile a narcotic is given Antony and he falls asleep upon a divan. One of the conspirators then goes to taunt Charmian upon the approaching death of Antony.



The destruction of Alexandria.

Charmian, unwinding a scarf from about her neck, seizes an opportunity to strangle the jailor and thus escape. She hurries to Cleopatra with news of Antony's danger and Cleopatra reaches her lover's side in time to save him. The conspirators are promptly executed.

The following morning Antony, having learned of Charmian's act, sends for her and in gratitude kisses her. And then the hot fire which has so long burned within the breast of Charmian, bursts out. "Thank me not, O, mighty Roman, for I love thee even better than Cleopatra." This is overheard by Cleopatra, who orders her publicly flogged and then, in a moment of heartless passion, has her thrown to the crocodiles.

Octavia, having returned to Rome, narrates to some senators how Cleopatra has bewitched Antony, saying "Her arms are the fatal coils of the serpent which encircle Antony." The senate is summoned to sit in judgment upon him and the result of many inflammatory speeches is the declaration that Antony is no longer a citizen of Rome, and that an emissary be sent to so inform him. This messenger delivers the decree of the senate and Antony replies, "Get thee back to Rome, and tell that child who calls himself Octavius, that I laugh at him and all Rome, and that thou hath insulted me and I troubled not to kill thee." Upon receipt of this, the Roman Senate promptly declares war and Octavius, who incorporates the hatred of Rome, as well as of the family, assumes command of the troops. Therefore, a great flotilla of galleys, loaded with soldiers, sets forth for Alexandria. And the life of Antony continues as before, voluptuous, serene and untroubled by visions of the future.

Octavius lands his army on Egyptian soil and starts a long overland march to Alexandria. In the palace of the Ptolemies, Antony daily sits upon the throne of the ancient pharaohs and spends the nights in sensual orgies. Nearer and ever nearer draws the Roman vanguard, while doom speeds on the wings of fate. With captured prisoners, the army of Octavius sweeps on to the gates of Alexandria. Toward the wall; toward the port; toward the royal palace rushes the mighty army. In one of the great rooms of the palace a majestic fete is in progress. Cleopatra, cymbals in hand, dances to the delight of Antony and the courtiers. Suddenly a disheveled, terror-maddened Egyptian dashes frantically in with the cry: "The Romans! The Romans!" Pandemonium reigns! Soldiers run hither and thither; in a moment the great room is alive with a panic-stricken multitude who flee to the defense of Alexandria.

Then follows a memorable battle. Antony fights most nobly but despairingly. The troops of Octavius tear down the great walls amid a hail of rocks from above; they drive back a wild horde of desperately-fighting Egyptians from their own boats and finally cut their way through the thickly-massed Egyptians on the steps of the royal palace itself.

And then Antony, realizing that all is lost, rushes into an apartment accompanied only by a faithful henchman. Turning roughly upon his servant, Antony cries: "Come fool, draw thy sword and slay me, and thou shalt be the most talked of man in Rome." But the servant, drawing his sword, replies: "Nay, Master! That I cannot do! See! Let thy faithful servant show thee how to die!" With which he buries his sword in his heart. In another instant Antony's sword is out of its scabbard and through his breast. Thus dies a mighty warrior. And Cleopatra, running in from an adjoining room, throws herself upon the body of Antony and weeps for the only true love she had ever known.

Octavius, the victor, orders solemn obsequies in honor of Antony. Standing by his bier, Octavius muses, "He was a rebel to his native land, to home and family. Yet he fought for the glory of her arms and fought most nobly! Marc Antony, I salute thee in the name of Rome."

The fertile mind of Cleopatra turns quickly to a means of safety for herself. "Either shall I have the power to win this man tonight, or the star of Egypt shall set with me forever." Accordingly, when Octavius waits upon her, she tries the old wiles that succeeded so well with Antony. But, alas! The stony heart of Caesar knows no relenting. He shakes off her caresses and bids her to prepare to accompany him to Rome as a slave. He leaves, and Cleopatra, falling back upon a divan, sees a vision of the royal entry of Octavius into Rome, with herself in chains, the great temples and buildings of the eternal city alive with tens of thousands of hooting, jeering Romans, who yell their imprecations at her as she passes.

Cleopatra leaps to her feet, the vision fades, and the terror-stricken woman goes again to the old soothsayer in search of death. The witch gives her different poisons, promising that she "Shall see a different agony in every single potion." Cleopatra holds court for the last time. A slave is pushed forward, takes the poison and dies in frightful agony. A second slave stiffens with keen torture and drops dead at her feet. Cleopatra shudders and calls for the asp. The fangs of the serpent sink into the arm of a third slave and he dies so calmly that Cleopatra instantly chooses that death for herself. In another room ten minutes later, Cleopatra takes an asp from a basket of fruit and applies it to her breast, musing the while, "The end is at hand and death draws near. My pyramid will be the greatness of my death! Antony—soon shall I join thee!"

Mutual Funds Company West

Westward Ho is still the cry of the film men. Another company of Mutual players will help swell the ranks of the large Los Angeles motion picture colony within a few days. General Director D. W. Griffith selected the actors with special care having in view the style of dramas in which they are to appear. Many of the stories have already been arranged in final form for picture production, among them being the popular three act play "A Man and His Mate" by George Durant. Several interior scenes for this drama, which will be presented in three parts, are being made in a Pullman coach while the company is enroute to the coast.

The former Kinemacolor studio on Sunset boulevard, Hollywood, Los Angeles, is being remodeled to receive the Mutual players and a new factory is being completed on the grounds for the handling of the film. Joseph Altschuler, formerly of the Biograph will be the expert in charge of the factory while Samuel Landers, also of Biograph fame will head the list of camera men. Christy Cabanne has been chosen by Mr. Griffith as head director and his acting company includes Miriam Cooper, formerly with Kalem, Raoul Walsh of the Biograph, Frank Bennett of the Vitagraph, Fred and Robert Burns of Biograph fame, Eagle Eye, the expert Indian horseman and Dark Cloud who is rated by Mr. Griffith as the foremost Indian actor in the world.

Another New Departure

On Monday of each week the American Film Manufacturing Company will release a two part feature, and once each month the two part subject will be replaced with a three part production. This innovation goes into effect on Monday, Dec. 15, and the first three part release will be on Jan. 12, 1914.

"The Adventures of Kathlyn"

Selig Inaugurates New Series

THE first of the long awaited series of "The Adventures of Kathlyn," being produced by the Selig Polyscope Company, has at last been finished and one day last week was shown at a private exhibition to the trade press. This is the phenomenal series of animal pictures featuring Miss Kathlyn Williams, the "fearless one," and is not only superbly acted, lavishly staged and splendidly photographed, but also tells a powerful, gripping story, one that is sure to hold the interest of any audience and bring it back to see the next "adventure" and the continuation of the story.

The story of Kathlyn's adventures was conceived by the brilliant brain of Harold MacGrath, the celebrated novelist, and the scenarios for the entire series were prepared by Gilson Willets, while Director F. J. Grandon is to act as producer in the Selig studios.

Leopards, a lion, and a whole herd of elephants appear in the first three-reel picture and the series is only starting. If the pace which has been set in this first "adventure" can be maintained throughout the entire series the Selig people will certainly have set a high mark for others to aim at. Already it seems safe to predict that "The Adventures of Kathlyn" will far surpass their previous masterpiece "The Coming of Columbus," which still lives in the minds of all who had the pleasure of witnessing it.

The story opens in the California home of Col. Hare, a collector of wild animals, and we behold Kathlyn, his daughter, busy in her studio, where she models her father's pets in clay. A pet leopard is being modeled when we obtain our first glimpse of Kathlyn and a more beautiful or graceful creature of the jungle has seldom



Kathlyn modeling her pets.

been seen on the screen. Winnie, Kathlyn's sister, romps into the studio and startles the leopard which leaps toward her collie dog, but Winnie takes refuge in the leopard's cage and so escapes its claws. The animal is captured meanwhile by Kathlyn and her father and again confined in its cage. Col. Hare then takes his daughters into his bungalow and relates to them the story of how he secured that particular pet.

He explains that while hunting wild beasts in the jungles of Allaha, a principality in India, he was able to save the life of the king when this leopard leaped upon him and the king's cowardly councilors fled in panic. For this service he was given a decoration and the king proclaimed that if he died without issue Hare or his descendants were to inherit the throne. The girls are greatly impressed by the story.

Some time later Hare starts hurriedly for India and, before departing, seals up a large envelope and addresses it "To be opened at midnight, December 31," telling Kathlyn if he is not back by that date that the letter is to be read. Time passes without any word being received from Hare and during the afternoon of December 31 Kathlyn shows her sister the envelope and tells her that at midnight they will open it.

During their absence from the room a strangely garbed Hindu enters the room, extracts the letter from the pigeonhole and steams it open. In handling the contents he permits us to see that Hare's instructions forbade his daughter to follow him to Allaha, but the Hindu seats himself at the table and writes another note which he places in the envelope and reseals it.

At midnight Kathlyn and her sister open the envelope and find the Hindu's instructions, reading "If I have not returned at this hour it is because I am held captive



The deed which won him fame.



Col. Hare displays his decoration.



Arriving for the Durbar.



Umballah threatens Kathlyn.

by the people of Allaha. The only way that I can be saved is by having possession of the sealed envelope enclosed herewith. Bring it yourself to my headquarters in Allaha." Kathlyn is a woman of energetic action and that very night she starts on her long trip, though it is necessary for her to take a night freight in order to make her steamer connection. There she meets the strange Hindu who had entered her home and substituted his message for the one left by her father, and saves him from a lion, which escapes from its crate and is about to attack the train crew and passengers.

When the steamer reaches India the strange Hindu hurries on ahead of her to Allaha and we then learn that he is Prince Umballah, who has already imprisoned Col. Hare in a dungeon of the royal palace and threatens to hold him there indefinitely, unless he promises to ascend the throne without any conditions attached to his taking it. Col. Hare indignantly refuses to accede to Umballah's request and is told that his daughter will then be made queen and compelled to take Umballah as her consort.

Kathlyn reaches Allaha mounted on an elephant,

beneath the palace, alongside the ashes of former kings of the realm, and Kathlyn is told that she must ascend the throne.

She is confined in the harem to await the day of coronation and after a gorgeous Durbar is conducted to the jungle throne of the kings of Allaha. There, gowned in costly robes of state, she ascends the dias and is crowned queen, amid the rejoicings of the people. Prince Umballah then tells her through the councilors of state that she must marry him, and thus plans to rule the realm through being her consort. Kathlyn shrinks from him and in desperation appeals to the people.

This ends the first story of the series and the third reel of the picture. The continuation of the story will be shown in series two of "The Adventures of Kathlyn," which is to be released two weeks following the release of the first subject of the series.

The cast in the first "adventure" is as follows:

Kathlyn Hare.....	Kathlyn Williams
Umballah.....	Charles Clary
Colonel Hare, Kathlyn's father.....	Lafayette McKee
Winnie Hare, Kathlyn's sister.....	Gordon Sackville



Crowned queen of Allaha.

that being the only means of transportation, and goes at once to her father's bungalow. Prince Umballah arrives, makes known his identity and shows her an urn which he says contains her father's ashes, he having died and been cremated. With elaborate ceremony the urn said to contain her father's ashes is placed in a secret crypt

New Edison Projector

Thomas A. Edison, Incorporated, has just brought out a new kinetoscope which it styles Model D and it has among others these improvements:—an all metal base board, extra heavy mitre gears on the revolving shutter, cam and automatic shutter shafts, helical driving gears and gear guard and a heavier balance wheel.

Long hardened steel runners (substituted for tension springs) actuated by pivotally mounted springs, give equal tension on both sides of the film. The aperture plate is provided with steel runners which can be replaced. This affords an economy, as there is no wear on the aperture place itself, and the runners can be taken off and replaced without changing the entire plate.

A swivel tension roller bracket on the take-up sprocket prevents the film from jumping off the sprocket and there is a new oiling system for the outside shutter gears.

An extra large lamp house and heavy arc lamp allows the use of 12-inch upper and 6-inch lower carbons of three-quarter-inch diameter. A 60-ampere switch with large switchbox is provided.

The new model can be seen at the George Kleine Optical Company's office in Chicago and is being demonstrated by Fred B. Clark, the western representative of Thos. A. Edison, Inc.

Where the Artistic Temperament Is Fed

By Neil G. Caward

THOSE who live on Chicago's North Side, particularly in the vicinity of Broadway and Winona avenue, have grown so accustomed to seeing almost daily a noon-time parade of queerly garbed figures, some of them old and wrinkled and gray-haired, some of them young and gay and vigorous; a Colonial dame walking sedately along beside a colored mammy, a silk-hatted, prosperous-looking business man beside a begrimmed tramp, or a bewigged judge ambling down the street between a fair-haired soubrette and a gypsy maid, that they think nothing of it, but to the chance visitor in the neighborhood it all appears queer and unusual.

The explanation is not far to seek, for at the corner of Broadway and Winona avenue stands the Winona cafe, presided over by the genial and smiling "Pop" Witt, and "Gus," the witty head waiter. It is in the Witt food emporium that the actors and actresses, stars and supes, of the Essanay Film Manufacturing Company seek to satisfy the wants of the inner man—or woman—and that they have been regular patrons of the one cafe for a period running into the years speaks well for the food prepared by "Pop" and his subordinates.

The hustle and bustle of studio life is such, however, that time is always at a premium, so, instead of pausing to remove grease paint and make-up, doff eccentric costume and wig or toupee, the players grab their hats and, to use a frequently overheard expression, "beat it for the eats."

Several blocks intervene between the studio and the baked trout or juicy stakes of "Pop," the genial boniface, but what player fears publicity? Out they tramp, pairing off as fancy pleases, and all chattering shop among themselves, while their merry laughter can be heard all

along the route, for life to the contented, happy motion picture artist is just one joke after another.

In the early days when the "Winona" was first discovered, the merchants and tradesmen, along the players' line of march, used to rush madly to their doors or stare out of the store windows in surprise at the motley troupe passing by, but they have grown so accustomed to the spectacle that, nowadays, it is an unusual costume to say the least which makes them even look up.

Even the passing grocery boys, and the iceman and plumber, enjoying their lunch outside the corner saloon, give the thespians "the once over" in a bored, blasé sort of fashion, though perhaps a passing street-car will show a peering, surprised, curious face in every window.

"Didja finish the choich scene yet?" asks Mamie, the blonde little "supe," of her friend, the brunette, while the fat, roly-poly comedian, with his arm in a sling, goes on with the story he started to tell the director before they left the studio.

"Steck" is hustling to catch up with Eddie Lowe, scenario reconstructor, to talk over that two-reel feature that should be ready for production the latter part of the week; and Don Meaney, publicity expert, is earnestly discussing with his newspaper friend the exclusive story they are planning to "put over" in next Sunday's magazine section.

Probably when the players reach their noonday retreat, they encounter a whole automobile load of other players, all in make-up too, who have just driven in from "the field" where they have been busily engaged in getting some "exteriors" for the spectacular drama they were staging in the studio the day previous. As they leave the car, the director cautions them to "hurry up," because the clouds are gathering and they will have to



Players enjoying their lunch in the open air.

hasten back if they are to finish the rest of the scenes before the sunlight fades.

Trooping into the big dining room the players seek their favorite nooks or tables, and begin to "kid" Gus, the head waiter, who was never known to understand a joke in his life, but who laughs at them all and has a "come back" of some sort for any remark which may be hurled at him.

"Smiling Billy" Mason and Calvert may have been mulling over a new "order" to try out on Gus, and now they are eager and impatient to "spring it on him," just to see what he'll do, but when Gus finally gets around to their table and leans forward to catch the order he never cracks a smile, no matter how ridiculous or unheard of may be the dish he is requested to serve.

Genial "Pop" hustles about to this table and that, inquiring if the steak is done enough, whether the fish is satisfactory, how this player's sick wife is getting along, and when that one will be back from his vacation, or how many will be down for lunch the next day when he is going to have something special on the bill of fare. Everybody knows "Pop" and he knows everybody. Jokes and "gags" are bandied about, this player is joshed and that one praised, for a bit of work he did in the scene just finished, and a director over in the corner is busily



Strolling down to lunch in all their make-up.

explaining just the sort of costumes he wants for the Colonial drama he is going to stage the first of the week.

When the days are warm and sunny there is a tiny summer garden, opening off the main dining room, which the players invariably seek, for there, in the open air, they love to eat, and smoke, and chat the while over their experiences when with Selig, or Edison, or even in the long years before, when they earned their bread and butter—or coffee and sinkers—as the case may be, on the legitimate stage, before motion pictures gave them an opportunity to earn just as much, fifty-two weeks in the year and to enjoy a permanent home and an interest in life which they never enjoyed when "trouping."

The luncheon finished, the stories ended and the smoke over, the players settle their checks, leave a liberal tip for "Gus," again don their hats and wend their way back to the studio to resume their roles of Colonial dame, colored mammy, business man, tramp, judge or soubrette.

The director has decided definitely just how he will stage that hall-room scene he has been puzzling over. Steck has thrashed out with Lowe the scenario he had

in mind, and Meaney has put the finishing touches on the "scoop" he is landing in the Sunday paper, so all are feeling satisfied and good natured as they file out of the cafe, and as for "Pop"—well, he always wears a smile—and well he may, for a goodly share of the revenue of the Winona cafe is derived from that same little throng of Essanay players and department heads, who have been his guests for luncheon.

Kinemacolor as Kris-Kringle

Kinemacolor is going to celebrate Christmas with several special holiday releases, including the great four-reel picture pantomime of "Santa Claus," or "Elsa's Dream," as it is known in London, where it is the annual attraction at Charles Urban's Scala Theater and draws delighted throngs of the most fashionable children of the English metropolis. Small wonder, for it is one of the most remarkable spectacles ever filmed, illustrating not only the celebrated poem, "The Visit of St. Nicholas," but also one of the most charming "Ting-a-ling" tales of Frank R. Stockton. By clever trick photography with automatons, for which the English Kinemacolor operators are noted,—Santa Claus is seen tobogganing down the Milky Way to the Earth,—floating in space, as illustrated in the physical geographies—and arrived on this planet his reindeer are the real thing. Santa Claus descends the chimney into the bedroom of Elsa, who is watching for him, and at her request she is transformed into the sprite, Ting-a-Ling, and accompanies Santa on his rounds. The sights she sees in tenements, hospitals and in Santa Claus toy-shop, are calculated to make her—and all others who see this film—kinder and happier in their appreciation of the true holiday spirit.

Irving Cummings Joins Universal

Irving Cummings, well known as a leading man on the legitimate stage for years and a screen star of great popularity, has accepted a flattering offer from the Universal company to join them as a leading man. Three plays that have made Mr. Cummings' name famous throughout America and Europe are "Success," "Ashes," and "The Man from Outside." These plays, permitting a wonderful development of character by the artist, Mr. Cummings, had elements of psychology that created keen interest. Mr. Cummings is especially fond of doing these subtle plays and he has an unusual power for suggesting the finer points of emotion. It is probable that he will do a series with a powerful underlying psychological current running through them.

Nesbitt and MacDermott Return

The good ship "*Carpathia*" of "*Titanic*" fame, numbered among her passengers on her last trip Miriam Nesbitt, Marc MacDermott, Charles Brabin and Otto Brautigam of the Edison Studio. They are returning from a seven months' stay in Europe, during which time they visited England, Ireland, Wales, Belgium, France, Switzerland and Italy. Many interesting dramas, comedies and scenic pictures have been produced by them in this time, having as their background many spots of historic interest and picturesque beauty, among them "Keepers of the Flock," "The Foreman's Treachery," "The Stroke of the Phoebe Eight," "A Daughter of Romy," "Flood Tide," and "The Coast Guard's Sister."

Motography's Gallery of Picture Players

HARRY VON METER has been in the films for a long, long time, and during that wide and varied experience has played roles of every variety and kind, for his specialty is "characters" and one knows the infinite sort of parts that are sure to fall to a "character man" in a picture company, which produces several plays a week the year round, but Von Meter has always "made good" and is still doing so. Those who saw American's two-reel drama entitled "A mer i c a n Born" will recall with pleasure the character role which Harry created in that production, though the instance cited is only one of many which might be mentioned, for Von Meter is devoted to his art and every part he inter-



Harry Von Meter.

prets is lifelike and natural. Before joining the American stock company at Santa Barbara, California, Harry drew his salary check from the Universal and before that was on the legitimate stage.

BABY HELEN ARMSTRONG is known and loved by every youngster who sees her on the screen. Whether dressed in royal robes and enacting the role of an infant king, as she did in "For the Crown," or whether dressed in rags and tatters, playing the part of a little street waif, as she has so often done, Baby Helen is always winsome. She is one child prodigy who acts almost without direction, for little Miss Armstrong appears to be a born actress and, once she has explained to her the sort of character she is to play, she instantly adopts manners and expressions suitable to the role. Directors never have to caution her not to stare at the camera when she is appearing in the films for Baby



Baby Helen Armstrong.

Helen is as unconscious of the fact that she is being photographed as though she were miles away from the busily important camera-man. American dramas are the pictures to look for if you would see a clever youngster.

WINIFRED GREENWOOD, the charming and popular leading woman of the American Company, changed her name on November 26, for that of Mrs. Field, though picture patrons the country over will probably continue to call her "Greenwood" when they see her on the screen for it is under that name that she has won both fame and fortune for herself on the picture screen. Regular film "fans" will remember pretty Winifred as former leading woman for the Selig Polyscope Company, back in the days when that concern was specializing in war dramas and Confederate girl-spy stories, for Miss Greenwood played more than one of the dashing, fearless heroines of screenland during that engagement. Since joining the American forces Miss Greenwood has been given ample opportunity for developing her art and that she has succeeded every one knows. She is now the wife of George Field.



Winifred Greenwood.

SYDNEY AYRES, the popular new leading man of the "Flying A" Company, bears his laurels well. His record on the legitimate stage has been most enviable for one of his years, for he has been associated as leading man with such celebrities as E. H. Sothern and Otos Skinner. He played the part of the original clansman in Thomas Dixon's play "The Clansman," and supported Wilton Lackey in Hall Caine's "The Bondsmen," besides having been leading man with dozens of different stock companies. His first stage experience was gained as "Little Lord Fauntleroy" and he made his picture debut in one of the "101 Bison" films produced by the New York Motion Picture Company. Later he served with Selig and Edison and now has decided to make his home at Santa Barbara with the American stock company. "The Occult" was the means of his introduction to "Mutual" patrons for that was his first American.



Sydney Ayres.

Children of Filmland

By Mabel Condon



Yale Boss—Edison.



Andrew Clarke—Edison.



Marie Eline—Princess.



Mildred Hutchinson—Patheplay.



Dorothy DeWolff—Lubin.

THEY'RE "regular" stage folk even if they haven't got a Screen Club or Photoplayers' Club of their own, where, if they had, Yale Boss would undoubtedly sit in the big chair, by virtue of his last name, and for once would have Andy Clark at his mercy.

No doubt Andy—Andrew on Sundays and other dress-up occasions—would aspire to the office of treasurer, so he could veto the payment of the president's expense account with an "N. S. F." excuse and would then pay Yale's and his own car fare to the Edison studio and charge it to the club.

And Marie Eline—of course there'd be a "she" section to this club—would see to it that the women got their rights and a retiring room with plenty of mirrors and Parisian ivory things on the dressing tables, and in the writing room there'd be dainty cream-tinted stationery with gold embossing—this at the suggestion of Mildred Hutchinson who just loves to drop in somewhere, on her trips from Jersey Heights and the Pathe studio, and write little notes back to her girl chums.

Of course the stationery wouldn't benefit everybody in the club, for there are a number who haven't got past the "C-A-T—cat" stage yet. For instance, there's Dorothy DeWolff, who's two and one-half years old and doesn't know that "cat" is anything but just cat. Just the same Dorothy would be entitled to an active membership in the club by virtue of her five-dollar-a-day check earned at the Lubin studio.

And there's Helen Badgley, the Thanouser Kidlet, whose three years of life have taught her to do an Eva Tanguay impersonation and not to look in the face of the camera unless she's supposed to. Of course, if Helen so willed she would mount a tapestried chair and make gruesome black-hand symbols on the club's embossed stationery with the club's pen and ink, and nobody would offend by suggesting that she desist; nobody would dare.

Sydney Cummings and Robert Connelly, who share honors in Vitagraph pictures, would shun the writing room and probably seek out—whom they often see playing "big brother" parts in Thanouser pictures—Leland Benham, to impart to them of his eight-year-old store of knowledge just what it is that people see in this writing thing, anyway.

The Turner twins, Fred and Allan, would be a self-appointed excitement committee, thanks to which the club would never be ennui-ed to death. As an uncatalogued example of perpetual motion, the twins may be described and their similarity is so marked that the members would never know whether it was Fred who was present and Allan who had gone out, or whether it was Allan whose dues were in arrears and Fred who owed the service-bill. In the Famous Players Film Company's "Prisoner of Zenda" the twins were declared to be cute in their duties as train-bearers.

And often would there be visitors of note at the club whose associate membership would entitle them to all the privileges.

Master Eric Desmond of the Hepworth Stock Company would tell those who had never "been across" how the film game goes in merrie England. Eric was the David Copperfield in the first three reels of the seven-reel film of that title, and his seven years did him the



Helen Badgley—Thanouser.



Sydney Cummings—Vitagraph.



Robert Connelly—Vitagraph.



Leland Benham—Thanouser.



Eric Desmond—Hepworth.



Suzanne Privat—Gaumont.



Tiny Tim—Gaumont.



Lilly Frederiksen—Great Northern.



Lillian Wade—Selig.



Thelma Slater—Keystone.

service of several more than that in his handling of difficult situations.

Suzanne Privat's thoughtfulness would provide for the reception committee a souvenir—something of her dear Paris, which to her is Gaumont-land. Suzanne is five years old and has been in Gaumont pictures for eighteen months. She is a wonderful little tragedian with the saving quality of being natural in everything she does. The lead in the four-reel "In the Clutch of the Paris Apaches" is a recent work of this little French girl.

If "Tiny Tim" could secure a holiday at the same time as Suzanne he undoubtedly would make the trip with her, as he is anxious to make the acquaintance of the American little people, to whom the five-year old is already well-known.

With the arrival of Lilly Frederiksen, a Great Northern player, the club would make one of its warmest attachments, for Lilly is the happiest of all happy people. Her fathers and mothers are the players of the company, who took Lilly as their mascot when she was only a baby. That was five years ago, and ever since Lilly has been laughing into the camera and the lives of everybody connected with the studio at Copenhagen. "Little Sunbeam" they call her, and the club would be sure to find her that.

At intervals and between wild animal pictures, words of greeting would come from Lillian Wade, the curly-headed little girl out on the Selig domain in Hollywood, Cal. Lillian, though not quite five years old, can swim and ride and is a fairy-like little dancer. Her playmates are lion and tiger babies and more than once has she trusted herself to the trunk and consideration of Toddlers, the Selig elephant.

From out of the golden West would come greetings at intervals from the Mack Sennett company of child players. Their trade-mark is "Keystone" and their slogan is "To act for Mack—Watch us." Thelma Slater, another of the five-year olds, and possessing curls, fat knees, and the liking of the rest of the "kids," is the leading lady and has no trouble at all with the role.

Joe Moore, with his King Baggott hair-comb, being one of the best little arrangers the club would know, would have authority to declare a dinner, or dance, or both, just as often as the funds would allow. As a toastmaster, Joe would show them all how—and not a mention of Kinemacolor and all the recent time he has spent in scenes in which he went in black and white, and came out red, blue and otherwise. Joe, though only ten years old, looks more than that and has done three years' picture service.

Brooks McCloskey would find it possible to come in on the coffee-and-rolls two-hour train any time there was anything exciting to come in for, as Brooks lives on excitement. By supplying this element in the first-grade room in school, he manages to stand the strain of daily attendance. But he is always first out and makes a breathless appearance before the Lubin directors to know if "he is wanted." Brooks has the distinction of being the son of a scenario editor, a Lubin one, and his home is at Glenside.

Another Lubin representative would be almost-five-years-old Henrietta O'Beck, who loves to be abused and even killed out-right as long as it is Director Joseph Smiley who superintends the accidents.

"Comes a loafer mit a brick." It's one of the best imitations Edna Hamel does, and she does many. She would easily rank as a "governess" of the club, being thirteen years old, and Adele DeGarde, being fourteen, would also qualify. Kenneth Casey, with his thirteen years



Joe Moore—Imp.



Brooks McCloskey—Lubin.



Henrietta O'Beck—Lubin.



Edna Hamel—Edison.



Adele De Garde—Vitagraph.



Kenneth Casey—Vitagraph.



Audrey Berry—Vitagraph.



Doris Hollister—Kalem.



Early Gorman—Warner's Features.

to boast of, would be a governor. Adele and Kenneth would elect the same officers, disapprove of the same by-laws and refuse to compete for a one-person-only honor, because one of them would have to lose out. This loyalty is the result of their several years' work together in Vitagraph pictures, and they are the Darby and Joan of Childville. Helen and Dolores Costello hail from the same school and would not only be active members of the club, but energetic ones. Audrey Berry's big eyes and her seven-year-old pleasantry would be welcome assets, the Vitagraph nest again receiving thanks.

Comes Christmas with a rush!

Much ado about something is the order of happiness at the clubhouse and what with the excitement of the order for the biggest tree the city can offer, the arrangement of a reception to Santa and the penning of various and secret notes in the quietest corners of the writing room, the atmosphere is indeed exhilarating.

Even little Doris Hollister, serious and thoughtful, with the dignity of having just turned six, and overturned the comfortable habit of late sleeping to one of getting to school every morning at nine—even Doris is filled with excitement. Doris isn't given to excitement; she has been to Ireland three times and spent a year in Egypt and Palestine with the Kalem company, in which are her mother, brother and father—her father is an expert camera man and Doris likes to tell you about it.

A wave of mysterious something enters with Clara Horton. This seven-year-old lady comes from Fort Lee and the Eclair studio to shop and is so elated with the secrets she buys, that nobody would dare even try to peek. Clara bears the distinction among the younger set at the club of being able to put on her own make-up. Hence the jauntiness of Clara's ostrich feather—and her willingness to show the others how.

"Zing-ng-ng-ng!" That's the way the door-bell of the clubhouse sounds when somebody plays with it. The attendant—of course there's an attendant and he wears brass buttons—the attendant (he wears a uni-

form, too) sleuths in with a telegram on a silver salver. Mildred Hutchinson, being the senior of seniors present, tears it open like a real grown-up and announces, "For goodness' sake—guess who's coming! Matty and Early!"

Follows a confused chatter. "Haven't seen Matty, old scout, since we played in—" "Oh, I do wonder if Early's clothes will be like ours—you know, out West, most anything will do!" "Matty? Why I met him last summer when I went to the coast for—" "But Elsie Albert is Early's aunt and you know she dresses *swell!*" "Matty must be—he is—he's just past six; how time flies!" "Do you 'spose Early will pretend she's only six instead of seven years old?" "Matty began in Powers pictures before he was two years old and he's never been East." "They say Early likes wild west pictures best of all—yes, the Miller Brothers 101 Ranch at Bliss, Okla., is where she's coming from now."

Georgia May Fursman, a ten-year-old recruit from Belasco's management, and Mimi Yvonne, a four-year-old prodigy of a dramatic family, drop in from the day's work at the Famous Players' studio and hear the news of the coming company.

"Got a letter from Eugenie Clinchard—you know, the girl they call the Essanay 'discovery' out in Niles—well, she says they're going to have a big party there Christmas eve. They are at the Chicago plant too; I know the little Calvert boy there—Santa always brings lots of things, at the studio." After this bit of gossip, the Thanouser Kid sipped her glass of milk and ate a salted cracker.

"Helen Armstrong, that chubby little girl at the Santa Barbara American plant, always gets loads of things; she's so cute people just hand them to her."

"How lovely!" breathed Runa Hodges, just come in from an afternoon of posing in cupid pictures at the Reliance studio. Runa was the model in the "Have you a little fairy in your home?" picture and had more demands on her time than she could supply.

"Hello everybody! I'm going to pick out a nice stub pen and write to Santa!"



Matty Roubert—Powers.



May Fursman—Famous Players.



Edna Weick—Famous Players.



Mimi Yvonne—Famous Players.

It was Yale Boss talking. He believed in setting a good example to his fellow members, especially the younger ones:

"Me too!" echoed Andy Clark, choosing the desk farthest away from Yale.

"And I," Edna Hamel came grammatically forward.

It was a painful task for Yale and this was the result:

Edison Studio, New York, Dec. 8.

Dear Santa Claus:

I've been a good boy all this year since last Christmas time, and I haven't received a toy since, except a story book which I have read a hundred times.

Now Santa Claus you are so good and kind, I am sure you wouldn't refuse me these few things I ask.

I want a big football, a baseball and a bat, to hit it with.

If you will grant me these few things, I promise to be a good boy until next Christmas time.

Your grateful little friend,

YALE BOSS.

Edna exemplified her belief in brevity as follows:

382 East 199th St., New York, Dec. 6, 1913.

Dearest Santa Claus:

I should dearly love to have a box of paints, a pair of ice skates, a story book, a basketball, a dandy hockey stick, a set of ermine furs, and a blue riding habit.

Please dear Santy don't forget your affectionate little girl,

EDNA MAY HAMEL.

Andy labored over his effusion which was direct and minus any effusion. It read:

Dear Santie:

New York, Dec. 6, 1913.

Now just quit kiddin me this time and don't put a chunk of coal in me stockin for Krismas the way you did last year.

I have been a good kid all year and want you to gim me a big bob sly for all the boys on the block to sit on and a punchin bag, that makes sum noise and a high drum like the 69th regiment. I want a watch, not a Ingersol for my father got one of those, a rugby like they use on Harvid and a nice new baseball suit with "Giants" on the shirt and spike shoes. If they won't fit in the stockin, leave 'em on the floor—I'll get 'em.

ANDREW CLARKE.

And when he finished he found he was the only one in the clubhouse and went out to buy his own dinner for a change.

Some Excellent Feature Offerings

From Eastern Studios

THE pathetic story of "Jack" the boy who was not wanted, as told by Alphonse Daudet, is to be shown on the screen in four reels under the exploitation of the World Special Films Corporation.

The succession of unhappy events in the life of the nameless boy are dramatically pictured. Jack is brought to boarding school by his mother, who falls in love with the boy's worthless teacher, Amaury D'Argenton, and the latter's visits to her result in their leaving the little town and taking a beautiful house thirty miles away. Jack runs away from boarding school and walks the thirty miles to his mother. He meets Dr. Rival and his grand-daughter, who live next door, and the boy and girl become great friends. D'Argenton finding the boy in his way, apprentices him to Roudick, foreman of an iron works.

Jack remains here two years until he is falsely accused of stealing the dowry of the foreman's daughter. After Jack has suffered physical punishment and arrest, the nephew of the foreman confesses to taking the money and Jack, disheartened, leaves and ships on a steamer as stoker. There is a collision in mid-ocean, the water rushes in and every man tries to save himself. Jack is one of the few survivors and after months of hardship finds his way back to his mother.

Jack and Cecil become engaged with the condition, made by Dr. Rival, that Jack go to Paris and graduate in medicine that he may take the old doctor's practice. Jack studies diligently. His mother comes to him, one day, seeking a home and protection from D'Argenton, and mother and son are happy with each other. Then D'Argenton writes that he is ill and wants Jack's mother to go to him. She goes, promising to return, but D'Argenton forces her to remain and writes to Cecil threatening to tell Jack that she is nameless. Rather than lose Jack's love, as she imagines she would were he told, she breaks the engagement and Jack, heart-broken, wanders in the cold all night and contracts an illness that develops into consumption.

As the end draws near, he calls for Cecil and his

mother. When the girl arrives at his bed-side in the hospital, Jack does not know her. In his delirium, he sees his unhappy life in review before him and, calling for his unfortunate mother, he dies just before she arrives.

* * *

THE Christmas release of the Gaumont company is "Two Christmas Morns," a story with an interesting plot and an especially capable cast. Suzanne Privat as Marie is the kidnaped child, who is taken from her father's home early Christmas morn-



Scene from "Jack," the World Special Films Corporation's feature.

ing. The Red Hand, a dangerous gang, are her captors and she is released only when the news is published that her father Captain Lange has committed suicide. Having no further use for her, she is freed and wanders away to be found and adopted by a kindly old couple, where she grows into beautiful womanhood. Her father, who on the advice of the chief of police pretended suicide, in order that his daughter might be set free, had wandered for years

in his search for her. Meeting a friendly tramp he tells him his story and the tramp, appropriating the captain's pass-port presents it to a soldier and is hailed by him as the long-lost father of his fiancée, the girl



An interesting scene from Gaumont's "Two Christmas Morns."

who had been stolen on a long-ago Christmas morn. There is rejoicing and a feast at the barracks, as it is again Christmas. Captain Lange, the father of Marie, asks for shelter and receiving it, plays the Christmas carol on the violin he has carried with him in all his journeyings. It is then that Marie knows him for her real father, and he, seeing the imposter, accuses him of having stolen his credentials. Father and daughter are happy in their reunion and in the content of a new Christmas.

* * *

THE play "Leah Kleschna," popular on two continents, and filmed with Carlotta Nillson in the title role, is a four-reel offering by the Famous Players Film Company that reflects much credit on all who had to do with its making. So full of good substance is the play itself, that its putting into scenario form required an especial choosing of not just the big moments but of the little ones that bore so unobtrusively, yet surely, on the final regeneration of the girl, who had been trained by her father in the art of deftly appropriating articles of money-value, and others' property.

As Leah, Miss Nillson puts the same fineness of portrayal in the part that characterized its stage interpretation. The Leah who is ready to join her father and Schram in the careful plundering of precious goods has a wonderful awakening when, through her love for Paul Sylvain, she is made to realize that she is committing great wrong by the life she leads. Kleschna, the master thief of Paris whose love and care for his canary is but one of the fine qualities which comes as a surprise in the light of the man's criminal daring is splendidly played by Hal Clarendon. House Peters is well cast as Paul, and Alexander Gaden does admirable work as Schram. Raoul Berton is the weak, pleasure-loving cad as played by Frank H. Crane, and Vincent Sternroyd is the upright and honorable father of Raoul. Madeline Traverse as Claire Berton, Anabel Dennison as Charlotte and Eleanor Plowers as Sophie complete a strong cast.

The fire scene at the charity ball, where Leah has secured charge of the wardrobe, that she might the

better aid her father and Schram in securing the spoils for which they came, is realistically done, and shows the two men mentioned as heroes in time of others' needs. It is at the ball that Leah makes the acquaintance of Paul and the influence he produces upon her marks the first change in her. Raoul also meets Leah here and later cultivates the acquaintance of her father that he might know her the better. The stealing of the Sylvain jewels is planned and Leah is sent into the home of Paul at night, to secure them. Paul surprises her at the task and makes her see the life of wrong-doing she is leading. Raoul, inspired by too much wine, comes to visit Paul and discovers the presence of Leah, who is first to leave. When Raoul has gone also, Paul finds the jewel-box empty and is in doubt as to which person is guilty. Leah declares her innocence and manages to regain the jewels and return them to the man she loves. She decides to go away and begin a new life, but Paul offers the alternative of staying and beginning a new life with him and Leah, the regenerated, finds the peace and happiness she craved.

Blanche Sweet with Mutual

Blanche Sweet, the beautiful young motion picture actress, who as leading lady for the Biograph Company has become one of the best known stars in the screen world, has signed a contract to appear exclusively in motion pictures. As a star in Mutual photoplays Miss Sweet will again be under the direction of D. W. Griffith, who schooled her in her art and staged most of the dramas in which she has appeared.

Although Miss Sweet is only nineteen years of age she is recognized as one of the greatest emotional actresses in the silent drama. Her versatility is said to be remarkable, in that she plays light ingenue roles or portrays extreme characters with equal cleverness. A remarkable case is recorded on the film in which she played the part of a woman of thirty-four years of age and successfully changed to a woman of forty without the aid of makeup. She accomplished the difficult feat of showing the difference in years merely by her finished knowledge of the art of facial expression.

Strange Audiences See "Pompeii"

Two strange audiences of the far west witnessed exhibitions of George Kleine's "The Last Days of Pompeii." The state school for deaf mutes at Vancouver, B. C. were guests of George Kleine last week. The same company, in charge of O. R. Henkel, also projected the big masterpiece several days later to the inmates of the Idaho State Penitentiary. At this performance there were present the governor and many state officials and newspaper men. This was the first motion picture performance ever given in the Idaho penitentiary and the officials were present to watch its effect on the convicts.

Big Battery of Filters

The American Film Manufacturing Company has just installed a large battery of water filters in their Chicago laboratories. The capacity of the filters will allow the use of 10,000 gallons of filtered water per hour. The new equipment is calculated to make the already perfect quality of American pictures stand out all the stronger.

Manicure Girl Tried for Murder

Jury Acquits Her

ADMIRERS of Francis X. Bushman and Ruth Stonehouse—and they are legion—will see them at their best in "The Hour and the Man," the big two-reel human interest feature to be released by the Essanay Film Manufacturing Company in the near future.

Probably the two favorites were never seen to better advantage than in the above drama, for one powerful scene succeeds another and in each Miss Stonehouse and Mr. Bushman have great moments, yet there is nothing strained or exaggerated about their acting and the play moves naturally along toward a superb climax in the second reel.



Francis X. Bushman and Ruth Stonehouse in strong situation.

William Bailey and Clara Smith have important roles to interpret and each gets everything possible out of the part assigned them. Photographically the two-reel feature is a gem, one scene in particular, played against the background of a black plush drop, is almost stereoscopic in effect and all of the close-up scenes are skillfully handled.

The bit of "business" in the first reel, wherein we are shown how Alice's worthless husband was really poisoned, is artfully handled and appears surprisingly simple and natural once we are shown what actually happened, though, in spite of the explanation given the spectators, circumstantial evidence leads to the ultimate arrest of Alice for his murder.

As the story runs Frank and William Maxwell are brothers, both in love with a pretty manicure girl—one loved her sincerely, he was a good man; the other loved

with a love that was not the pure thing she thought. She, not knowing, not seeing, encouraged the latter. Time and again William, the bad brother, had been



Ruth Stonehouse and Wm. Bailey in "The Hour and the Man," an Essanay feature.

raised from the depths by Frank, the manly brother, but the time finally came when he offended once too often and then Frank cast him off to shift for himself.

When, under an assumed name, William married Alice and took her with him into a life of poverty, her love changed to hatred. After the child came, crying and wailing for nourishment of the necessary sort—nourishment which the father was too drunk to buy—Alice forgot the tender tie that bound her to the blackguard she called husband and thought only of the innocent babe and the duty she owed it.



Accused of murder.

Then it was that she forgot she was a wife, and remembered only that she was a mother; her soul wandered back to primitive ages, her heart was conquered

and controlled by primeval forces and her nature became animal. The animal mother kills to protect her young and so this mother was about to kill—but fate intervened.

A neighbor, who had injured her wrist, came in to seek assistance in allaying the pain, and Alice brought out a drug, in which a bandage was wet and bound on the injured wrist. The drug would have been a deadly poison, if taken internally, but applied to the woman's wrist it deadened the pain and gave her temporary comfort at least.

Alice's drunken husband returned, meanwhile, and demanded his evening meal. The wife bustled about her kitchen and at last placed a cup and the coffee-pot beside him. In his drunken effort to fill the cup he overturned the bottle containing the deadly drug and the liquid, running across the table, dripped its little stream into the cup he was holding just below the table's edge. A moment later he raised the cup to his lips, took a deep swallow and then uttered a shriek of agony. When his wife turned about in surprise he lay dead on the floor.

Reel two of the film begins with Alice in jail, she having been arrested, charged with the murder of her husband. Being too poor to hire an attorney, the judge who is to try her case appoints Frank Maxwell to defend her, and the battle for a human life begins. Alice is overjoyed when she learns that Maxwell is to defend her, and the young attorney, sincerely believing Alice innocent, prepares to put up the fight of his life in order to save her from the gallows.

In ringing tones the prosecuting attorney demands her life as a forfeit for the life she is supposed to have taken, and the jury, in silence, listen to the logic of the law. The attorney for the defense in masterly style endeavors to explain her act and the jury listens to a plea of humanity and maternity, and hears the silent voice of right.

In summing up Maxwell consults his watch, while standing near the prisoner at the bar, and there, in the case of his watch, Alice beholds the picture of her husband—the father of her child, the man she had loved and for whom she had suffered and sorrowed. The woman glances at it again to make sure, and then with the hopeless cry of an anguished soul she faints away.

All unconscious of what had caused her collapse, Maxwell goes on with his plea to the jury, while she is being cared for in a room adjoining the judge's chambers. When she regains consciousness and learns that the jury has decided not to require another life to vindicate the one already taken, she nearly swoons again—this time for joy. Maxwell is surrounded by friends and associates and congratulated on the outcome of his case, but finally is led off by reporters desiring an interview.

The following day Alice goes to call upon her advocate, to thank him for his efforts in her behalf, and then for the first time she learns that the original of the picture in the watch had been his brother. Her husband and Maxwell's brother were one and the same. The lawyer has been defending her who was accused of having taken his brother's life, though he had been ignorant of that fact through all the case. Alice sinks into a limp little heap at Maxwell's feet believing that now she would be compelled to undergo a far more severe trial than the first one had been.

The attorney now becomes the judge—the thirteenth juror. But in her second defense she has another and more eloquent attorney, the new-born grain of innocence. The babe offers its mute evidence and its silent plea, and obtains a second acquittal.

Just A Moment Please

Mabel writes me from Noo Yawk that somebody has "spent a year in Egypt and the Palestines." Guess our A. E. better dig up her geography and then guess again—maybe, though, she meant the Palisades—eh, what?

—
Bet the reformers will now have another objection to motion pictures. The *Chicago Tribune* of Saturday last contained this story:

A. T. Prentice of 2748 Pine Grove avenue, laughed so heartily at a film in a moving picture theater at 2736 Clark street last night he was stricken with apoplexy and died on his way home in an automobile.

—
And as usual the darn reporter forgot to mention the name of the film the man saw. Gosh, what an ad that would make for somebody's comedies!

—
Speaking of funny stories or films, makes us think of a good one we heard the other day on no less a person than Paul Woodruff. It seems that somebody called at Paul's home and in the excitement of saying "Good bye" forgot his blooming walking stick, don't you know. Well, a couple of days passed before Mrs. W. called Paul's attention to the cane that had thrust itself upon them, but when she did Paul offered to see that it was returned to its rightful owner. Now we're coming to the place where you laugh. Did Paul carry the cane jauntily down to work with him the next morning, thereby exciting the envy of all the "Johnnies" on the 8:12 R. I. train? HE DID NOT, Instead he bashfully asked the missus to wrap it up in such a manner as to, partially at least, conceal its nature, and then set blithely out for the office. Paul, we maintain, thereby wins the plum for being the most modest man in Chicago.

—
The little account of "The Village Opry House" which this column has been running serially for several weeks, as a particularly striking example of "English as she is wrote," having apparently met with the approval of a few, at least, of our readers, we beg leave to offer the following letter, which was mailed in answer to a want ad in a Chicago paper seeking a competent manager for a new picture theater:

Chicago, December 1st, 1913.
In Answer will say that I conducted a moving picture show on my own hook in the village of Grayslake for eleven months I only had a seating capacity of 80. I ran 2 shows each night, 3 nights each week, 3 reels and a song each show, population about 800, admission 10c straight singer Expence \$1.00 pur night pianist \$1.00 pur night rent \$10.00 pur month during eleven months I paid for my equipment and had \$30.00 left over and above my family expencies in other words my show drewed the crowds. I sold out and mooved away from the town a little over a year ago and sence have bin looking for another stand.
yours Truly

—
Syd. Smith, the genial blond secretary of the Motion Picture Exhibitors Association of Chicago, has sent us and the missus an invitation to attend the "doings" at the La Salle Hotel on Thursday evening, December 18, which we understand includes a genuine old fashioned "Dutch Lunch." Thanks Syd., we'll pause long enough in our Christmas shopping to attend, you bet, for we know it means a royal good time.

—
Saw Kleine's latest feature—"Antony and Cleopatra"—on Saturday last and take it from us Elsa Lernad, who plays "Charmian," is far too fine a girlie to throw to the crocodiles—even in a picture. If she were in Noo Yawk now we'll wager she'd be in the front row of "The Follies" or some other girly show.

—
Speaking of the Kleine picture reminds us that we must put all our friends "hep" to the fact that it's one bully feature—worth seeing twice or oftener, even if Cleopatra did use the same Oriental rug in Alexandria that one of the eagle-eyed critics spotted in another scene, supposed to be hundreds of miles distant, and in spite of the fact that The Goatman insisted a lot of the "supes," in the army's advance upon Egypt's capital, were wearing bathing suits, instead of armor—for, pshaw, that's just bum

—
What's all this stuff *The Telegraph* is pulling about Adolph Zukor being the man who "Revolutionized the Moving Picture World?"—We thought the man was named Chalmers.

—
The chap at the next desk says I'm wrong—that it was Bedding—or Saunders.

—
Take your choice.

N. G. C.

On the Outside Looking In

By the Goat Man

THESE are the happy days when the spirit of cheerfulness automatically succeeds joy-riding. Nearly everybody is glad. I try to enter this mirthful era and fizzle. The cause of this failure—my great discontent—is traced to those contemporaries which duty requires me to read. I have been abused, bawled out and upbraided because in the long ago I unwittingly used the words "explosion," "fire" and "craze." I never used "movie." I have been dragged before the thrones of the mighty to be gently admonished that comparisons were more than odious and that it were far better to shut both eyes than to squint. In other words, this Christmas Kaleidoscope has tried to see the good in films at all times for the very good reason that the good actually predominates films at all times. The word "movie" is especially distasteful to me. I am sure that Harry Aitken, when asked his position and occupation, would not say, "I'm the president of a 'movie' concern." Mr. Aitken carries more dignity than that. He is much more than an ordinarily good business man, but in the end his motion pictures will be "movies"—scarcely more than that, because he sanctions that word in his advertisements. Placed in his shoes I would resent the full meaning of the word. The motion picture has much in store for the future. What can we hope for the "movie?"

* * *

Then here is Clarence Herbert New, editor of a weekly magazine of kinetic drama and literature, using as climatic flourish to his sentence, which refers to motion picture theaters, "— or destroyed by fire." Doesn't it smack of extra hazardous occupation when applied to motion picture exhibiting? Methinks it does. This New person is strangely susceptible to the use of these tabooed expressions. The rule of motion picture trade journalism relegates the association of films and fire. It also deplores the suggestion that the industry is founded upon a "craze," yet Mr. New calls it a craze and uses italics when he does so, that we may know how fearless he is, maybe. And that he dares to take all the rope, he bears down on the point that "it will be generally admitted that the human eye cannot stand watching the screens for two hours, five nights out of every week without more or less permanent injury" Were I to say a thing like that I'd lose the friendship of the whole fraternity with the single exception of Billy Robinson! If I'm a tolerably good guesser, Billy Robinson will pay me full-page rates to say that over his signature and he'll dance with glee—regular Christmas stuff—when he can saddle the sponsorship upon the Mutual crowd. This

big Mutual advertising campaign has many benefits!

* * *

But it should put a censor on Mr. New when he prognosticates the developments of the motion picture industry. I want to be joyful, but I search in vain to find authority of the New-brand that calls the "movie" business a "craze."

* * *

Then along comes this in the paper that Chalmers founded: "Perhaps we go too far in our liberality to directors and pay extravagant salaries to men who ought to be driving milk wagons instead of directing screen-plays." If it wasn't right on the edge of Christmas I'd like to go up on the roof and holler! What liberties dare I take? Is it good for films to read in its trade press that the business is merely a craze; that its high-priced producers might better be delivering the morning's milk? I'm ready to suggest a larger function for the National Board of Censors. I am also beginning to understand those subscribers of mine who tell me that they can discern the great care we exercise in making this "the best trade journal of the film industry." We do try very hard to live up to our subscribers' splendid sentiments.

* * *

Sam Trigger rushes in with an appeal that he has signed with pen and ink in which he shows his heart is filled with Christmas charity. Sam wants the exhibitors' executive committees to meet at one instead of two places. He believes that it is time for peace on earth

among exhibitors' organizations. He is tired of the strife and confusion that two organizations prompt. I am with Sam Trigger if he will let me carry the small end of the olive branch and bring up the rear. I am invited to attend the meeting of the League's executive committee at Hotel Sinton, Cincinnati, January 26th, and, of course, I can bribe the door-keeper of the Association's executive committee when it meets in Hotel La Salle, Chicago, December 18th. Here I have opportunity to attend two meetings of exhibitors, both attempting to do the same thing. Sam Trigger is president of a faction of these exhibitors. He believes that more might be accomplished by a single organization. M. A. Neff is president of another faction of motion picture exhibitors. He also believes that greater good would result from one organization. Mr. Neff refuses to make any concession. He says the Trigger faction are bolters. They marched out of the League's convention, taking their standards with them. He is waiting for these men to march in again and accept everything as it was when they left; is yet and ever will be. And there



Cariotta Nillson as "Leah Kleschna."

is the whole story without frills or flourishes. M. A. Neff—Amir. His boundary lines are invulnerable.

* * *

What we want and must have is a Moses—a broad business man who will sacrifice his valuable time to champion the cause of exhibitors in general. There is



Bird's-eye view of Essanay plant at Niles, California.

only one way. If you are interested I will endeavor to tell you how other organizations are made successful. It is A. B. C. stuff based primarily on buying business sense and service.

* * *

C. Lang Cobb, Jr., he of Ramo, has flashed a brand new idea and when anybody does that they score unless I'm asleep at the switch. It is a new idea applied to films, but it isn't new when you are considering a deluxe library. The book people have been working "limited editions" for a long time. And now Ramo is releasing "In the Stretch," as an author's signed and limited de luxe edition, December 31. "In the Stretch" is a spectacular racetrack drama in four parts—easily the best thing that Ramo has done. There is action to beat the band and lots and lots of famous race-track folk, including famous jockeys. The film banks on realism and carries thrills in every inch. The horses are race horses and the racing is racing uncensored. The nub of the film, however, the thing that makes it more than different, is its limited printing—confined to twenty copies for the United States. Great idea. It puts a premium on a good film. It approaches the scheme of a "price



The ladies in charge of the Christmas bazaar for the Children's Hospital at Birmingham, Ala., had Mary Fuller of the Edison Company dress a doll in the costume of one of the characters which she has played for the screen and the above picture shows the result.

per subject" and hints at dodging the price per foot. I believe films should sell at a price per subject. How much should mean valuation on merit instead of footage. It will come to that, my hearties. It has come to

that already. The prices of the good ones are going up. Some of 'em you can't buy at all. You can only buy twenty of "In the Stretch." Get it while it is young.

* * *

Stanly Twist is on the S. S. Ventura, out in the Pacific ocean, studying a book that I recommended to while away the time. Stanly had bull moose steak with me over at Emil's, when he came to town and he helped me pick out from Ernie Shipman's pot pourri several items of interest—none of which are for publication. I learned, too, that Stan Twist is the president of the Interocean Sales Company. Stan himself is now inspecting the ocean as a diversion from the hard, dry lines of the book.

* * *

If you are looking for an example of what exhibitors can accomplish when they hang together, look at



Scene from "An Actor's Xmas," Imp drama.

the New York entertainment and ball. That was a pleasurable performance. Business interests will profit in a similar way—when everybody pulls together.

* * *

It is a shame to do it, but out of the great batch of letters that come to me, I've been saving just one for a special occasion. I usually duck the printing of letters. Some of my contemporaries print them all. Here is my "For God's Sake" pet which I've nursed since early in September. It is the genuine, unadulterated article.

Dear Sir, Will you please publish an interview with Warren Kerrigan? And please will you print a colored head of him on the cover of MOTOGRAHY. Will you please give us a head like we have never had of our handsome Idol. We cannot have too many pictures of him, please will you give us one of him with out a hat, and in his open shirt and for god's sake print his hair its own natural color. We see him pictured as

blond on the front cover of * * * and as auburn haired in a colored picture given by the * * * and redheaded on some of the posters, for god sake get the color of his hair right, so we fans can see our Idol as he really is we cannot see him in life much as we'd like too. The * * * gives his hair as black now, for god's sake what color is it? If black give it too us black on the cover please. do you know that the fans keep all pictures. I mean a great many fans. Clip all pictures from the scenes, that Warren has posed in, all that come in the different motion picture books and make Scrap books. Scenes that they have seen the handsome hero in. they Will be very precious to us in a few years.

* * *

Watterson R. Rothacker has issued a secret service bulletin about himself that isn't half bad advertising, but the impression of his right-hand fingers looks like a barefooted baby's track to me. (I'm cleaning up my desk, Watty—that accounts for this.)

* * *

Actors and actresses receive all sorts of letters from all sorts of folks. Here is a letter that Miss Fuller (Edison) received from a fan in London:

I am very glad you got my letter about what I thought of what Happened to Mary I also saw you in Mary Stuart which



Our old friend, "Broncho Billy," is with us again.

you Played very nice I received a letter from you with your Photo in it I think it is very nice of you you did not write anything But still I hope you will send me a nice letter and give me your address because when I come to New York I shall expect to see you I believe it will turn out to be that I shall Play for Edison I am always Practising I cannot say when I shall be coming because I am saving my money I hope you wont mind me writing to you. Please will you excuse my writing as I am retiring for the night.

This is all I can say now so good-bye hoping to hear from you Please remember me to Miss G. Macoy and Miss M. trunelle

* * *

Right here, while I think of it, I will tell you what we are going to do with MOTOGRAPHY'S Hand Book and Film Record. We have been issuing this little book twice a year for five years. It is the only permanent reference record of the films. The demand for it has forced the edition up to twenty thousand copies. We have been sending the book to our entire list of theaters—nearly twelve thousand—and always to our subscribers, regard-

less. We plan now to print it on bulky paper, incorporate everything essential to a year book of the industry as well as a hand book and record of the films. The next edition, to issue April, 1914, will contain the rec-



A bit from "At Cross Purposes," the first Kleine-Celio two reel comedy.

ord of all feature films and a complete list of feature buyers. It will include all the exchanges; all the supply dealers; much informing matter for operators. If we can dispose of twenty thousand copies of the book as it appears today we feel that fifty thousand copies of a better book will find a larger demand. We will put it out two ways—a light weight stock for gratuitous distribution; a better stock and full cloth at a price to be determined later. It will be our purpose to keep you fully advised as we go along. If you have practical suggestions, let us hear from you. Meantime, you will get your book pretty soon. Chester Beecroft is to blame for the delay. This Beecroft person has broad shoulders—he's nearly eligible to be the goat. That's why I whang him now and then.

* * *

Don't forget the date—October 13—when General Film launched its exclusive service. I remarked at the time that it was experimental—the men responsible for the venture showed clearly by their generosity of deal-



The Eclair Comedy players. Standing from left to right—Charles Morgan, Sim Wiltse, Will E. Sheerer, Bert Starkey. Sitting—Mildred Bright, E. Arnaud, director, and Margaret Baxter.

ing without contracts that they were uncertain of the feasibility of the scheme. Now it is off and another proposal from the same quarter is ready for exhibitors' consideration. It ought to prove one big thing—more

money is necessary for these more pretentious films. Just how to provide the distribution and acquire the larger revenues is a problem difficult of solution. There is a demand for the big productions but it isn't an easy matter to fill it. There is a more insistent demand for good single reels. We are struggling to meet both conditions. There isn't enough program of high-grade long lengths to warrant the better exhibitor in changing from his present exhibiting plans, nor is it practical for the smaller exhibitor to handle the multiple reels. American manufacturers cannot depend upon the foreign market for full compensation. He cannot tie up vast sums of money and wait for its slow return from European agents. What he must have is the quick returns from the American market. If I am half way right, there is but one solution—he will eventually enter the field as an exhibitor on his own account. It has been my observation that the film men who top the commercial heap—dominate the industry—have nearly all retained interest in motion picture theaters. I never count a man out who holds on to his theaters. Exhibiting films puts you up close to the public's money. That is the money upon which the industry thrives.

* * *

I saw "Antony and Cleopatra" a few days ago at a private exhibition at Kleine's. I wouldn't flip a nickel for the difference between it and "Quo Vadis?" In a fee-



Scene from "The Governor's Veto."

ble way, I've tried to express myself concerning "Quo Vadis?" and putting "Antony and Cleopatra" in the same class is the best I can offer. This new Kleine offering is tremendous as a show. It is worth the full admission price no matter what the charge at the ticket window. The great length of the film is its prime factor. One cannot get enough of these big Kleine-Cines productions.

* * *

What I would like to know is why they didn't call Paul Rainey's the Joengle Film Company?

* * *

The Chicago exhibitors made merry at Hotel La Salle, Thursday, December 16, when a Dutch luncheon and entertainment was served in honor of C. H. Phillips, president, and visiting committeemen of the Motion Picture Exhibitors' Association of America. These get-together meetings are always whirl-wind, enjoyable affairs. Exhibitors are always there when they can spend their own money as individuals. When they can conclude and believe that their money spent for each other is commendable, their organizations will carry more weight.

Don Meaney skips an issue to concentrate on a Christmas edition of his *Essanay News*. But he didn't fail to wish us a Merry Christmas in more ways than one, winding up with a regular night letter. Don Meaney is crowding Sam Spedon for honors as a dean of the dopesters.

* * *

Kathlyn—Kathlyn—count 'em; one plus one is twice and twice that magic name scored in ample space in the *Chicago Tribune* before the light went out. Will Nixon or Pribyl or somebody—maybe Gus or Margaret please tell me what it means?

* * *

What shall I do before January 1? That's bothering me ever so much. Shall I cut Rubinstein and Dintenfass off my calling list or let 'em stick?

* * *

So now I will throw my working tools into the junk heap of 1913 and smoke a peace pipe until a new year is ushered in. I find that the present year has been kind to me—that my Christmas promises a full measure of happiness. My sincere wish is that all who have followed me through my spasms may have a Merry Christmas and that the year 1914 will be packed with good cheer and many blessings.

Newman Co. Opens Chicago Branch

The Newman Manufacturing Company with main offices and factory at Cincinnati, Ohio, and branch factory and display rooms at 101 Fourth Avenue, New York City, has found it impossible to satisfactorily handle all of its business at these two places, and in consequence, on account of pressure of business, was virtually compelled to establish branch factory and display rooms in Chicago to cope with its extensive Western trade. This firm manufactures brass poster frames, brass easels, brass railings, brass grilles, brass signs, and special brass work of every description for theaters throughout the country, and its new large and complete catalog will be forwarded gratis to any theater owner upon request. It will contain many new and novel ideas, and will be of interest to anyone interested in a theater of any kind.

Mr. S. J. Newman, secretary and treasurer of the firm, says, "Our salesmen on the road report that theaters throughout the country are, generally speaking, prosperous. New theaters projected are invariably toward larger and more attractive houses, and the cheap sensational theaters are dropping out slowly one by one. There is not an industry today that is thriving more prosperously, and none with as much influence with the entire world."

American's First Three Reel Feature

The first three reel subject put out by the American Film Manufacturing Company has been set for release Monday, Jan. 12, 1914. The title is "Destinies Fulfilled" and it makes a very beautiful subject full of heart throbs and human interest. It involves three generations and is told in a charming manner, with great care and precision. Sydney Avres plays the lead with Vivian Rich playing opposite, in the first two reels. In the last reel Harry Von Meter is the lover and Vivian Rich "doubles" as her own daughter. Excellent versatility is displayed on the part of the entire cast. The usual "Flying A" quality and beautiful natural settings predominate.

Home Ties Bring Wanderer Home

A Human Interest Drama

EXCELLENT photography, beautiful tinting, and capable acting all make "In the Firelight," the two-reel American feature announced for release on December 29, a picture eagerly to be desired by the exhibitor.

William Bertram as "Abner" makes the part one long to be remembered and his skill at makeup is shown to advantage, for one can almost see him age from scene to scene, as the action of the story passes through year after year. Edward Coxen makes an athletic, manly looking hero and Charlotte Burton as the heroine is convincing throughout. In fact, the only flaw in the whole picture, in this reviewer's opinion, is the failure of the scenario writer to show us what ultimately happened to the villain of the story. This character wanders out of the picture after he has basely deserted the heroine and for all we, who see the picture, can tell is proceeding gayly through life breaking the hearts of other girls so unfortunate as to fall in love with him, without suffering even the pangs of conscience. Almost any picture audience likes to see the villain brought to justice before the picture ends, and the mere fact that this debonair scoundrel, who wrecked the picture heroine's life, is permitted

to his home when the mound over her mother's grave had been completed. The playmates grew to be very warm friends in a short time, ever solicitous for each other's welfare under the wise guidance of old Abner. They shared their troubles and their joys, and the warm



Nell finds herself deserted.



The day's work ended on the farm.

firelight served to mold their affections and interests into one big whole, which reflected warmth and cheerfulness.

One night, as the setting sun was casting its glow over the horizon, a stranger rode up on horseback and his winsome look won the unsophisticated Nell at first sight. Ned observed for a time and ventured a well-meant caution to his guardian, old Abner, but all in vain, Nell was captivated and Abner thought he had his charge well in hand. The stranger called often and Nell was wont to meet him clandestinely and sit long in the moonlight to whisper sweet nothings. When invited to desert her home of cheerfulness, Nell rebelled—she would have her lover see Abner and ask his consent to thier marriage.

to wander carelessly out of the scene leaves us with a bad taste in our mouths as the film ends.

A farmyard scene which opens the story is one of the prettiest screen pictures it has been our fortune to see in a long time, and it is tinted superbly. After the old farmer has completed his evening chores he enters the quaint, homely old "setting room" of his home and settles back in a big easy chair before the fireplace to rest from his labors and ponder over his joys.

He soon sinks into a deep reverie which carries him back over a period of twenty years. He was alone in the home, those near and dear had been called away to the far beyond, and he hungered for the companionship of some one to share the bright glare of the open hearth, and the comforts of a well appointed home, for Abner had been a prosperous farmer.

It is not surprising therefore, when Ned, a little waif of twelve, applied for shelter, that he received a warm welcome. Ned proved a deserving little chap and soon had nestled close to the affections of Abner. Later, fate brought in Nell, a little orphan, whom Abner took



Abner prays for Nell's return.

She was sincere and the stranger complied, but met with refusal.

Then he succeeded in persuading Nell to go against her protector's wishes. One night the stranger called and Nell silently stole from the fireside that had meant so

much to her and together they drove away to the city in a big auto.

Old Abner waited for word but none came. Ned would go to the mail box at the road but return without the message they sought. Wearied of waiting, Ned was



Ned finds Nell in the city.

sent to the city that he might find Nell. He met the stranger, but was quieted into the belief that he would find Nell happy and delighted in her new home. They would first have a little refreshment and he could then go to Nell. Instead Ned was induced to have a social drink. One followed another, and the stranger left him at the fashionable restaurant in an inebriated condition. Poor Ned, he had never tasted liquor and did not know its effect. Through the kind intercession of another patron he was spared the humiliation of being ejected.

In the meantime the stranger returned to his home and, already tired of his fancy, concluded to desert Nell. Heart-broken, she pleaded, begged and cried, but all for naught—he offered her money. Fie, even the touch of it sickened her. She would follow him—she did, only to be openly rebuked and repulsed. Slowly her steps led her to the water's edge. The thought chilled her. No, not that. She turned back to the cold gray lights of the city, whither she went she knew not, but God would lead her. And He did, right back to Ned, whom she



The prodigal's return.

found still seeking the man who had taken his Nell from him. Ned pictured to her the bright firelight, the cheerful guardian and only father they knew and he won her back.

Old Abner sat up late and watched and waited and

prayed that the light of the fireside would bring back to him the boy and girl he had reared and whom he had learned to love as his own. Each night he left a big lamp in the window, that its rays might lead back to him his children. He even slept in the chair so that he might be there to greet them. And at last they came. Old Abner extended his arms, Nell saw, and with one deep sigh of relief she nestled to the old man's bosom. God had answered his prayer. Together they sat in the firelight as they were wont to do of old, and long into the night they talked—the bond that held them being knit stronger by the glow of the soft light which burned brighter that night than perhaps it ever had before.

Tom Mix

A sturdy survivor of the graceful and romantic type, who made the winning of the West possible through industry and service of intrepidity—the cowboy that followed the knight in buckskin down the shadowy trail of the vanishing frontier, is Tom Mix,

the leading man and all around champion cowboy, who leads the Selig Polyscope actors under the direction of William Duncan, through so many picturesque periods and sensational vicissitudes in the great Southwest. Tom Mix takes himself seriously — is prosaic in all his doings, although people will persistently regard him from the poetic side through the roseate glass of romance. Tom Mix is a doer, not a poseur—a tall, slender, sinewy type, lean of limb, slightly bowed from long



Tom Mix.

riding in the saddle, and booted with the utmost care. He is real, quiet, self-contained and absolutely equipped for every emergency that might present itself in revealing phases of life in the wild West in the perilous times when every man was forced to rely solely upon himself. This meant self-control, steady nerve, keen eye, quick wit, flexible muscle and every fiber of the being attuned to concentrate intensely and practically. The silver plate on the Mix saddle, proclaiming his superiority in feats of horsemanship and other traits that make the cowboy masterful in a wild and uncertain saddle with gun or rope or bare hands—is not an empty compliment, for it was well and worthily won on many a dusty field, in many a sturdy contest. Tom Mix is a picture maker, not a picture faker. He goes at whatever task he is assigned, no matter how dangerous, with a strong hearted determination that puts it over without any clap-trap and gewgaws to mark him as a stuffed prophet of heroism.

George Kleine cables from Rome that he has completed negotiations for a series of 7, 8 and 9-reel subjects, which are due soon in America. These include some of the best known dramas.

Sans Grease Paint and Wig

By Mabel Condon



Norma Phillips.

IT was one of the days Norma Phillips was not at work before the camera in the role of "Our Mutual Girl." It was an off-day, or morning rather, in which Norma had nothing to do but pose for the seamstress, who littered up one room of her tiny suite in a private hotel on East Eleventh street, with threads, and scissors, and pins, and a tape-measure in which Nigger, a little black dog with a busy tail and a glad bark, delighted to entangle himself and the seamstress' patience,

to the vexed amusement of his proprietress. It's a little premature, however, for the mention of Nigger, as he didn't come in until about what will be the eighth paragraph and the height of Norma's enthusiasm regarding the making of the "Mutual Girl" series. Then shall he prance madly in, held in leash by a blue-uniformed page, who has spent a busy hour keeping up with Nigger's race about lower New York, which performance Nigger's mistress is pleased to call the little animal's "constitutional."

So Norma received alone. She was very pretty and very dainty in her transparent negligee of plaited rose chiffon, with its foundation of lace, through which showed an outline of the silken legs that danced their owner from the chorus of musical comedy to the specialty numbers in the "American Review" at the London Opera house.

A lacy cap with fur and ribbon edging allowed the blonde wavy hair beneath to show itself, over the forehead and ears of its wearer, and the rose-colored ribbon streamers gave the vivacious fingers something to play with in tense moments; for instance when Nigger and the tape-measure were violently making each other's acquaintance on the opposite side of non-sound-proof portiers.

Between fittings, Norma had been making Christmas presents. A box of pink ribbon and pink silk, with a spool of pink thread accusingly decorating the pink heap, offered proof as to this; besides the pink index finger of Norma's left hand was pricked and Norma demonstrated her stoic courage by saying nothing at all about it.

What she talked about freely, enthusiastically and voluntarily though was the making of the picture series that will take her, a director, a camera-man, other necessary members of a company, and inevitably large numbers of screen gazers, on a year's trip through New York and all the principal places abroad, and through the blossoming life of a little country girl, who is suddenly given a big slice of the world's goods.

"It's going to be a wonderfully successful thing; I know it, I feel it, and I won't let anybody cast a shadow of doubt on any part of it. I never was so interested in anything in my life. I used to think that nothing could enthuse me like my dancing could, but this film takes all of me. I've stopped going out places and I breathe, eat and dream just the making of this picture. Oh, it's wonderful to be so crazy about anything."

There was a rush of something outside the door. Enter Nigger in a marathon around the room and yelps of inquiry as to who it was that had come in during his absence. His collar of bells tinkled, his silky tail beat tango-time on the floor, against the walls and table-legs, on the sofa and chairs and the butterfly-bow behind his ears kept him energetic company.

"I got him in London and he's lots of fun," said Norma, straightening the bow, which matched those on a Campbell-kid dog and cat on the mantel and on the potted plant on the table.

"But I'm afraid he's going to get me in trouble here at the hotel for he wakes up early in the morning and barks three times and that's sure to wake up somebody who doesn't want to be waked. Run along now, Nigger—(ad a boy.)" And Nigger lost no time in effacing himself behind the portiers.

"I'm enjoying myself today," she resumed smoothing out the chiffon plaiting over one knee and clasping both hands over the smooth-out part. "Having 'nothing to do but do nothing' is a new sensation. Of course there's the seamstress and the tailor for every day I'm not at the studio—you can't imagine all the clothes, clothes, clothes I have to have. The other day I paid twenty-nine dollars for a pair of hose, gold ones, and there's always something waiting around to be tried on or looked at. We don't work on the picture every day, but when we do, we work hard; the other Sunday Mr. Griffith had us at the studio from eight until midnight. We had Lucile's models and gowns there. The day in Lucile's shop on Fifty-seventh street was full of interest as was the meeting with Paderewski in front of the music hall. Tomorrow I'm to meet Emmy Whelan as she gets off the Emperor. The novelty of these things is what makes them so nice to do."

There was a grr-r-r-r alarm from the next room and a succession of other sounds, such as might result from a small dog's ambition to annihilate every object within sight and a given shortness of time. The hum of the sewing-machine stopped, so also did the grr-r-r-r and the other sounds, and Norma released the ribbon streamers of her boudoir cap and hoped Nigger would behave himself for five minutes.

"Picture work to me is really new," she resumed, taking up a new thread of the subject. "I had never done anything but musical comedy until last spring. The 'American Review' closed its season and I came home to see mother. I had no intention of staying and had already agreed to go back for the London opening in August. It was through Mr. Ritchie at the old Reliance studio I started to do anything in picture and chose the role of 'maid' to begin on. Then I was one of the memory-girls in 'Ashes' and had a bigger part in 'Below the Dead-Line.'"

"By that time I was really interested and had made

the discovery that I didn't need any make-up in pictures to look natural. I was arranging to return to London when Mr. Aitkin began to plan the 'Mutual Girl' picture and I was asked to be 'she.' My mother and grandfather, who are all I have, are pleased that I decided to stay and my mother is coming up next week, to live with me. Our home is in Baltimore and my grandfather is the strict type of person who thinks it a disgrace to have anybody in the family connected with the stage. When I was going to school, I used to play in local stock during the holidays and when I finished school and started with Blanche Ring's 'Wall Street Girl,' he disowned me. He has reinstated me in his respect now, as he considers pictures much nicer than the stage."

The minute that followed was evidently one of glory for Nigger, judging from his glad yips and the sound of the trailing tape being whipped rapidly about the room.

Then came silence and the abrupt entrance of a disconsolate through the secretive portiers. He chose the middle of the floor in which to rest himself and his grieved feelings, and only regained his animation when it came time for his mistress to hold the company's coat and accompany her to the door.

Norma hoped that the elevator boy hadn't left the car with nobody in it; Nigger promptly investigated the vicinity of the elevator shaft and trotted back with vindication of the elevator boy in his assuring trot.

"Sometimes, when he goes to lunch—" began Norma.

A joyful yelp greeted the word, as the elevator door slid open—and then closed—and Norma and Nigger were lost to sight.

"A Daughter of Pan" Charming

The grace of Helen Gardner has wide scope in the three reels of "A Daughter of Pan" which is a feature on the Warners' program. As Dusa, Miss Gardner dances through the story in the wildness of nature, which is hers by right of forest birth and direct descent from the Grecian god Pan. Dusa is supposed to be cursed with an ugliness of face that



An intense moment in "A Daughter of Pan," a Warner's Feature release.

would prohibit her acquaintance with any person of gentle birth. Jestyx, philosopher, tells the Grecian court of the wild girl and Diomed, the king's son, determines to find her.

He does and becomes strangely enamored with her. Althea, of the forest tribe, loves Dusa and follows her when she goes to the court to find her lover. The king is horrified at the preference of his



The transformation.

son for Dusa and the latter goes to the old philosopher who tells her that a long sleep in a wonderful lily will transform her into a beautiful being. Dusa creeps within the lily's petals and the flower is picked for decoration at the king's palace. When all are gathered about the mystery-flower, its petals open to reveal Dusa, in radiant white and with the face and figure of a goddess. Spurning the advances of the king's son she turns to her forest lover and with him, flees away over the hills to the wild forest land which is her home.

A Picture of 1950

Romaine Fielding of the Lubin Las Vegas, N. M. studio is making a five reel dramatic picture which deals with imaginary conditions in 1950. A thrilling fight in the air is an important scene in the spectacle. Three aviators with their dirigibles, biplanes and monoplane were engaged and "Dare Devil" Fielding participated in this mid-air fight. Two thousand supers were employed amongst whom could be found the entire roll of the Elk Lodge of Las Vegas, who turned in their earnings toward the building of a new B. P. O. E. Club house. A holiday was declared in the town and the entire population turned out to witness the strange and thrilling scene.

Consuelo Bailey in Pictures

Consuelo Bailey is the latest recruit from the "legitimate" to the movies. She signed a contract recently with the Mutual Film Corporation to play leading parts in the photoplays of the Reliance brand. Miss Bailey has never played in motion pictures before. She has been a leading woman for several years for Charles Frohman, Harrison Grey Fiske, the Schuberts, William A. Brady and H. H. Frazer, playing the leads in "Tangled Lives," "Baby Mine," "The Toy-maker of Neuremburg," opposite Maude Adams in "The Jesters," and was in the all star revival of "Jim the Penman."

MOTOG R A P H Y

PUBLISHED BI-WEEKLY BY
ELECTRICITY MAGAZINE CORPORATION

MONADNOCK BUILDING, CHICAGO

TELEPHONES: HARRISON 3014—AUTOMATIC 61028

NEW YORK OFFICE, 1022 LONGACRE BLDG.,
Forty-second Street and Broadway.
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Entered as second-class matter at the postoffice at Chicago, Illinois, under act of March 3, 1879.

TERMS OF SUBSCRIPTION

United States, Cuba, and Mexico.....	Per year, \$2.00
Canada.....	Per year, 2.50
Foreign countries within the Postal Union.....	Per year, 3.00
Single copy.....	.10

NOTICE TO ADVERTISERS

Changes of advertising copy should reach the office of publication not less than fifteen days in advance of date of issue. Regular date of issue, every other Saturday. New advertisements will be accepted up to within ten days of date of issue, but proof of such advertisements can not be shown in advance of publication.

NOTICE TO SUBSCRIBERS

REMITTANCES—Remittances should be made by check, New York Draft or money order, in favor of MOTOG R A P H Y. Foreign subscriptions may be remitted direct by International Postal Money Order.

CHANGE OF ADDRESS—The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change.

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CHICAGO, DECEMBER 27, 1913

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OUR FIFTH MERRY CHRISTMAS.

THIS is our fifth "Merry Christmas" to the film world. It is almost our sixth; for MOTOG R A P H Y, with this number, completes its fifth year and starts another. That is a period short enough in many lines of effort; in the motion picture field it is a generation.

Our earlier friends will remember that MOTOG R A P H Y was not started under that name. It used to be *The Nickelodeon*. Those whose advent into the ranks is so recent that their recollection does not go back of the last couple of years may be interested in a little history of motion picture trade publishing.

The Nickelodeon was started by MOTOG R A P H Y's publishers in January, 1909, as a monthly magazine. Its first issue contained thirty-two pages and a yellow cover, exactly two and seven-eighths pages of advertising, and a diversified table of contents comprising, mostly, articles ground out in the office with much loving care and deep research. It is interesting, in the light of present trade paper practice, to note that not a single film release was featured in the text pages. A department in the back of the book listed the releases of the previous month with descriptions from one to four lines in length; which (if we may be pardoned the expression) was not such a bad idea at that.

The competitors *The Nickelodeon* encountered at the offset were the *Moving Picture World*, then only one year old; the *Film Index*, house organ of the Motion Picture Patents Company and an evolution of the older *Views and Films Index*; and the *Moving Picture News*, founded by Alfred Saunders when he left the *Moving Picture World*, about the time *The Nickelodeon* started. Of these three papers—the *World*, the *Index* and the *News*—the *World* is the only one which continued publication without change up to the present time. After losing practically all of the licensed advertising it regained it by absorbing the *Film Index*. The death of the *World's* publisher, J. P. Chalmers, in March, 1912, while naturally quite a shock to the organization, did not affect the paper in a business sense.

The *Moving Picture News* was conducted practically without change until a few months ago. It was then absorbed by a new paper, the *Exhibitor's Times*, which is less than a year old. In the consolidation the new paper became the *Motion Picture News*, and has now parted company with its first editors and is starting over again with a new organization.

There have been, of course, a few other publishing ventures within the five years. *Scientific Cinematography* was the classical cognomen of one that started and ended with one issue dated October 18, 1913. Popular magazines, such as the *Motion Picture Story Magazine*, the *Photoplay* and *Motion Picture Stories*, intended wholly for lay distribution and making no attempt at trade journalism, have sprung up here and there, attracted by the popular interest in the subject. These have met with some success by seeking the patronage of the national advertisers of watches, breakfast foods, and the like. They, of course, are not in any sense competitors of the trade journals.

The Nickelodeon, to return to personal history, was issued for one year as a monthly magazine. But the industry, whose changes were rung more frequently then because it had not settled down to solid commercialism, seemed to demand a more rapid rate of issue. In January, 1910, *The Nickelodeon* was put on a semi-monthly basis. During the year its business increased considerably. It became more intimately known to the trade and

consequently of greater weight, and its permanent success seemed assured.

Successful film men of this date will readily recall that even in the last thirty months the aspect of the industry has changed remarkably. A perusal of *The Nickelodeon's* files, for example, will reveal brands of film and trade-marks of dealers whose names have since vanished utterly. These concerns, which proved so temporary, were intensely active while they lasted, and many of them were large trade paper patrons. On their encouragement and even insistence *The Nickelodeon* was made a weekly trade newspaper in January, 1911. Its publishers even then did not consider the time ripe for the class of a weekly journal they published; but the enthusiasm of the erstwhile factors in the business was so persuasive that the experiment was tried.

The time, as had been feared, was ill-chosen. Hardly had *The Nickelodeon* weekly got into full swing when the extremely evanescent nature of some parts of the film business began to manifest itself. As a result, by April, 1911, *The Nickelodeon* had lost a large part of that patronage which was so brilliant but unsubstantial, and had not gained a sufficient support from the really established factors.

In its issue for March 11, 1911, *The Nickelodeon* published an editorial condemning the irresponsible elements at that time so prevalent in the business and announcing a return to the monthly issue and a change of name to MOTOGRAPHY. It is worthy of note in passing that the particular concerns which inspired that editorial have either gone out of existence or entirely reorganized on a substantial basis. Then—only two and a half years ago—the moving picture business was disrupted by trade politics, and full of fly-by-night enterprises, its solid, responsible members probably numbering little more than half of the total. Today practically the whole business is commercially sound, equal in every respect to any other modern industry.

MOTOGRAPHY monthly received immediate support, and its patronage multiplied until, in July, 1912, it was changed to issue every other week to take care of the larger field. A year later the present natural-colored cover was added, making MOTOGRAPHY the handsomest periodical in its field today.

We hardly need point out that so attractive a paper has found no difficulty in building its circulation to a total that has seldom been equaled in pure trade journalism. Besides its paid subscription list, MOTOGRAPHY is found on every newsstand, and so has attained recognition as the representative paper of the art and industry of motion pictures.

"The course of true love never did run smooth," and we have shown that this publication passed through many vicissitudes in its early days. But that fact we by no means regret, for the great industry itself often followed a thorny path. Now, we believe, all the difficulties are swept away. The motion picture has outgrown its troubles, until now they are infinitesimal where once they seemed monumental. The field is clear; the makers of good films are getting their rewards and the makers of poor films have been eliminated. The vital questions today are merely questions of proper business policy.

And so, as the year 1913 ends, we find that MOTOGRAPHY, too, has grown better and stronger, and its future, with that of its chosen field, looks bright indeed. We know that you will have as merry a Christmas as we can possibly wish you, and that your New Year, and ours, will be full of happiness and usefulness.

A CALL FOR AMALGAMATION.

SAMUEL H. TRIGGER, president of the Motion Picture Exhibitors' Association of Greater New York, has sent a letter to the trade press suggesting that they use their influence in endeavoring to bring together the executive committees of the National League and the International Association and amalgamate all the states into one large association.

Presumably the present object of each existing association is to bring all the states into one large body, of which all exhibitors shall be members. Each association, also, is hampered in working out this ambition by the presence of the other association. Any activity of either body, therefore, must be an act of warfare to exterminate its competitor.

That any part of the exhibiting body should be at war with any other part is worse than foolish; it is dangerous. A house divided against itself cannot stand. The exhibitors need all the strength of universal combination. They have enough difficulties to combat without fighting each other.

Two associations trying to do the same work in a limited field is war, and the proverbial synonym of war. Make no mistake about that. The competing bodies may make pretense of ignoring each other; they may each claim that the other is weak and inconsequential. But the fact remains that they are wasting time and money and strength on each other; they are trying to undo each other's accomplishments, and so making double waste and double trouble, with absolutely nothing of benefit, and much of harm, to show for that portion of their activities.

This condition is not peculiar to the motion picture exhibiting business. It is true of any trade field whose misguided members are dividing their interests between two competing associations. A trade association must be, by virtue of its objects, a natural monopoly. That it is not organized for profit gives it the legal and moral right to such monopoly.

Exhibitors, as well as other members of a definite business group, take a certain pride in their associations. That pride is the only obstacle to amalgamation. Neither body will make the concession that affiliation with the other calls for. Probably the only logical method of combining is to form a new association, with new officers and name, to take over both the old ones. That is a good way to avoid all difficulties, overcome all objections, and hurt no one's feelings.

Mr. Trigger is a very active member of the Association as opposed to the League. That he can bury his pride in the former, and his consequent distaste for the latter, in an appeal for amalgamation, proves that his first interest is the welfare of the exhibitor at large. If all members of both the Association and the League took the same broad-minded view of the situation this editorial would have been uncalled for.

A decided innovation in presenting pictures is George Kleine's idea of writing music especially for his big subjects. The well-known Chicago music composer, Palmer Clark, has prepared a fifty-page score, written especially for "The Last Days of Pompeii," portraying the sentiment and emotions of that time. The music has been bound in neat volumes and is sent in advance to the theater musicians where "Pompeii" will be shown. This is probably the first case on record where a composer has been hired to write his score from the motion picture. Mr. Kleine expects to adopt this as a regular custom for big features.

Motion Picture Making and Exhibiting

By John B. Rathbun

CHAPTER VI—Continued

TO obtain the best results in running slides you must have a dissolver. Passable results may be produced with various devices to cut off or dim the light while changing the slides, but the double lamp dissolver is the best.

In the double dissolver the equipment of both lamps must be the same. Each lamp should have a separate rheostat so that the resistance in each line is the same, giving each lamp the same amount of current. The condensers should have the same focal length so that the circle of light will be the same at the projection lens opening, when both lamps are at the same distance from the lens. The lower lantern should be equipped with a double slide carrier, so that it may be used for running the slides alone in case the upper lantern becomes out of order.

It is very necessary when dissolving that the outside lines of the pictures remain in the same straight line. This is impossible with the ordinary song slides as the mats on the slides are not always placed the same. For this reason each carrier should be provided with a mask or mat having an opening slightly smaller than that of the slide mat. These masks should be lined up carefully and secured to the carrier and better results will be obtained.

The speed with which the dissolver lever should be operated depends very much on the slides. In changing views that are very dissimilar a quick movement of the lever is desirable, but where the scene changes but slightly the lever may be operated more slowly. Considering the general run of song slides it is better for the operator to work the dissolving lever faster than he usually does.

Not the least in producing good results is the projection lens. In order to get a picture whose corners are not yellow a half size lens should be used for all lenses over ten inches equivalent focal length.

The various slides should be kept in a long box with compartments furnished for the purpose. In this way an air space is around each slide giving it an opportunity to cool off. The danger of breakage is also reduced.

In running the slides each one should be placed in the same position on the table so that they may be picked up and dropped in the carrier without looking at each one before dropping it in. This is especially necessary when running with a dissolver, as two scenes somewhat similar following each other a certain bit of landscape may jump from one side of the screen to the other.

All of the slides should be cleaned each evening before the show by rubbing them off with wood alcohol using a clean rag. Care must be taken when changing the slides so that the slide is touched only on the border and not in the middle, as a finger print will surely be left on the slide. This is objectionable, to say the least.

In many shows a spot-light is used for the singer. The audience will usually pay more attention to the singer and the song if a spot-light or some other illumination is used on the singer than if the house is in a darkened condition.

The round spot is probably the best to use. A spot can be made for the head only or for the whole figure. There are various ways to make spots. A glass slide is

sometimes used. Cut out a circle from black paper, making the hole about three-quarters to one inch in diameter, being sure to cut the edges sharp otherwise the spot will be fuzzy. Place the paper between two slides and bind temporarily. Place the slide in the carrier and locate the spot correctly with reference to the singer's position on the stage. Then bind it permanently. This slide will not stand much heat and if a spot is used steadily, one made of tin or sheet metal will serve the purpose better. If a tin slide is used the top of it can be hinged to the top of the condenser mount and when not in use it can be swung up out of the way.

Colored spots are often desirable, and can be obtained either by the use of colored gelatine slides or the disc with different colors of gelatine.

ANNOUNCEMENT SLIDES.

Neat announcement slides give a certain style or character to a show. For the regular announcement slides used every performance, it is better to have a permanent slide such as are manufactured by the various novelty slide manufacturers than a hastily home-made slide.

To announce coming features and other things, where the slide is to be used for one or two nights, several methods can be used to make the slides. One of the simplest slides can be made by writing with waterproof ink on a plain glass slide. This gives black letters on a white field. Use Higgins or some other waterproof black ink and a small fine pen or brush. This is perhaps the quickest made of all slides. A piece of colored gelatine bound between two cover glasses, one of the glasses bearing the announcement, will give a different colored field and will not be so glaring as the white field.

Announcements can be typewritten on thin paper and then bound between two cover glasses. Intensifiers dusted on these announcements bring out the letters more clearly.

PRIVATE LIGHTING PLANTS.

Owners and managers of moving picture theaters have their share of tribulations, and the obtaining of suitable electric current at reasonable prices is not the least of their trouble. Alternating current is not well suited for moving picture work, and under many conditions is almost intolerable, especially in the lower cycles, with its ceaseless flicker, as well as in the large number of instances in which the regulation is poor. Direct current with good regulation, at the proper voltage, and at a reasonable price, is ideal, but almost never obtainable. In most of the smaller cities, and many of the large ones as well, the station equipment is inferior or poorly looked after, and the result is a variation of from 10 to 20 per cent in the voltage. This is particularly true of those stations which furnish electrical energy for street car and power service. So much for regulation. As to proper voltage, a moving picture lamp requires only forty to fifty volts at the arc. Allowing for resistance, an input of sixty volts is ample; but the current supplied by lighting companies is never under 110 volts, and from that up to 220 volts, so that from one-half to three-quarters of the current paid for is wasted in the rheostat. This is a serious question. One of the principal items of expense of a moving picture theater is the electric current. The attitude of lighting com-

panies in most towns, both small and large, towards the moving picture theater is most aggravating. They figure, with much shrewdness, that the theater must have electric light, and usually push prices up to the last notch. It is not unusual to find a theater using 1,000 to 1,500 k. w. monthly, charged at the rate of 12 to 15 cents a k. w., while an auto garage, saloon, or butcher shop a few doors away is paying from 3 to 5 cents per k. w. on a consumption of one-tenth as much. In very many of the smaller towns a serious loss to the show owner lies in the inability to get current in the day time, which cuts into his possible revenue to the extent of 20 to 40 per cent. Revolting against these conditions, many owners have within the past year or so put in their own electric light plant, thus cutting the cost of current materially.

At the present time there are several makes of gas engines that are specially built for motion picture work. They operate equally well on illuminating gas, gasoline, kerosene or crude, and are capable of materially reducing the expenses of the show. The voltage of the generator, which is direct connected to the gas engine, is usually about 60 volts, so that the rheostatic losses at the lamp are reduced to a minimum. An engine of this type is illustrated by Fig. 52a, direct connected to the generator

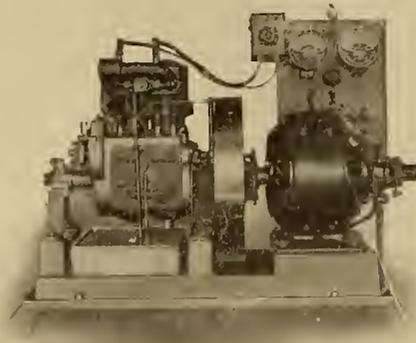


Fig. 52-A. Direct Connected Engine and Generator.

shown at the right. The switchboard containing the switches and measuring instruments is shown at the rear of the generator.

The floor space occupied by the outfit is small, and the machine requires but little attention. Nearly any of the attendants about the average show will be able to operate the plant after a few instructions.

THE OPERATOR'S BOOTH.

The importance of the operating room, its equipment, and its occupant should receive the most careful attention of the exhibitor, because, with the screen, it is the vital part of the theater. It must be directly opposite the screen upon which the pictures are projected, either in front or back of it. As most of the screens are located on the rear wall of the theater, the operating room is necessarily placed near the front end, generally over the entrance or lobby of the theater. The only objection to this is that in case of fire the audience would have to run a gauntlet of flames to get out unless there were other exits. But with the many safety devices offered by the modern machine, and the care with which the films are handled, fires are of extremely rare occurrence and seldom do they get beyond the operating room.

Formerly all operating rooms were covered with sheet metal inside and out, but now other fireproof materials are more generally used, giving more satisfaction. If it is necessary to use sheet metal the studding should be first covered with asbestos board $\frac{1}{4}$ inch

thick, over which the sheet metal may be nailed. Nail the metal securely to the studding so that there will be no danger of the seams opening up.

Hollow terra cotta tile 4 inches thick, makes the best fireproof material. It may be laid up easier and in less time than concrete. Holes are easily broken through the tile for peep holes.

Other details relating to the construction of the booth can be found in Chapter V.

Secure your machine thoroughly to the floor by embedding strips in the concrete; or if you have an iron floor nail two wood strips of 1x2-inch stuff on the floor in which you have drilled holes for the four legs of the machine. Brace the legs with wire and your machine will be solid. The lamphouse should be grounded by fastening a wire to it and running the wire to a water or waste pipe, not a steam pipe. This may save you an unpleasant shock. In placing the machine, put it far enough back from the front wall of the operating room so that the operator may place his chair opposite the head instead of opposite the lamphouse. In this way he will not get as much of the heat from the lamp, and his eyes will not be injured by looking at the bright spot on the gate.

It is better not to have the operator's chair or stool secured to the floor, so that it may be pushed out of the way when necessary. When possible it is better to have the machine high enough from the floor so that the operator may stand up occasionally to run his machine, as sitting down on a stool on a long run is somewhat tiresome.

The rheostat or transformer should be placed on the opposite side of the machine from the operator, near the lamphouse. If you are using alternating current, use a transformer, as it will not only reduce your light bills, but will not give off near as much heat as the rheostat. It is a good idea to have an extra rheostat connected on the line, so that during a long run you can switch on the extra rheostat when the first becomes heated, thus allowing it to cool off.

The knife switches for the machine should be enclosed and installed so that accidental contact cannot be made. A separate switch should be used for each lamp and a main switch to turn off both lamps if a dissolver is used. Only double pole-knife switches should be used for arc lamps. Place the switches so that the operator may reach them when sitting at the machine. A switch to control one of the house circuits may be placed in the room so that in case of accident some one of the house lights may be switched on.

A rubber mat should be placed on all iron floors upon which the operator may stand or place his chair without danger of a shock.

The rewind should be located near the machine, so that if necessary the operator may rewind the films while running the machine. This is bad practice, but must be put up with once in a while. The laws in some cities prohibit rewinding in the operating room; in such cases the rewind is generally located in the workroom. There should be three or four empty reels for use in the machine kept in the room, which have perfect springs and run true. These should be marked and not taken out of the room.

A metal case with compartments for three or four reels should be placed handy to the machine near or on the floor. All films when not in use should be kept in this case. A metal case should be used to keep leaders and scraps of film. Never leave any film lying exposed on the floor, no matter how small a piece.

A shelf should be placed near the machine, upon

which to keep song slides, cement and other articles in constant use. In some cities all shelves must be covered with metal.

The work bench may be placed in the operating room, or better, in a separate room with a large window in it. There is always more or less tinkering to be done in a theater, and a separate workroom is very convenient. The bench should be substantially made of two-inch plank and equipped with a small vise.

Two or three outlets for lights with cords should be in every operating room; one over the machine, one near the rewind, and one to light up the room in general. The incandescent lights should be protected with wire guards. An outlet should be provided for a fan.

Bells and push buttons to signal to various parts of the house should be located near the operator. A speaking tube or small telephone should be placed conveniently so that the operator may speak to the manager.

A stock of fuses of the various sizes should be kept on hand. Wire for incandescent lighting and an extra set of asbestos-covered wire with connection terminals fastened on ready to attach.

BELLS AND BUZZERS.

Any number of bells and buzzers may be rung from one battery of a couple of dry cells if the wiring is properly arranged. Furthermore, there need be no trouble whatever in the addition of another bell and button to the system at any time if the rules for such systems are understood and correctly followed in the first wiring.

To wire your buzzers correctly get three colors of No. 18 wire. What is known as double-cotton-covered paraffined annunciator wire is the cheapest that is good enough. This is copper wire of No. 18 B. & S. gauge, wrapped with two layers of cotton thread, the thread being wound on in spirals. The spiral of the outer layer is in the reverse direction from the spiral of the first layer so that the threads constantly cross.

When no more than two or three cells of a battery are used, the wires may be fastened to the woodwork with staples, placing only one wire under a staple. When a number of wires are run together, they may be placed under wooden cleats or in a wooden electric-light moulding. On outdoor work, rubber insulation should be used because of the moisture.

There are to be three colors of wires, one color for common bell wire, one color for common push button wire, and one color for individual wires. The diagram shown by Fig. 53 gives the "code" or explanation of the diagrams that are to follow. It will be noted that each color of wire is indicated by a different kind of line. The actual colors may be anything that is convenient as the colors are simply used to designate the part that they play in the circuit. In selecting the three colors, the name of the colors may help the memory if they are properly chosen. Supposing that red wire, white wire, and blue wire represent ringer wire, button wire, and feed wires respectively, then we can tell their nature at a glance.

Take the wire selected for first color or common bell wire and run a single wire from the batteries to one of the binding posts on each of the buzzers and bells; not a wire to each, but a single wire, running from one to another until all are connected at one binding post only. The ringer wire may start from the battery in several directions if that is the most convenient way to reach all of the bells and buzzers.

CONNECTING THE BATTERIES.

Connect the two cells of the batteries together, the zinc of one to the carbon of the other, as shown in the diagram, and connect the common ringer wire, first-color wire, to one of the free binding posts of the battery.

It makes no difference which of the binding posts of the battery or which of the binding posts of any bell or buzzer is connected to the first-color wire; the rule is that first-color wire must connect to one side of every annunciator device and to one side of the battery.

CONNECTING THE PUSH BUTTONS.

Now take the second-color wire, or "push-button wire," and, starting from the remaining binding post of the battery, run to one side of every push button, taking the buttons in any order just so the second color wire gets to all of them.

It makes no difference which of the button springs the wire is connected to; the rule is that the second color wire must connect to one side of every button and to one side of the battery.

CONNECTING THE SIGNAL WIRES.

Both sides of the battery now are connected and every buzzer and every button has one side connected. Next comes the running of the individual signal wires, or third-color wire.

The rule for the third-color wire is that each push button must be connected by a separate individual third-color wire to the bell, buzzer or annunciator which that button is to ring.

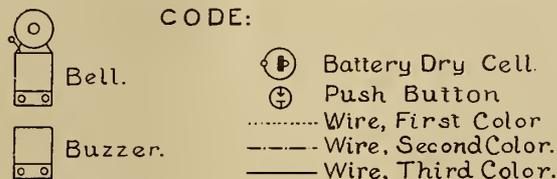


Fig. 53. Bell wiring. Symbols for drawings.

Run the third-color wires one at a time. In each case you will find a second-color wire already on the push button, and to the remaining spring of the push button connect your third-color wire, then cut it to the proper length, put it in place neatly and see that the other end of it reaches the bell or buzzer which that push button must ring. One of the binding posts of this bell or buzzer already has a first-color wire, and when you have connected the third-color wire in the remaining post of the bell a push upon the button will ring that bell, and no other. This is true, no matter how many buttons and bells are connected up to the one battery.

In this system, each bell and button has but a single wire, which belongs to that bell and button alone, and the total number of wires used is absolutely the smallest which will do the work. In addition to the single wire, which is third color, each bell is reached by the common first-color wire, and each button is reached by the common second-color wire.

ADDING A BELL.

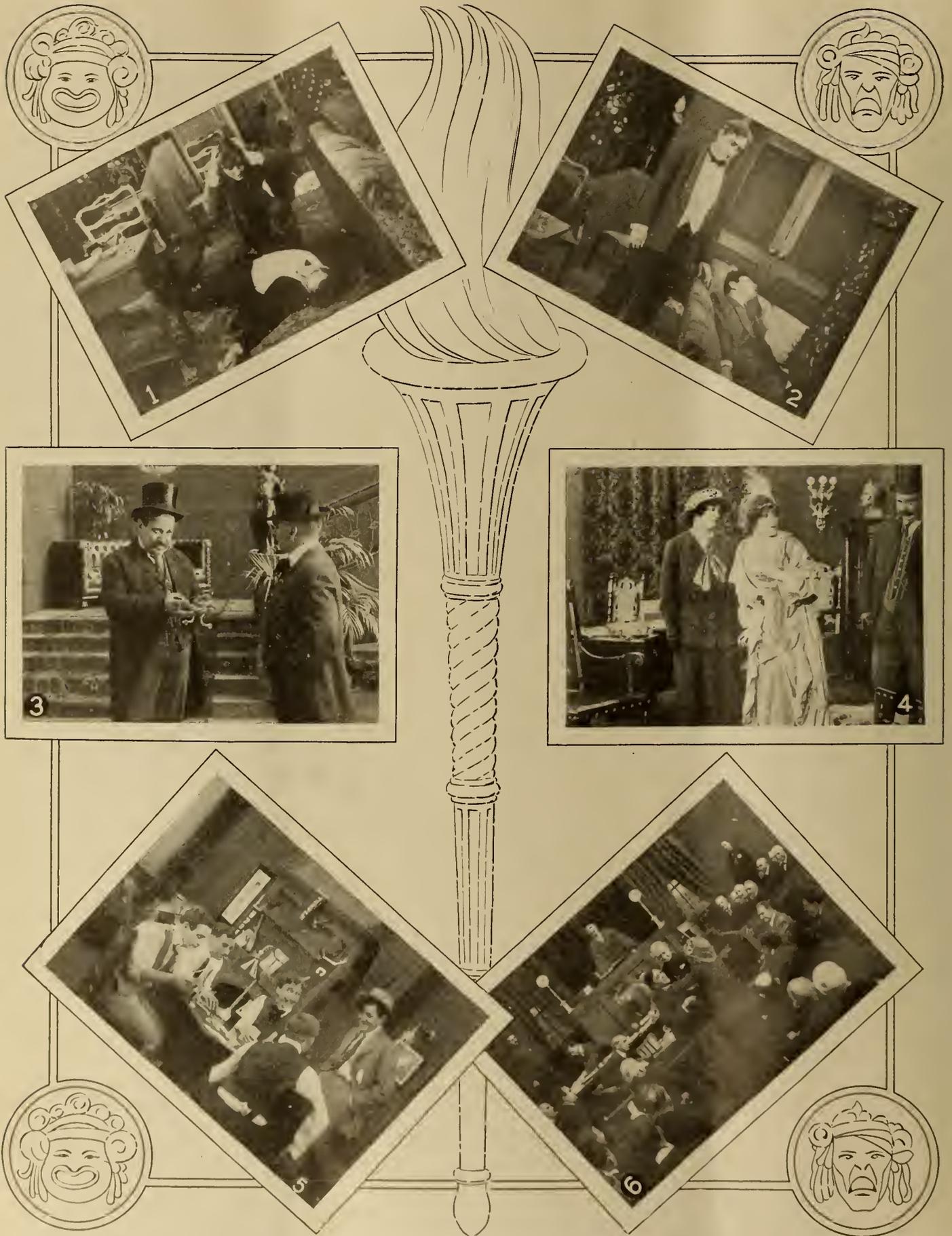
To install an additional button and buzzer upon a system correctly wired as above proceed as follows:

Test the buzzer and mount it where desired; mount the push-button where desired.

Get a piece of first-color wire and run it from one binding post of the buzzer to any first-color wire already in use; preferably this is from the nearest bell or buzzer, or possibly from the battery, but this new first-color wire may be attached to any first-color wire anywhere that such a wire can be found.

Get a piece of second-color wire and run it from one of the springs of the new button to any second color wire. If the new button goes in beside an old button a few inches of wire is all that is needed.

(To be continued.)



Scenes from the "Third Degree," Chas. Klein's great dramatic success, which has been made into a five-reel feature by the Lubin Company and which will be handled and booked exclusively by the Special Feature Department of the General Film Company.

Who's Who in the Film Game

BY special invitation, we have here a film woman. The supply of women who score high in film circles is rather limited. To score at all means that the woman herself must combine rare faculties with keen business foresight. Film men are shrewd men and their dealings are largely with each other. Film women are scarce, to be numbered on the fingers of one hand easily. Agnes Egan Cobb is better known than any other film woman because she mixes with men. She has been from ocean to ocean, time and again, and her ability to breeze into a film exchange, sing her little lay, get the order and be on the way has stamped her as a business woman par excellence. Film men far and near know this sprightly little saleswoman. To know her even more intimately this partial account of her activities seems to be appropriate.

Agnes Egan Cobb was born in Brooklyn and her girl life wasn't essentially different from other girls' lives who were born in Brooklyn. She attended and graduated from the public schools, her diploma issuing from the one known as No. 139. Following her graduation she attended Mt. Holyoke Seminary in Massachusetts for two and a half years, when the death of her father caused an abrupt ending of school days. Events transpired rapidly now. Following a short courtship she married and was blessed with a daughter and the attending joys of peaceful wedlock. These happy days were of short duration, however, because of the death of the husband and father at the end of the third year. This left one young widow and one young daughter to face life from wholly new angles. It was all very different. Independence gripped the mother. She must be bread-winner for herself and her baby. Life for both depended on a job and the Cieneguita Copper Company supplied the job. For five years Agnes Egan Cobb was secretary to George Beebe, president of this concern. The mines were located at Sonora, Mexico, and for a time the secretary lived with Mr. and Mrs. Beebe in Mexico. But this was too far from home and family to endure.

Upon her return to New York the erstwhile mining secretary, who had been frugal, saw opportunity in the motion picture business. The mystery of a woman's money was partly solved. Agnes Egan had saved real coin of the realm and she dug it up, share

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



Film Women are Scarce.

and share alike, with two partners styled Joslyn Company, pioneer junk film dealers and renters. From a paid secretary to an unpaid president meant to hustle. The Joslyn president's prefix was "Go Fetch." The Joslyn Company prospered from the opening day. An offer of cash to buy the business was accepted because the president believes in a short turn and a quick profit. Probably for this reason she succeeds as a feature film specialist. At the time of the exchange sale features were just coming in. They offered problems new and untried. P. Powers and P. Craft had the

film "Buffalo Bill," and they were in need of a salesman. Hearing that Agnes Egan Cobb was at liberty they compromised by employing a saleswoman. But a single subject didn't last long and the saleswoman in the case found that out. When Adam Kessel, Jr., wanted a secretary he remembered that Agnes Egan would qualify if he could find her. It was in the early days of the Reliance studio and it was there that the new Kessel secretary made connection with a fat pay envelope. But it was lonesome in the place after Adam went to California to help along the big stuff, and the little secretary wanted more excitement. She was lured into the poster game for two reasons—more money and a new experience. Agnes Egan wanted to know the film game from all the points of the compass. Posters were something else. She was the first saleswoman for colored

lithographs, specializing motion pictures. And she went after every film maker and landed them all. Then came Dr. Frederick Cook's offer. Dr. Cook had a number of things that were troubling him. He had been exploring and now sought exploitation. Agnes Egan took the job. She was concerned about the north pole particularly. By mixing with Dr. Cook she might discover whether he ever reached the north pole or not—such is a woman's curiosity. This work meant exploiting the Doctor, and she needed help. With the assistance of Messrs. Wilber, Osborne and Frank she got out a book and formed the Polar Publishing Company. The whole affair proved the undoing of the exploiter. She went down with a case of nerves and wound up in a hospital, where other doctors nursed her back to health. But the book survived, too.

The activities of Agnes Egan have been extreme. She was all over the country for the National Film Distributing and Sales Company, and then representative of Lux, in charge of the Pacific Coast studios with headquarters in Los Angeles. When Lux abandoned American made products, the coast folks returned to New York and when the train pulled into the Grand Central station there stood old Romance with a carnation in his lapel, waiting for his Merry Widow. What could the poor girl do? She got into a taxi and married again. This time, as most all know, she married C. Lang Cobb, Jr. That was February 5, 1912, lest you forget. Following the ceremony she succeeded for eight months in playing lady at home, but one fine day when papa was galivanting around the country and Harry Rush Raver was greatly in need of help, he called up Mrs. Cobb and told her that she could have Itala if she hurried right down. She did. And since then the maid does the house-keeping.

When John Tippetts left Eclair to go to Europe Mrs. Cobb was offered the management of Union Features, which she accepted. Since then she has created "Features Ideal," her first pet and only business hobby. These two give her five features a month—quite some occupation if you are at all familiar with the details of marketing feature films.

While living in Mexico Mrs. Cobb learned to ride a horse. It is her special diversion from the cares of business. Her home is the rendezvous of congenial friends who seek it out on any pretext, real or imaginary. Mrs. Cobb is a film woman, every inch. If you doubt it ask her to explain what Union or Ideal means.

An Excellent Ramo Feature

A thrilling story, capable playing, excellent photography and appropriate tinting make the Ramo feature "The Devil Within" a most satisfactory offering. It is three exciting parts and shows how John Walker has not attempted to conceal the fact that his will leaves almost his entire fortune to his son Jack, merely providing a small trust for his daughter Jane, who has recently been married to James Gleason. Gleason, learning of the terms of the will, plots to disgrace Jack in the eyes of his father and with the aid of a woman, Maude Barnes, causes Jack to be charged with theft. This takes place at Jack's college, but the actual arrest is delayed by Jack's room-mate until after the big foot-ball game, of which Jack is the star player.

The disgrace is sufficient to force Jack to leave college. On his arrival home, a stormy scene ensues and Jack is ordered from the house by his father, whose mind has otherwise been poisoned against him by Gleason. Jack's father is also influenced to make a new will, but Gleason does not know its contents. With contemptible perseverance Gleason also hounds Jack and causes him to be discharged from different positions.

The father dies and Jack returns only to be refused admittance to the house by Gleason. Determined to have a last look at his father, Jack gains entrance and meets little Olive, his niece, of whom he is very fond. Her childish love for Jack prompts her to force him to take her little diamond picture locket as a remembrance. Gleason has opened the safe in the library and has just read the last will, which will give Jack the fortune when he reaches the age of twenty-five, provided he does nothing dishonest, in which

latter event Gleason's wife is to have it. Gleason foresees that Jack will eventually get the fortune under the terms of the will and thoroughly enraged, he turns away from the safe and catches a glimpse of Jack as he is leaving the house. His clever mind immediately evolves the plot to accuse him of robbing the safe. Jack's possession of the locket aids Gleason as he dramatically accuses Jack. Appearances against him, Jack is forced to make his escape from the meshes that surround him.

Tracked by detectives, hungry and desperate, Jack tries to enter a farm house and is only saved from this crime by overhearing a prayer of the farmer's daughter Edith. In withdrawing, he falls and is seriously injured. The farmer's wife asking no questions, nurses him to health and he later works and lives with them. Incidentally Jack and Edith grow to love each other.



A big moment in Ramo's "The Devil Within."

Gleason has continued his association with Maude Barnes, visiting her frequently. A thief, surprised by her alone in her apartment, accidentally shoots her but escapes. The testimony of the elevator boy and Gleason's glove on her table point conclusively to Gleason as the murderer. Panic-stricken at the circumstantial evidence against him Gleason flees and hard-pressed by the detectives, evades them by jumping from a fast moving freight train. Fate leads him for refuge to a barn where Jack, with a party arrives for a barn dance. Confronting Jack, Gleason threatens to disclose his past unless he aids him. Jack, in despair, conceals him in the loft and side tracks the detectives, but to no avail. The barn catches fire in the midst of the dance and Gleason still concealed in the hay loft, is fatally injured. Jack risks his life and brings Gleason out alive and receives his reward in an ante-mortem statement from Gleason, clearing his name and entitling him to the fortune and—to marry Edith.

Current Educational Releases

INSECTS THAT SING.—Patheplay. Another very interesting nature study by an expert, showing the life history of the cheerful little cricket and the strident-voiced katydid. It shows them feeding, courting, fight-



An intimate view of a cricket from Pathe's "Insects That Sing."

ing, and even singing. The latter was the most difficult to get, and is shown in pictures for the first time.

ANDREW CARNEGIE'S GIFT TO THE WORLD.—Kalem. The famous philanthropist's contribution toward the Peace movement—the Peace Palace at the Hague, is shown in a series of superb views. This edifice, majestically rising amid beautiful surroundings and with tower thrown toward the sky, stands as a perpetual protest against war's terrible devastations. This film also contains several other highly interesting topical scenes.

A PEASANT MARRIAGE IN HUNGARY.—Patheplay. Quaint customs are shown in these pictures, among them the method of proposal of marriage and acceptance. The suitor appears at the home of the girl and requests a light for his cigarette. If she strikes a match it signifies that he is accepted. Interesting glimpses of a picturesque Old World people.

JAPANESE "JUDO," COMMONLY KNOWN AS JIU JITSU.—Melies. An interesting demonstration of the principles of the theory of self-defense as practised in Japan. Extraordinary because performed by members of the exclusive "Kodo Kan" club of Tokyo, Japan. The first time in the history of the club that any of its members appeared before the public in any manner.

EDIBLE FISH OF THE MEDITERRANEAN.—Patheplay. Ten different species of living fish are shown in this film, most of them strangers to this part of the world. The Mediterranean fisheries are of great value to the bordering countries, so these fish are of much economic importance.

SWEDISH GYMNASTICS.—Gaumont. Amongst the various "schools" of physical culture which have come into vogue during recent years, the system as organized by Swedish gymnasts holds an individual place, and has now come to be recognized as an ideal means of physical development, suitable to the delicate and strong alike.

Swedish drill does not aim at the abnormal development of muscles, so much as the exercise of the body in a manner calculated to keep it perfectly "fit." There is no need to dwell upon a description of the various exercises, as the film illustrates these in a clear manner, and it will be seen that these—carried out by teams of well-knit and alert youths—are distinctly novel and refreshing.

THE GEYSERS OF NEW ZEALAND.—Patheplay. There is a remarkable resemblance between this particular section of New Zealand and our Yellowstone National Park. These are beautiful scenes of one of the finest manifestations of nature.

GLIMPSES OF POND LIFE.—Patheplay. Most interesting views of minute crustaceans, which are prevalent in stagnant ponds. Even the heartbeats of the tiny creatures are shown. An idea of their size is obtained from the fact that their eyes are no larger than the point of a needle.

PIANO MANUFACTURING.—Kalem. This interesting industrial picture was taken in the factory where one of the world's most famous pianos are made. The picture takes the observer through the entire plant and shows every detail of manufacture from the sawing of the rough boards that are to eventually be the exquisite casings, to the final testing of the assembled instrument.

GROWING AND GATHERING COCOA BEANS.—Lubin. A very interesting educational picture of the cocoa bean industry taken in one of the largest plantations in the West Indies. The first scenes are the picturesque huts of the natives, which are constructed of bamboo, covered with leaves and bushes. The families are just preparing to go to work. At the plantation the negroes are seen cutting the cones from the trees. These cones are rapidly cut open and the beans spread upon the warehouse floors to dry, then bagged and shipped to the market.

BIRDS OF THE INLAND MARSH.—Patheplay. Splendid and intimate views of birds which nest and dwell in



Birds of the inland marsh.

aquatic homes. It shows the tern, ibis, grebe, stilt and coot in flight, swimming and on their nests, and even the downy little chicks paddling around for dear life.

A JOURNEY TO THE ENVIRONS OF NAPLES.—Patheplay. These beautiful colored views were taken near one of the cities of Europe most famed for the beauty of its surroundings, bay and mountain, olive tree and vine combine to make perfect pictures.

AT PHNOM PENH, CAMBODIA.—Melies. The city of silver temples. Beautiful temples known as "Phnoms," some of which have floors of solid silver and Buddhas of the same precious metal. Shown also are the Cambodian soldiers in march and Royal Cambodian dancers. Their performances though weird are odd and fascinating.

THE SOUTH AFRICAN WHALING INDUSTRY.—Edison. The picture opens with views of all the interesting incidents of a modern whale hunt. The spouting whale is sighted, sometimes at a distance of five miles, and the trim steamer, with harpoon gun loaded and ready on the bow, quietly approaches its prey. Once within range, the gun is fired. The harpoon with its deadly charge of dynamite pierces the great beast and explodes, and, if the aim has been true, there is little else left to do except to haul in on the heavy rope, lash the whale securely to the side of the ship, and tow him back to port.

Once in the port of Durban, the whale is removed from the water as quickly as possible on account of the voracity of the sharks which infest these waters. Some splendid pictures of sharks attacking a moored whale are shown.

After the exciting whale hunt, we turn to the transportation of the whale to the factory. After being hauled out of the water by steam winches, the body is placed upon three or four flat cars, and a puffing locomotive drags the great sixty-ton beast to the rendering factory.

Here the several processes by which the whale oil, spermaceti and whalebone of commerce are produced, are carefully followed. Incidentally we are shown several views which effectually demonstrate the enormous size of these monsters of the deep—a whale's heart, for instance, which weighs four hundred pounds, and a modern Jonah standing in a whale's mouth.

THE JOINING OF THE OCEANS—THE PANAMA CANAL, OCTOBER, 1913.—Edison. The picture opens at Colon on the Atlantic side of the Panama Canal. Here we see the new government wharves and the good ship "Fram," patiently waiting to put the crowning touch on her life of splendid achievement, by being among the first vessels to pass through the completed canal.

From Colon we pass through the sea-level part of the canal to the series of locks at Gatun, that we may be in time to watch the first boats passing through these gigantic elevators. After we have seen the tugboats, filled with their distinguished guests, raised to a height of seventy feet above sea-level, we emerge into Lake Gatun, great artificial pond which has been created by the Gatun Dam. We then get brief glimpses of the Pacific end of the canal—the fortified islands in Panama Bay, the shipyards at Balboa, and the completed locks at Miraflores.

Then we return to the narrow strip of earth which until October 9 held back the waters of Lake Gatun from the Culebra Cut—the Gamboa Dike. Nearly eighteen thousands pounds of dynamite were planted in this dam in the morning. At one minute after two in the afternoon, President Wilson pressed a telegraph key in Washington, and instantly a tremendous tower of mud, smoke and water lifted itself out of the soil of Panama. When the smoke cleared away, the waters of Lake Gatun could be seen rushing down into the great cut

which had been prepared for them, and the last step in the cleaving of a continent was completed.

PRODUCTS OF THE PALM—THE BANANA AND COCOANUT INDUSTRIES, JAMAICA, WEST INDIES.—Edison. The scenes among the banana palms of the beautiful island of Jamaica are singularly picturesque. A powerful negro armed with a long knife or "machete" passes quickly through the grove lopping off the fronds with their heavy bunches of bananas. After him come a motley assembly of men and women who pick up the great bunches and bear them off. The bunches of bananas are wrapped in straw and loaded on ox teams for transportation to Port Antonio. The entire process from picking the bananas to loading them on the ships at Port Antonio is shown.

The most interesting single feature of the cocoanut picking is the inhuman way in which the negro boys walk up the palms with no other aid than bare hands and feet. Arrived at the top, they use their feet in an extremely dexterous manner to detach the thickly clustered cocoanuts. The fallen nuts are robbed of their thick outer shell by the sharp machete, and the picture closes with a kindly old scallawag of a negro taking a drink of that famous beverage of the tropics, cocoanut milk.

CITIES OF JAPAN.—Melies. An interesting tour about the streets and places of interest of the following: Yokohama, Japan's greatest port and leading city of commerce; Nara, the first capital of Japan; Kyoto, capital of Japan from 740 to 1868 A. D., now called Kyoto "Saikyo"—the "Western capital." It has been termed a wonderful scenic.

GLIMPSES OF RIO DE JANEIRO.—Essanay. A beautiful scenic travelogue, showing glimpses of Rio de Janeiro, the picturesque South American seaport.

CORFU, AN ISLAND OF THE IONIAN SEA.—Patheplay. Interesting views of a famous island which is so attractive that the German emperor has a castle there. Corfu has an area of 431 square miles only, but a population of 125,000. Picturesque portions of the island are here shown, together with scenes of the inhabitants at their daily pursuits.

ULSTER DAY IN BELFAST.—Kalem. This feature is of timely interest in view of the present conditions at Ulster, Ireland. The pictures show a number of interesting views taken in Belfast during the celebration of Ulster Day. The climax shows one of the famous leaders of the Ulster men, reviewing the various organizations as they march by.

Other interesting scenes show a thrilling lumber yard fire in London; the Brooklands Race Meeting, an English classic; the Czarevitch Stakes, an exciting English auto race; the annual fair at Stratford-on-Avon, the birthplace of Shakespeare, and other topical views.

MAGNETISM AND MAGNETS.—Eclair. The various formations of magnetic material are strikingly shown and the different properties of magnetic forces are demonstrated in startling examples. The wonderful lifting power of the different kinds and sizes of magnetized bars furnish opportunity for much discussion and some of the feats done with the magnets will astonish and mystify your audience. It is a subject educational and instructive, but presented in such a way that the entertaining quality of the reel is always to the fore, and you are sorry when the closing scene is flashed.

Recent Patents in Motography

By David S. Hulfish

PATENT No. 1,047,090. For an Improved Stage-Noise Cabinet. Issued to Samuel Lapin, Philadelphia, Penna.

The general design of the improved noise cabinet is such that its noises may be produced by a piano

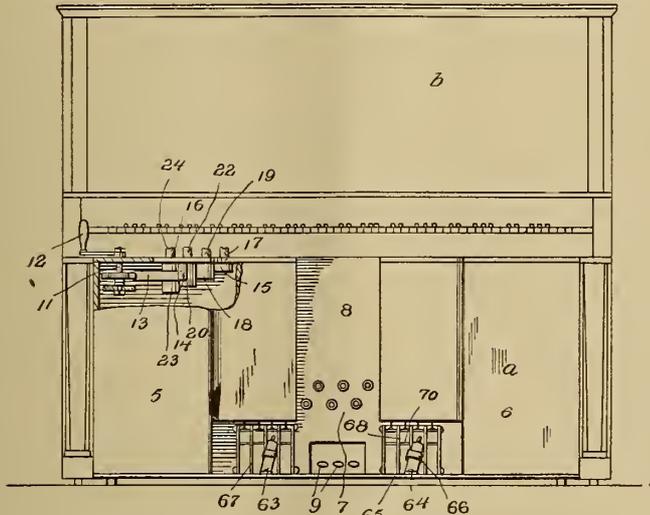


Fig. 1,047,090.

player without seriously interrupting him from the operation of the piano keyboard.

In the illustration the improved noise cabinet is shown associated with a piano, the principal elements of control being situated at the pianist's left hand, while pedals at 63 and 66 contain additional elements of control. The cabinet contains a variety of sound producers, from a baby cry to a wood crash, suitable for the usual type of sound accompaniment for a projected motion picture.

The novel and patented feature of the improved cabinet is that the controlling handles or other elements comprise in part a selector. Thus the handle 12 is adapted to bring into operation different sound-devices, as determined by moving the handle into a selecting position before operating any of the sound-devices. Likewise, the pedal 63 has adjacent to it four slides 67, and the pedal first is moved to right or to left in a selective manner to determine which of the four slides shall be operated, then is depressed by the foot to operate the selected slide.

There are seven claims, all reading in part upon the feature of the movable selector.

No. 1,045,905. For an Improved Kinetoscope and Intermittent System. Issued to Charles B. Stilwell, Wayne, Pa.

The improved mechanism for moving the film intermittently is disclosed by the accompanying illustration. The edge of the film is shown by the heavy line 24 and its direction of movement is indicated by the arrows. It passes over feed drums 25, 27, 32 and, finally, sprocket drum 21. The crank 4 drives the large pulley 6 which by belt 8 drives the small pulley 11 on shaft 12 carrying shutter 39. Shaft 12 also carries spiral gear 15 meshing with spiral gear 16 upon shaft 17 carrying the driving

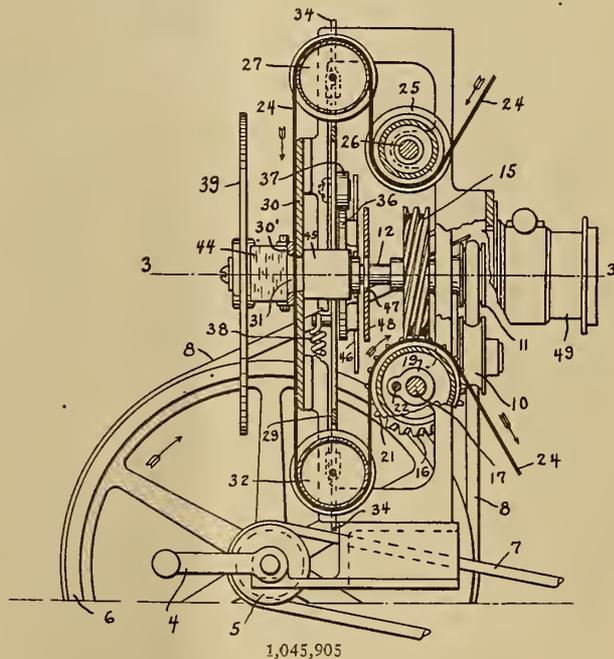
sprocket drum 21. The sprocket 21 is adjustable upon the shaft 17 for the purpose of framing the picture.

In the main frame of the machine is mounted the slide 29 which carries the journals of the feed drums 27 and 32. The slide 29 carries also the roller 37 which engages the edge of the cam disk 36 mounted upon the shaft 12. The operation of the film shift now may be understood.

The shaft 12 makes one revolution for each image projected, the cam 36 operating to move the slide 29 first up and then down for each image. While the image is being projected, the slide moves upward, the sprocket drum 21 taking film at a steady rate and the drum 32 by its bodily shift upward, freeing the film at the rate required by the sprocket 21 without drawing the film at all past the film window 31, and meanwhile the drum 27 is taking film at a steady feed from the drum 25. The time period for projection having expired, the shutter 39 stops the light, and the slide 29 moves downward, carrying the previous image out of the film window and bringing the succeeding image into the window.

The total vertical movement of the slide 29 is less than one-half of the three-quarters of an inch between centers of successive pictures, because the steady-feed driving drum 21 continues to take film from the slide during the downward shift, while the drum 32 being in a loop between the film window 31 and the sprocket 21 draws the film through the film window at a speed much faster than the movement of the slide. The cam 36 may be cut to give any desired ratio of time between the total picture interval and the shutter interval during which the shift is made.

Another feature of improvement is found in the

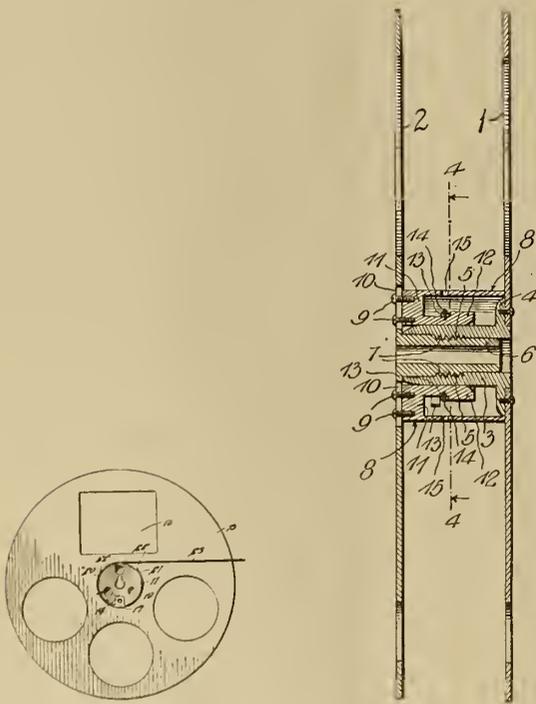


means for illuminating the picture screen with a diffused or partial light during the interval of darkness, the object being to reduce the flicker caused by the abrupt changes from the brightness of the projected picture to the dark-

ness of the unlighted screen, yet to remove even the partial lighting during the interval of actual projection. A reflector 45 is immovably fixed, and a ground glass wing 46 is attached to the shaft 12 in such manner that the glass wing is between the film 24 and the lens 49 during the shifting of the film. The shutter 39 is designed to obstruct light from the mirror 45 except during the interval of film shift. While the film is at rest in the window, the only light reaching the screen must pass through the main opening of the shutter 39, the window 31 and film 24 to the lens 49, but while the film is being shifted the light reaches the screen through an auxiliary opening in the shutter 39, reflected by the mirror 45, diffused by the ground glass 46 and thence passed to the screen through the lens 49. As the ground glass diffuses 46 is "out of focus" upon the screen, a perfect diffusion is secured.

There are thirteen claims, reading upon the intermittent device, upon the duplicate light paths, and upon the adjustable sprocket whereby framing is attained.

No. 1,048,270. For an Improved Fastening Device for Film Reel Hubs. Issued to Sidney McL. Aughinbaugh, Chambersburg, Penna.



Figs. 1,048,270 and 1,050,371.

The object of the invention is to provide a hub and a clamp such that the film may be removed from the reel without inconvenience from the clamping of the leading end of the film to the hub.

The spring clip 17 has the spring fingers 20 and 21, under one of which the leader of the film is clamped. The clip 17 is held by passing a pin through the hole in the wing 18 and into the hub 11. By the withdrawal of this pin, after winding the film, the inner end of the film is freed from the clamping effect of the spring.

No. 1,050,371. For a Film Reel with Improved Hub. Issued to Lewis W. Merkel, Allentown, Penna., assignor of parts to H. G. Schelden and J. J. Hanlon, Allentown, Penna.

One principal object of this invention is to provide a reel built up of connected but detachable parts which

may be separated readily to permit the removal or the insertion of a roll of picture film without unwinding and rewinding the film. The following bit of description is taken from the patent:

My improved reel comprises a pair of circular side plates 1 and 2 which are detachably connected together by a hub formed in separable parts which telescope and lock together to form a firm support for the film carried by the reel. The outer telescoping member of the hub is secured to the side plate 1 and comprises a cylindrical tube 3 having a tapered outer end. The tube 3 is provided at diametrically opposite points on its inner surface with series of locking teeth 5.

The inner telescoping member of the hub comprises a cylindrical tube 6 which is rigidly secured to the sideplate 2 and is provided at diametrically opposite points on its outer surface with series of segmental locking teeth 7. When the side plates 1 and 2 are brought together to form the reel, the inner member 6 of the hub is inserted into the tapered outer member 3 with the segmental teeth of the member 6 engaging the space between the teeth 5 of the member 3. After the hub members have been thus engaged the side plates 1 and 2 are given a turn in opposite directions thereby bringing the teeth 5 and 7 into interlocking engagement and firmly fastening the two side plates of the reel together. The interlocking members 3 and 6 of the hub have arranged around the same a film holding sleeve 8 formed of a series of segmental sections which are placed around the hub member 6.

The section of the "film-holding sleeve" are collapsible under spring tension when the side plates 1 and 2 are disengaged from each other, but rigid when the complete reel is assembled together. This collapsing feature releases the film from the hub.

There are four claims, each of which includes the feature of the collapsible or "radially adjustable" segments of the film-holding sleeve which surrounds the hub, and which releases the film by changing its radial adjustment when the sides are separated.

Exclusive Is Branching Out

To open exchanges in territories now unprofitable is the evolutionary move now being actively worked out by the officers of the Exclusive Supply Corporation. This action is a complete reversal of the Exclusive's previous policy, this distributing corporation heretofore having been content to allow exchange-men in the United States to individually work out the feature program in their own respective way.

Several night meetings, recently, in the offices of the Exclusive in the Candler building, New York City, attended by Herbert Blache, president, Ingvald C. Oes, vice-president, Harry R. Raver, secretary and treasurer, and Joseph R. Miles, general manager, took under advisement carrying the feature crusade into barren territories. Their report was unanimously affirmative.

The best exchange-men available will be engaged in the various territories and the program will be launched with a whoop and a hurrah. A study of conditions throughout the United States, conducted by an expert, has revealed statistically proved possibilities for the Exclusive Program which merits the large investment required.

Cox Goes East

George L. Cox, the G. M. (genial manager) of the Advance Motion Picture Company has gone east for a protracted business visit. His itinerary includes Pittsburg, Philadelphia, Atlantic City, Buffalo and New York City. Mr. Cox will close up a number of important contracts and attend to other affairs in connection with his company, before returning to Chicago.

Of Interest to the Trade

New Allies for Famous Players

The latest news in the film world, to the effect that Hugh Ford, Frederick Stanhope and Edward S. Morange, three of the best versed masters of the dramatic art, have allied themselves with Daniel Frohman, Adolph Zukor and Edwin S. Porter, of the Famous Players Film Company, seems to suggest that the motion picture is destined for an even greater importance and a broader development than had ever before been hoped for it.

These three men are known internationally in theatrical circles, and are universally recognized as past masters of the drama in all its phases. They have been associated in the production of such prominent artistic successes as "The Garden of Allah," "The Daughter of Heaven," "Joseph and His Brethren," "The Blue Bird," "The Melting Pot," "The Deep Purple," and some seventy-five other plays of equal importance. They have travelled the world over in search of data and local color, in the preparation of these productions and have developed the habit of extreme care in the smallest details of their work.

The record of Mr. Ford's productions speaks for itself. He is recognized as one of the ablest producers of the day and an authority on dramatic construction.

Mr. Stanhope obtained a thorough training on the English stage, and is an authority on the customs, costumes, and manners of all periods. He was associated for many years with George Edwardes, and his experience in the production of the biggest European musical, Shakespearian, and spectacular plays has made him a past master in the handling of ensembles. This intricate and difficult branch of the stage has become so systematized by Mr. Stanhope that the question of numbers, be it a hundred or a thousand, is merely a matter of detail to him. His knowledge of theatrical lighting is so well known that it is not necessary to dwell upon it.

Mr. Morange, one of the best known authorities on scenic art in the world, has been the artistic guide of this group in all their productions. He is not only an artist of rare skill and conceptive power, but an able architect, and is probably one of the most thoroughly equipped masters of the architectural and decorative arts. Messrs. Ford, Stanhope and Morange will co-operate with Edwin S. Porter, Technical director of the Famous Players, in the production of massive, spectacular motion picture subjects. Mr. Porter, one of the pioneers of the film industry, and considered to be a wizard of the camera, recently went to Los Angeles to open a studio for the Famous Players, where the others will join him as soon as they can close their theatrical affairs in the East.

The full import of the acquisition to moving pictures of these three trained theatrical specialists resolves itself into a question of degree. Their experience in the dramatic, pictorial and spectacular branches of the theater, make their talents wholly adaptable to motion picture work, and allied with the personnel of the Famous Players Film Company, which has already placed its indelible mark on the trend of the film art, nothing is too great to be expected.

The first subject to be produced through this

able alliance will be "The Silver King," the famous play by Sir Henry Arthur Jones. How closely this production will approach the greatest heights that the picture art can reach may in some measure be judged by the past achievements of all concerned.

It is impossible, in the light of this unprecedented combination, to doubt that the most brilliant era of the motion picture has dawned.

Music with Their Pictures

At the regular Wednesday showing of Lubin, Kalem and Pathe films at E. E. Fulton's theater, Lake and LaSalle streets, congregated an enthusiastic crowd of exhibitors on December 10. Mr. Fulton has installed a Wurlitzer Style G Orchestrion which was played for the exhibitors while the pictures were being run. No expense has been spared in putting these pictures on for the exhibitors in the best possible manner and the exhibitors are demonstrating their pleasure by attending in full force every Wednesday.

Lasky Enters Film Game

One of the most important announcements of films done recently was that issued from the Jesse L. Lasky offices in the Longacre Theater, which verifies the rumor that has been going up and down Screen Row for the past eight months, to the effect that Mr. Lasky was to enter the moving picture field.

The Jesse L. Lasky Feature Motion Picture Company, incorporated under the laws of the State of New York, and to be devoted to the production of famous plays and novels in film form and associating some of the most prominent men in the theatrical and motion picture universe is the nucleus of the Jesse L. Lasky Feature Company.

The policy of the company will be the adaptation of famous plays and novels to motion pictures, using as background and environment the precise locality wherein the action of the particular play or novel was supposed to have occurred.

If the action of the piece occurs in South America a company will travel to the point in which the locale is laid and there enact for the screen the piece to be produced.

One would imagine the above announcement to be sufficient unto itself, but further still comes the announcement that already contracts have been made with Edward Milton Royle and that the first production will be that of "The Squaw Man," the virile drama in which Dustin Farnum starred. Mr. Farnum has been engaged to play the leading role for the Lasky company and as many of the original cast as can be secured will be utilized.

Mr. Royle, accompanied by Cecil De Mille and Mr. Farnum, left for the West last week in search of the exact spot upon which Mr. Royle based the action of his drama. The other members of the company left two days later and are now assembled in the small town wherein the Squaw Man resided.

The new company is organized under the laws of the State of New York and its capitalization and the resources of those interested in its future insure ample funds for the fruition of the carefully worked out plans which have been eight months in the born-

ing. The fact that the new company is headed by Jesse Lasky would alone suffice to make its organization an event of keenest interest to everyone connected in any way with the amusement producing world, but the association with him of Mr. De Mille, Mr. Apfel, Mr. Goldfish, Mr. Tichenor and others makes the materialization of this youthful enterprise doubly more substantial. Its success is a foregone conclusion.

Eclair's Multiple Reel Comedy

In storyizing "The Funny Regiment" the Eclair Film Company undertook a wonderfully big task and the three reels of fun that is the result acclaims its success a marked one.

The film is the version of a French novel entitled "Jokes of the Regiment" and shows the pranks sponsored by the company and which are said to be typical of incidents in the lives of the French soldiers. A tall, thin man and a short, fat one, called the twins, are the ring-leaders of the fun and another "reservist" as they are called, is "Potiron," he of the fat, movable face.

The twins and others of the company are sentenced to prison for misbehaviour and their captain,



An ensemble from "The Funny Regiment," a three reel Union feature.

whose one ambition is to be loved by his men, allows the regulations to be broken in seeming ignorance of the fact, and the general, making an unannounced inspection of the barracks, warns the captain to be more strict. At that moment, Potiron is brought forward, in disgrace for having been found reading a book when he should have been performing an army duty. The general demands to see the book. It is "Jokes of the Regiment" and the general is soon laughing uproariously over its contents as are the culprits gathered about him. When he leaves he forgets to return the book and Potiron is an animated picture of regret. And so the story goes, its second reel funnier than the first and the third funniest of all.

Celebrates Thirtieth Anniversary

On the night of December 3, Chicago Bureau of Electrical Inspection celebrated its thirtieth anniversary with appropriate ceremonies. William Carroll, the first chief, and Ray Palmer, present chief, were among the guests at a banquet served at the Planter's Hotel. Through the kindness of Thos. A. Edison, Inc., and the activity of its hustling representative, Benjamin W. Beadell, a motion picture entertainment was given that met

with high favor. Edison, Selig and Kleine film subjects were shown.

Kleine Builds Studio in Italy

Cable advices from George Kleine tell of the building of a magnificent and costly studio in Italy which will be used to produce big "Kleine Attractions" in connection with the steady hunt through Europe for bigger productions of other manufacturers. This is the result of the formation of the Photo Drama Production Company of Italy by himself and two associates. Mr. Kleine cables: "You are now at liberty to announce formation of Photo Drama Production Company of Italy by myself and two associates. Have bought beautiful estate permitting staging of 50 scenes simultaneously in very natural and artificial settings. Policy is to combine artistic perfection of Italian with virility of American methods, taking the best out of both schools. Big features only. Have engaged well known American artists not previously in pictures."

American Erects London Plant

Popularity of "Flying A" subjects abroad has made it necessary for the American Company to erect its own home in London. A five story structure is being erected on Wardour street and is expected to be ready for occupancy about the first of the year. All machines and laboratory apparatus is being shipped from Chicago and the plant abroad will be operated on the same lines as the American plant in Chicago.

"The First Christmas"

Much interest attaches to the appearance of Mary Fuller as the Madonna in the Edison film "The



Mary Fuller as The Madonna in Edison's Christmas release.

First Christmas." The film is a masterly presentation of the events immediately preceding the birth of the Saviour. We see the wealthy youth in the midst of revelry suddenly revolt at his surroundings and dash

for the street. He is overcome by the wine which he had taken and is stripped, robbed and cast outside the city wall by a band of thieves.

Simple shepherds go to his assistance, he shakes



Edison's conception of "The First Christmas."

the dust of the city from his feet and joins the shepherds in their tending of the flocks. Then comes the vigil by night in which the angel appears to him, announcing the Saviour's birth. The shepherds follow the star and arrive at the manger in which the babe lies.

In the meantime we have seen Mary and Joseph traveling across the desert. They stop at an Inn, are refused admittance and are compelled to go on their way. After the arrival of the shepherds at the manger we are given a striking view of the Madonna.

A Christmas Trio

In keeping with the gladsome Christmas spirit, The Vitagraph Company of America is releasing three Christmas pictures this month "A Christmas Story," "The Spirit of Christmas" and "The Ancient Order of Goodfellows." This Christmas trilogy, somewhat on the order of the ancient Greek idea of developing a great dramatic episode in a series of three plays or dramas, portrays the Christmas idea from its three well established and well beloved aspects: namely the dawn of Christmas in the birth of Christ; the spirit of Christmas manifested through the lives of little children, coupled with the sympathetic desire of grown-ups to join them in their love of the open-hearted season; and the beneficent power of the Christmas spirit over the lives of working people when they see what joy it brings and what happiness it arouses.

Open Letter to the Clergy

The Lubin Company has within the past few weeks been busy with the preparation of an open letter to the clergy of the United States, explaining the possibilities of the motion picture as a means of teaching sermons that will reach the great public as a whole, rather than the limited few who might be able to gather to hear the minister's words, and inviting the pastors of the country to make such suggestions or criticisms of Lubin pictures as they see fit, or even to submit scenarios suitable for motion picture production.

The excellence of the way in which the matter is presented to the clergy is worthy of note, and there seems no reason to doubt but that the response will be large, both by way of suggestions and possibly also in submitted manuscripts.

Ramo Has a Big One

C. Lang Cobb, who looks after the publicity for Ramo feature films, hasn't been saying a whole lot recently but has been awfully busy. Folks all along the Filmy Way have been wondering what was in the wind, for they could easily understand that there was something doing. This week for the first time announcement is made that on December 31 a great racetrack drama will be released under the Ramo trade mark. The negative is said to be one of the best that has yet been screened, while the tensivity of the scenes is wonderful. Eight of the greatest jockies in the world appear in the race and the horses can be clearly followed from the time they leave the post until they cross under the wire at the judges' stand. Famous bookmakers, famous owners, and famous trainers are prominent throughout, and in fact every environment of the race track is said to be in evidence.

The plot of the story running through the picture is said to be strong, convincing and based on actual happenings in the main. The lithographic display will be exceptional and the sale of prints will be limited to twenty. Already eleven have been spoken for at a price of fifteen cents per foot.

Required Large Wardrobe

The public will the more eagerly await Lubin's three reel picture "The Parasites" when they become aware that in this production Miss Lottie Briscoe, the talented leading woman wears four ball gowns, six negligees, fifteen afternoon gowns, and to complete the circle a "nightie." This will be her first appearance on the screen since having been honored by the *New York Times* and its committee of distinguished artists as the typical "Girl of Today."



The confession.

The story told by "The Parasites" runs as follows:

Howard Lynn and his wife, Lottie, are typical blackmailers. They select for a victim John Welling-

ton, a rich society man, who is tacitly engaged to Florence Randall. Lottie by her arts of innocence and good looks soon wins Wellington and, breaking his engagement, he asks Lottie to marry him. By consent of her husband, she agrees that they shall live as husband and wife in name only, until she has learned to love him. A secret marriage is performed at which Lynn officiates. Lottie then commences to fleece Wellington, the money going to Lynn. After a while Wellington suggests that his supposed wife shall fulfill her obligations and she, conscience stricken, decides to leave him. She writes a note of farewell and by placing her hat and cloak on the bank of the river leads him to suppose she has committed suicide. Wellington in his sorrow turns to his old love Florence, and marries her. Years pass and Lottie and her husband have sunk to the depths of degradation and drink. They have a fearful fight, Lynn falls down stairs and is killed and Lottie is taken to the hospital. Partially recovered, she resolves to visit Wellington, but he shows her his wife and child. Lottie returns to the hospital, writes a letter confessing that they were never legally married, and with the letter comes the news that Lottie has passed away. The cast is as follows:

John Wellington.....	Arthur V. Johnson
Florence Randall.....	Florence Hackett
Howard Lynn.....	Howard Mitchell
Lottie Lynn.....	Lottie Briscoe
Doctor.....	Chas. Brandt

Wait for Christmas Number

Exhibitors who are curious as to the failure of the Essanay News to appear as usual last week are advised that Don Meaney, the genial and busy Essanay editor, has been preparing an unusual treat for them in the way of an enlarged Christmas number, and that on that account one of the regular issues had to be skipped. It seems certain, however, that when the Christmas edition arrives all who receive it will find their patience rewarded.

Cecilia Loftus in "A Lady of Quality"

For its release of January 1, the Famous Players will present the prominent star and internationally stage favorite, Cecilia Loftus, in the famous novel and play, "A Lady of Quality," by Frances Hodgson Burnett. The play is an idyllic blending of the romance, beauty and daring of the days of knighthood, and the film version has developed into a brilliant reproduction of the warmth and color of a picturesque period.

New Stars for All-Star

A contract has been closed with Digby Bell for his appearance at an early date in the "The Education of Mr. Pipp," as an All Star feature, and this concern has also contracted with Upton Sinclair for a film production of "The Jungle." These two items are of much interest to exhibitors.

Hoffman "Puts One Over"

M. E. Hoffman, publicity man for the World Special Films Corporation, was instrumental in lauding a story,—"The Influence of the Modern Motion Picture Drama on the Styles,"—in the current issue of "La Coupe," a magazine of fashions published by Mme. René of Fifth avenue. Not being an expert on woman's dress, he enlisted the services of Agnes Egan

Cobb of the Eclair Company, to supply the technical terms. This is the first time a ladies' magazine of fashions has been used to exploit the motion picture drama.

"The Three Musketeers"

A film adaptation of Alexander Dumas' great romantic novel "The Three Musketeers" in six reels and one hundred and sixty scenes is now announced by the Film Attractions Company with offices at 145



An imposing scene in "The Three Musketeers."

West 45th street, New York City, and lovers of Dumas will await with interest the appearance of such old favorites as D'Artagnan, Athos, Porthos, Aramis, Richelieu, DeRocheport, and others in the famous story, on the screen. It is said that over three months was required to film the classic and that there is not a foot of padding in the entire six thousand feet of the subject. A catch line in the advertising reads "All the meat in the nut without the shells" and since it is understood that the average length of the scenes is 40 feet one is inclined to believe that the advertiser has summed the whole matter up in his "nutshell." The film is to be sold on the States Rights basis and applications for territory are even now being received. A complete line of publicity matter, including one, three and six sheet posters,



The meeting place of the musketeers.

streamers, banners, photos, heralds, cuts, and slides is available and the buyers of territory may get busy at once with their feature once their bid has been accepted.

Brevities of the Business

PERSONAL NOTES.

They call him Bennie. Thereafter comes a capital "P" followed by a period by way of disguise, and you are hurried on to the last name which is the one of real significance; it is Schulberg and brings to mind a tallness and neatness and slim-



ness of young man with a blueness of eye, a bloneness hair and a wonderful whiteness of teeth. The eyes can look any man in the face and make him remember the mark on the back of his collar or the three hairs disguised as seven and made to span the distance between two given points on either a high, low or medium brow. For Bennie P. Schulberg is averse to disguise except, of course, that of a period after a capital letter, which stands as compromising and rigid as does the one he wishes he didn't own and hopes that people will think predicts the substantial name Peter or the heroic one, Paul. But it don't.

Not that it bothers him really, except when people make the mistake of asking what it does stand for; in all other great

moments he submerges his name in the interests of the Famous Players Film company and holds not just one nor two titles; he holds three and observes a no-limit slogan to the performances of various duties outside of these departments; he is advertising man, scenario editor and publicity man. At his busy desk in the studio building at 213 West Twenty-sixth street, there is no such thing as leisure time; yet should you drop in there at four of an afternoon when Bennie is eating a belated sandwich-and-apple-pie luncheon with one hand and tapping off a scenario with the other, you'd be made to feel that your presence had been the one element wanted to make the happiness of the publicity office complete. Also, you'd find out whatever it was you came to find out, providing it had no period as a trailer and concerned any topic but that of B. P. Schulberg.

It was the nut-meg state that introduced Mr. Schulberg to the world. Bridgeport, was the specific town and June 20, 1891 the most important date in the history of the town or state, so far as Bennie was concerned. When he was five years old he predicted his own career and startled his parents into sending him to New York to school, by writing a story. His themes brought him his highest marks and by the time he had earned the right to doff the freshman cap and monopolize what dignity there comes into the life of a sophomore at the City College, New York, he won first prize in a story competition in *The Morning Telegraph*.

It was about that time that Bennie decided he had had enough schooling so he left. He began as cub reporter under Henry L. Stoddard on the *Evening Mail* and he looks back with pleasure and appreciation to the days of rush assignments and their invaluable experience. Two years later he left to found the "*Raincoat Gazette*," a trade publication which had an early death owing to lack of capital. It was then that B. P. Schulberg found his way into the picture realm and this via the editorship of "*Film Reports*." Work on "*The Index*," another film paper, followed. While thusly engaged he had his first experience writing "ads;" he started the old "Defender" films on their way to glory and was the silent worker in the firm; credit for the novelty of Defender advertising went to somebody else.

When the Rex company evolved from Defender fame, Bennie was engaged to occupy a rear room and let nobody see him at work on the advertising, the titling and sub-titling, the reconstruction or entire construction of films.

"What's your job around here, Bennie?" Edwin S. Porter, the producing member of the company would often ask and Bennie would reply, "Oh, general assistant."

Rex ads were attracting attention; their maker was finding remuneration not so great in quantity as the attention and of the latter, he received not any. Mr. Porter was the first to find out who the ad man and scenario editor really was. It was shortly after that, that the Universal came along and gathered in the Rex people. Bennie was one of the gathered-in, also the gatherers, as he was given a choice of lucrative positions and

chose that of scenario editor. It was not long before he was "doing things" in the advertising department. Then happened the formation of the Famous Players Film Company and into it swept Mr. Porter and Mr. Schulberg. For two months its office was wherever its men decided they would eat lunch, and the hours of holding were during the stretched-out noon-day meal. In May, 1912, the 26th street address was decided upon as a studio. Bennie picked the little room with the one window that looks out upon ever so much sun and air, and ever so many back-yards and children; and there he whiles away every six days out of seven with nothing to do but work and enjoy it.

The seventh day is devoted to his petite little wife and their cozy Harlem flat with which the majority of the Schulberg friends have a pleasant acquaintance. The former Adeline Jaffe has been Mrs. B. P. Schulberg since last June and still allows her husband the privilege of bringing home a friend to dinner without previous announcement of this intention. After saying which, no comment on the happiness of the Schulberg home is necessary.

No, you wouldn't gain anything by asking Mrs. Schulberg the mystery of the capital "P" and its period. If Bennie won't tell, she won't either.

Jesse L. Lasky, best known as the conceiver of the famous *Folies Bergere* and producer of a dozen vaudeville classics, sprang a bit of a surprise on New York, recently, when he announced the incorporation of the Jesse L. Lasky Feature Motion



Picture Company, which intends to adapt famous plays and novels to motion pictures, in each case producing the story, play or novel in the exact location where the scenes are laid, but everyone acquainted with Mr. Lasky is sure of the success of the new film entrepreneur and his associates. Associated with Mr. Lasky are men of vast import in every field of the amusement world. As general stage director and in charge of all productions will be that eminent playwright and director, Cecil De Mille, for the past few years associated with David Belasco, with whom he has collaborated on several dramatic triumphs. Mr. De Mille's activities were confined exclusively to the drama, but since the Jesse L. Lasky Company was first spoken of, he has been an ardent student

of the screen drama and is now a full-fledged believer in the photoplay. As an aide and first hand assistant, Mr. De Mille will have Oscar Apfel, the former Pathe Freres director, who for years has been turning out features for Reliance and Majestic, and previous to that with the Edison Company. Mr. Apfel will be associated with Mr. De Mille in all productions under the Jesse Lasky organization management.

The officers of the Jesse L. Lasky Feature Motion Picture Company are as follows: Jesse L. Lasky, president; Cecil De Mille, general stage director; Samuel Goldfish, treasurer and business manager, and Frank A. Tichenor, general sales manager.

No production will be too big, no feature too great for this organization of young blood to go after. Their options and contracted obligations are already great enough to keep the new concern busy for two years.

The Jesse L. Lasky Feature Company will have offices in the Longacre Theater in New York, representation in various European centers and will use the phrase, "The World is Our Studio" as their motto, for they truly mean to utilize nature alone for their stage settings.

Major Rutherford of the United States army medical corps, has completed the direction of pictures made by the Kinemacolor company on the subject of practical hygiene. The pictures will be shown at all the posts of the army and navy to the enlisted men in Uncle Sam's service.

Miss M. I. MacDonald has taken her critical ability and brown leather hand-bag into the office and service of the *Dramatic Mirror*, and her pleasant smile and sunny personality

are again welcomed in the various projection rooms. She finds Mirror-ing extremely pleasant, she will tell you, should you ask, and you reply that you're glad to hear it; for you are.

Willard E. Holcomb believes in calling a spade a spade, and so has changed his title from "press agent" to that of "suppress agent." First, of course, the Kinemacolor company changed its policy of giving out news to one whereby the news is not given out, it is invited out. Thereupon, Mr. Holcomb ceased to "press" matters. Should you chance into his office, he would continue his once-every-half-hour operation of removing tin-foil from around a long, thick cigar and, should it be four-thirty of a nice afternoon, would suggest that you view the sunset from his long wide windows. You hear somebody casually remark to somebody else that "that Curran fellow is going to jump his auto over a Broadway car" or something you make out to be that, and you expect to read a glowing prediction of the event in the next day's press sheet from the color-company. You get no press-sheet, but you do get an idea; you'll ask Mr. Holcomb is he or isn't he a press-man, and you get a surprise when he says he isn't, he's a suppress-man. Likewise, the company has changed its battle-cry to "Not what we say we do, but we do do," and they're going to let the screen rather than press-sheets measure their success.

Jack Moore is the exceedingly polite young man with the rosy cheeks and likeable manner who does the honors these days in the publicity department of Albert Blinkhorn's offices. He journeyed in from Wall street and his father's brokerage office, and finds the realm of films as busy a one, almost, as that of the short, narrow street which begins with a church and ends with a river.

Stanly H. Twist said "Au Revoir" to New York Thursday morning December 4. He said it to the boys the night before at the Screen Club so his rank of escorts to the early morning train was consequently depleted. Chicago was Mr. Twist's first stop, then on to the western coast and from there a to-be-hoped-for pleasant water trip to Sydney, Australia, where Mr. Twist will care for the interests of the Interoccean Sales Company. Mr. Twist has everything to accomplish in the new and big field in which he has chosen to gambol.

Fred Gunning is again looking after the big game on the Warner's Features preserves. His hearty hand-shake and heartier "Yes, I'm good as new again!" is welcome greeting to his many friends, who are beginning to think that Chillicothe, Ohio, Fred's home town, is a regular place to take a rest-cure. Fred knows it is, but is glad to be back in New York and harness again.

James McEnnery, with laurels athwart his brow, owing to the big sale and exploitation of the United Kingdom film, "A Message from Mars," sailed Dec. 4 for England. To him this means the enjoyment of Christmas with his family. His return is undated, but will mean his bigger entrance into the film game. There will be foreign pictures for the states and western states pictures for the foreign market; the making of these will be Mr. McEnnery's own work and he has stated he means to do it in a big way.

Willard Holcomb's way is a tuneful one these days. When he "Walks the Broadway down" he does so to the accompaniment of a rolling lilt which, he informs you over his five o'clock coca-cola at the Forty-fifth street make-up drug store, is a chorus he is writing for his new musical comedy "Decatur of Dakota." The skit is to do with the U. S. Naval Academy and the "Middies" and is to have its opening in Washington early in February. It's a busy life—that of combined suppress agent and playwright.

Hector Stryckmans sells Itala features with one hand and Ammex specials with the other. He's jolly about it, too, and invites you to drop around to Room 1011 in the Candler building and let him tell you how he coined the word "motography" all of seven years ago, and in the same breath he will assure you that it's the best word in the business.

Fred Halliday has resigned the salesmanship of Ammex brand pictures and has taken some big ideas with him out to the west coast.

Bill Barry is mailing out attractive copies of the Nicholas Power Company song, "My Movie Girl." Credit for the words and music is given to G. Warren Landon and S. S. Cassard and the waltz chorus looks as though it would be a good "everybody's-whistling-it" melody.

Anita Stewart, one of the star heroines of the Vitagraph Company, is recovering nicely from a severe case of bumps she received last week while dashing down a hill in a fleeing taxicab, going forty miles an hour for a Vitagraph motion picture. The bumps occurred when the chauffeur became so interested in being an actor that he forgot to be a chauffeur and ran over a

big log which was lying in plain sight before him on the road. When the taxi hit the log, Miss Stewart hit the top of the car. She said, after it was all over, that she felt that she had been a heroine indeed; "a sort of an impromptu one, as it were."

Alma Russell, one of the leading ladies of the Selig Stock Company, in Chicago, in carrying out her part of a rural play, called "The Rube," which was being presented under the direction of Marshal Farnum, last week on a farm near Des Plaines, fell from a hay-stack and happily escaped a serious cut. Though she was taken to her home unconscious, but reported for duty two days later.

Lillian Christie, formerly with the Vitagraph and Kalem companies, has joined the Western Essanay ranks at Niles, Cal., where she was warmly welcomed by her new fellow players. Miss Christie has a remarkably pleasant personality and is full of life—both of which desirable attributes she finds little difficulty in reproducing in her screen work.

There was cause for added thanksgiving on Thanksgiving day in the homes of Harvey H. Gates, associate editor of the Universal Weekly, and E. F. Murphy, superintendent of laboratories. The stork left at each an eight and a half pound baby boy, the first to gladden the hearts of the two proud fathers. Mr. Murphy's son will swing through life with "Edwin John" appendaged to him, while Mr. Gate's heir will sign "Mal" to his checks, letters and what not. According to latest reports, mothers and babies are doing nicely.

Owing to the enlarged radius of action of the Selig Stock Company with headquarters at Prescott, Ariz., the leading man, William Duncan, will, hereafter, confine his attention strictly to producing plays. The company will be very considerably strengthened and enlarged, as some big productions are nominated for this winter in the picture-land of Arizona.

The Smalleys are soon to start on the production of Shakespeare's "Merchant of Venice" for the Universal. Unfortunately for coming generations the great dramatist did not write the play in scenario form and any treatment of the comedy, other than that of the text, cannot fail to arouse widespread criticism in literary circles. Lois Weber (Mrs. Phillips Smalley) has adapted this masterpiece to scenario form.

Walter R. Seymour, the well known dramatic stock actor, has been engaged by the Pathe Freres as leading man for their Southern Company located at St. Augustine, Florida, where he is doing excellent work opposite Lillian Wiggins.

Frank Montgomery and his wife, Mona Darkfeather, have a new home in Hollywood, and one can spend a whole evening examining the Indian relics, costumes, etc., which adorn the walls and in fact, every inch of space. It is as good as an evening's entertainment anywhere to listen to the stories connected with some of the beautiful Indian curios and jewels, for most of them have been presented to the one or the other by noted Indians, as both "Monty" and Mona have lived amongst Indians. One of these days, they are going to collaborate on a book and some mighty interesting reading may be looked for.

Carlyle Blackwell has invented a new coat and vest and it will be seen in "The Impromptu Masquerader." It is a sartorial masterpiece and Carlyle looks as though the suit grew on him, as far as a mere scribe can tell, it just "fits," for the coat has plenty of braid, but only one button and there is more tail than front to it. Anyhow it is very dressy and is bound to bring imitators. In the same two-reeler, a corking good story by the way, pretty Louise Glaum appears in a Pierette costume which will set the young men's hearts a flutter. From now on Carlyle Blackwell will put on all two and three-reelers at his model studios.

Wednesday, November 26, was a memorable night at the Photoplayers Club. In the first place it was the first birthday of the club and in the second place the Toastmaster was no other than the Clubs president, Fred Mace, who returned to "his own" and everybody else's satisfaction. It was one great evening. Fire Chief Ely was the guest of honor and he gave a humorous speech in which he accused Herbert Rawlinson of trying to put three of his firemen out of business, in doing a dangerous stunt. Herbert loosened a block of wood which fell an injured a carpenter and just escaped the "really truly" firemen who held the net below. Rawlinson was called upon to defend himself and threatened to either make a speech or put the blame on the leading lady! Being chivalrous gentlemen, the club members sorrowfully accepted the speech. It was surely some night!

Harry Pollard and Margarita Fischer are immensely taken with their new positions at Santa Barbara with the American company, and mean to make the "Beauty" brand worthy of its name. They have been taking a week in order to familiarize themselves with the studio conditions, the scenery and locations in general and Harry Pollard, with his assistant, "Jimmie Doug-

las," have been busy getting their first story in shape. Both Mr. Pollard and Margarita Fischer have been deluged with telegrams and letters of congratulations upon appearing together again, and it is clear that both of these capable and conscientious performers have a very warm spot in the hearts of the public. Miss Fischer says, "Please tell the folks that all these nice letters have made us very grateful and you don't know how anxious we are to repay everybody by giving them the best there is in us." Yes, we all know and wish them luck and success.

Ray Myers, who is playing leads with Harry C. Matthews in Oklahoma, writes that he, Elsie Albert, Baby Earlyx, Jefferson Osbourne, William Ryno, Mary Ainslee and the rest of the company are delighted with the scenery and conditions on the Miller ranch. Excellent living houses, meals and natural gas. He says that "Director Matthews is a wonder and is truning out pictures which will make exhibitors sit up and take notice."

Clifford Bruce, leading man of the Selig Polyscope Company in Chicago, now fully restored to health, is back at work again and feeling very fit.

Someone asked Miss Madeline Lenard of the Balboa Company the other day why she was able to use so many big words correctly. The answer was a surprise to everyone. "I am a great, great granddaughter of Noah Webster." Miss Lenard, who in private life is Mrs. Pardee, has spent many years in the amusement world. Before joining the Balboa Company was a member of the Selig Company. Miss Lenard is also related to the late Richard Watson Gilder, the celebrated author and editor.

G. W. Landon is now advertising representative of the Precision Machine Company, Inc., with offices at 317-323 East 34th street, New York City.

Frank Bannon, formerly a New York exhibitor, has taken up his duties as one of Horace G. Plimpton's assistants at the Edison studio. He will be on hand to welcome all visitors to the studio and will preside over the sessions at 10 Fifth Avenue. Knowing the motion picture business as he does from the exhibitor's standpoint, Mr. Bannon will be a valuable addition to the Edison staff.

Harry Jackson, one of the famed vaudeville entertainers, has joined the Selig force in Chicago, as a producer, and will devote his attention exclusively to comedies, commencing his service this week.

Raymond and Cavelyr, famous throughout the United States as two of the foremost Dutch comedians playing in vaudeville, have been secured to play leading roles in a one-reel burlesque to be put on by Walter MacNamara, for the Universal.

Maym Kelso, who conceived the life-like impersonation of Mrs. Jackson Gouraud, formerly Aimee Crocker, the multi-millionaire Californian, and created a sensation with it at the Folies Bergere in New York, has been engaged by the Mutual Film Corporation to play the society woman who is the aunt of "Our Mutual Girl" in that great moving picture serial, which is now in the making and the first week's installment of which will soon be released to the public.

A new and important leading man, Gaston Bell, has joined the Lubin home studio and bids fair to be noticed. Mr. Bell has acted (and he can act) with the Majestic and Kinemacolor Film companies and is fairly known upon the screen. On the legitimate stage he played important roles in "Brewsters Millions," "The Seven Sisters" and several of Charles Frohman's productions. He is now assigned to the leading roles of several photoplays adapted from the Charles Klein's plays which are now being filmed by Sigmund Lubin.

William West, of Edison fame, is defying the poultry trust to do its worst. With careful foresight he purchased a live turkey for Thanksgiving but when he got it out to his home, Mrs. West scornfully declared that it was entirely too small. So the versatile Mr. West constructed a run for it in his yard and the turkey is conscientiously and unsuspectingly fattening himself for Christmas dinner, while Mr. West holds himself aloof from those who complain of the ever higher cost of living.

Peggy Blevins, who has been associated with the Selig Company in California, has joined the stock company in Arizona and takes to the daring work, like one to the saddle born.

Earl Netcalfe, who was the winner of a recent motorcycle race in Philadelphia, has accepted a challenge for a race which will take place in Atlantic City, N. J. Good luck Earl, and bring home the bacon.

The Countess de Marstini has joined the Pathe Southern Stock Company at St. Augustine, Fla.

Crane Wilbur, the popular and handsome Pathe lead, has with six other motion picture stars been selected by *The Ladies' World* as a candidate for leading honors in their great contest

to determine the hero of "One Wonderful Night." *The Ladies' World* is to spend \$6,000 per month for some time on this contest which will boost the best side of the moving picture business.

Ben Wilson, in his new role of proud papa took George Lessey down to see Ben, Jr., now almost a month old. When Wilson explained that George was a director, Ben, Jr., was interested at once and his first words were "Can you put me in the stock company?" Of course, like all theatrical people, Wilson and his wife have decided that their son is not to be a professional and they are heartbroken over this early tendency toward the screen.

Seven years as a lieutenant in the United States Army is part of the varied career of Jack Noble, a successful motion picture director who has been added to D. W. Griffith's staff of directors producing pictures for the Mutual program.

Lady Hope, the mother of Lord Hope, who was the owner of the famous Hope diamond, visited the studios of the Vitagraph Company of America, recently, and expressed great astonishment over the remarkable development of the moving picture business. Lady Hope, who has been in this country only a short time, said that before leaving England she had determined to see how motion pictures were produced at the Vitagraph studios as she intends to write some dramas for the Vitagraph Company. Among the many scenes she saw at the studios, a gay masque ball, a very pretty and lively one, seemed to please her the most. She remarked that she thought the producing of motion picture plays on the big scale that they are now produced was one of the most wonderful achievements of the age.

Oliver Morosco is now considering an offer from Thomas H. Ince, vice-president and general manager of the New York Motion Picture Corporation for the motion picture rights of Mr. Morosco's successful Hawaiian drama, "The Bird of Paradise." Mr. Ince is also negotiating with David Belasco for the motion picture rights for several of the former Belasco successes. This would include "Darling of the Gods," and "Madame Butterfly."

Mary Fuller is writing an article for *The Woman's World* on "Thrilling Moments in the Life of a Picture Star." No one is better qualified to write upon such a subject than this gifted Edison player who has made the courting of danger part of her daily life.

E. Mandelbaum, president of the World Special Films Corporation, has just completed an arrangement whereby he assumes full control of the Pompeii Film Company, acquiring all rights for the United States and Canada of the Pasquali version of "The Last Days of Pompeii." From now on, this eight-reel masterpiece will be handled exclusively through the branch offices of the World Special Films Corporation as one of their features.

Mr. G. Blake Garrison, who is at present in Hamburg, has cabled to Midgar Features at the New York office, 135 West 44th street, stating that he has just closed an exclusive contract to handle all of the H. A. Müller releases in America. Cecil Charles Graham, general manager, said, "This is a notable contract as Mr. Müller is well known in the moving picture field in Hamburg and in fact all through Continental Europe. He is a man of vast experiences personally and his staff, from producer to stage carpenter, is one of the best in Europe. We have looked over some of the advance scenarios and the first one to be released, 'The Mystery of Richmond Castle,' is a picture of unusual action throughout its entire length."

L. J. Rose, secretary of the Ammex Film Company has just returned to California after a two weeks' stay in New York, where he was in conference with F. D. Halliday, general sales manager of the Ammex Company and Joseph R. Miles, general manager of the Exclusive Supply Corporation.

Miss Eva Unsell, who has until now been a reader with the De Mille Play Agency, and who is also known as one of the best scenario writers in the country, has joined the scenario department of the Famous Players Film Company. Miss Unsell has written many scenarios for the Kalem Company, the most notable among which is "The Pawnbroker's Daughter." She has made a careful study of the work, and has some original ideas on the technique and construction of film stories. She has had a valuable training as a magazine writer and journalist, having been associated with the "Kansas City Post."

Phil Gleichman of the World Special Films Corporation is back in New York and is working on a plan for the marketing of two or three exceptionally long reel subjects, which the World Special Films Corporation intend to put out in the near future.

Frank Bennett, formerly leading man for Florence Lawrence, has completed arrangements with the Mutual to appear under D. W. Griffith's direction. Mr. Bennett first attracted the

attention of the theater going public by his artistic performances in "The Halfwit" and in "The Mayor and The Manicurist" in vaudeville. Later he devoted serious attention to the silent drama, appearing in "Powers," "Comit" and Vitagraph pictures with marked success.

ROLL OF STATES.

CONNECTICUT.

Louis J. Muller has had plans drawn up for a moving picture theater to be conducted by him in his building at 86 Arch street, Hartford. The plans call for a seating capacity of 300, and a formal opening will be held on New Year's Day.

Announcement has been made that the Bristol Theater, the moving picture concern on North Main street, Hartford, which was formerly the armory of Company D, First Regiment, C. N. G., was sold recently to George Phocas, one of the proprietors of the candy kitchen on Main street.

ILLINOIS.

The Maze theater at Monmouth has been sold to C. L. Harvey of Galesburg, who has rented the place for a number of years and will make extensive improvements.

A motion picture theater is to be installed in New Holland in the near future.

By a deal closed recently, Bodkin and Keane of Evanston, have taken charge of a four-story and basement structure at 68 West Madison street, and will remodel the building at an expense of \$35,000 and will occupy the main floor for a five and ten cent theater. It is believed business will start the first of the year.

Liberty Feature Film company, Chicago; capital, \$2,400; manufacture and deal in moving picture films and a theatrical business; incorporators. Walter Elkan-Chilo, Harry E. Deshon, Benjamin J. Samuels.

Allie Howells took out a permit for the new motion picture theater he is constructing at 2008 Main street on the Bluff, Peoria, which calls for an expenditure of \$7,000. The work of building is being rushed so that the spending may be made on Christmas eve.

Monarch Theater company, Chicago, \$100,000; theater and motion picture business; John Bodkin, J. Keane, Sereno Quinn.

The Ottawa theater has been leased to W. B. Jacobs, a Chicago theatrical man, who assumed immediate possession.

Johnson and Phillips, of Danville, have leased the Columbian Opera House and will show moving pictures every night.

General Special Feature Film company, Chicago; capital stock increased from \$2,500 to \$25,000.

Calo Theater company, Chicago; capital, \$75,000. Incorporators—Peter J. Hower, Otto P. Lex and Ross B. Whitney.

Wm. Padelford, Chicagoan, who opened the new Lyric theater in the Burton building, in East Wilson street, Batavia, has sold his entire interests to Wm. J. Kearney of Chicago.

INDIANA.

The new Irvington photo-play house at Washington street and Johnson avenue, Indianapolis, opened last week. It was erected by the Guthrie-Thompson company for H. L. Whitehead at a cost of nearly \$15,000. The house will seat 525 persons.

The Palace moving picture theater located on West Vincennes street, in the Hamilton block, Linton, opened recently to the public, is owned by Daniel Fuller.

A motion picture theater will be erected at the northeast corner of Senate avenue and Fortieth street, Indianapolis, by Adam Reichel. The building will be a one-story brick structure and will cost \$4,000. A permit for the work has been issued by the city building inspection department.

IOWA.

The Casino Amusement company of Davenport, has filed incorporation papers. The concern has for its object the leasing and operating of moving picture theaters, etc. The officers are A. H. Blank, president, and Samuel E. Greenbaum, secretary and treasurer. The concern will open its fine new theater, the Casino, on Third between Main and Harrison, in a few weeks.

DOPE OF THE DOPESTER.

The Edison studio recently was the scene of a performance which has rarely, if ever, been equaled in any studio, when Cora Williams calmly played a few scenes with an eleven foot boa constrictor. When it was announced that the story would require somebody who would handle a live snake there was not a wild and enthusiastic scramble for the part but Cora Williams accepted it as unconcernedly as if it were an invitation to tea. Of course it is common knowledge that these huge reptiles do not bite, but simply coil themselves about their victims and crush them—a feat which is accomplished as easily with a full grown man as with an infant. With a coolness that would do credit to a professional snake charmer Miss Williams rehearsed her scenes with the snake, whose temper remained unruffled.

When the powerful lights were turned on for the actual picture, however, the snake became more active, though its owner said that it was not due to anger. Nevertheless when Miss Williams stepped backward toward the snake and felt something twine about her ankles her heart stopped for an instant, until she realized that it was the train of her dress which had caught slightly as she moved back. No sign of fear was evident on Miss Williams' face however and the picture was perfect.

The thirty-two Sioux Indians of the Broncho Motion Picture camp at Santa Monica canyon have become so versed in real American ways and manners that they have taken up the tango craze.

One day last week the Selig Polyscope plant, in addition to their stock organization, had over 200 extra people enlisted in street scenes of New York and Norfolk in war time for the great marathime play, "Monitor and Merrimac."

Black Tom, the cat that makes its home at the Kalem New York studios, has conceived a special affection for Irene Boyle, the popular leading lady. That this friendship has its drawbacks was demonstrated while Miss Boyle was taking part in a powerful two-part feature, "A Modern Jekyll and Hyde," scheduled for release on Monday, December 29. Miss Boyle was seated in a chair before the fireplace during one of the highly dramatic moments. Tom saw his mistress, calmly walked across the stage and hopped into her lap, thus breaking up the scene. Now Tom is confined in one of the dressing rooms when Miss Boyle poses before the camera.

Romaine Fielding of the Lubin studio at Las Vegas, New Mexico, while directing a scene employing six hundred supers, missed his wallet which contained \$247 and some valuable papers and checks. The next morning's mail brought the following letter: "Dear Friend: I call you friend as you were a good friend to me. Sorry you lost your pocket book, but very glad I was the lucky one to find it. Your money came in very handy to me. Enclosed you will find your checks and papers which may help you to buy some Christmas presents, and I shall use your \$247.00 to buy mine. I know you have lots of dough or you would not carry so much with you. I never had so much before, but I hope you will not be broke by it. Well, I wish you a very Happy Christmas as I am going to have the same.

The Lucky Guy."

Frank Powell, director for Pathe Freres, had an experience last week which he will not soon forget. He was looking for a location with suitable backgrounds for the finding of pirate treasure and Crane Wilbur suggested his own birthplace, Athens, N. Y., a quaint old town on the Hudson. Mr. Powell shipped to Athens sacks of pieces of round metal to simulate money but they went astray on the way up and the director was up against it for money to bury. He finally went over to the nearest bank and cashed a check for \$450, all in silver dollars, and buried the sacks of real money on the river beach. Mr. Powell, like most people, did not know that the Hudson for a good many miles up has a tide of considerable rise and fall. Busy with the details of the play no one noticed the water steadily creeping up the beach, and when it was time to dig the treasure up the spot was covered with water. It was impossible to locate the place and Mr. Powell and his camera man had a long and lonely vigil of hours before the beach was bare enough for them to dig. Their identification marks of the spot had been swept away and the two men wearily dug up about a quarter of an acre of beach before they finally found the sacks. As they hobbled away from the scene of their labors, Frank Powell said just two heartfelt words: "Never again!"

The Thanhouser version of "Robin Hood" was shown on the recent bazaar afternoon of the Little Mothers' Aid Society, at the Waldorf Hotel and received the enthusiastic attention of the many in attendance at the annual charity event. Little Helen Badgley, Runa Hodges and Marie Eline were the picture-children present.

"Like servant, like master" is an old and familiar adage. "Like horse, like rider," however, is not so old; and yet, according to Romaine Fielding of the Lubin Las Vegas, New Mexico, studio, of which he is manager, director, author and leading man, is just as true. He points to his own mount, "Dodger" and to himself as illustrating the new axiom. Collectively they represent two thousand and fifty pounds. As for Romaine Fielding he has taught Dodger a lot of expensive habits. He finds himself obligated to supply him with many ham and cheese sandwiches and cakes, for the horse could eat just as satisfactorily at a lunch counter as in a stable on timothy and oats. Incidentally, he prefers the sandwiches with butter spread thickly, not forgetting plenty of mustard, as well as plenty of sugar in his tea and coffee—all of which goes to bear out Romaine Fielding's discovery that a horse becomes like the man who rides him, as in his own case.

Complete Record of Current Films

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

LICENSED

DRAMA.

Date	Title	Maker	Length
12-6	Beauty Unadorned	Vitagraph	2,000
12-8	The Capturing of David Dunne	Biograph	1,000
12-8	The Strike	Kalem	1,000
12-8	The Smuggler's Daughter	Lubin	1,000
12-8	The Master of the Garden	Selig	2,000
12-8	'Mid Kentucky Hills	Vitagraph	1,000
12-9	The Stolen Legacy	Cines	2,000
12-9	The Stolen Plans	Edison	1,000
12-9	The Heart of the Law	Essanay	1,000
12-9	An Enemy's Aid	Lubin	1,000
12-9	The Stolen Inheritance	Patheplay	1,000
12-9	An Equal Chance	Selig	1,000
12-10	The Chinese Death Thorn	Kalem	2,000
12-10	You've Got to Pay	Patheplay	1,000
12-10	Hilda of Heron Cove	Selig	1,000
12-11	Children of the Forest	Essanay	1,000
12-11	His Best Friend	Lubin	2,000
12-11	A Modern Portia	Patheplay	2,000
12-11	Sacrifice	Vitagraph	1,000
12-12	Peg o' the Movies	Edison	2,000
12-12	The Three Gamblers	Essanay	2,000
12-12	Life, Love and Liberty	Lubin	1,000
12-12	The Mysterious Way	Selig	1,000
12-13	The House of Discord	Biograph	1,000
12-13	The First Christmas	Edison	1,000
12-13	The Invisible Foe	Kalem	1,000
12-13	The Real Imposter	Lubin	400
12-13	Love's Sunset	Vitagraph	2,000
12-15	The Hunchback	Kalem	2,000
12-15	The Wolf of the City	Selig	2,000
12-15	The Uprising of Ann	Vitagraph	1,000
12-16	The Sunken Treasure	Cines	2,000
12-16	The Actress	Edison	1,000
12-16	Life's Weaving	Essanay	1,000
12-16	When He Sees	Lubin	1,000
12-16	With Eyes So Blue and Tender	Selig	1,000
12-17	Uncle Tom's Cabin	Kalem	2,000
12-18	Beyond All Law	Biograph	1,000
12-18	The Trail of the Snake Band	Essanay	1,000
12-18	A Son of His Father	Lubin	2,000
12-18	The Finger of Hate	Patheplay	2,000
12-18	Until the Sea	Selig	1,000
12-18	The Face of Fear	Vitagraph	1,000
12-19	Within the Enemy's Lines	Edison	2,000
12-19	The Stigma	Essanay	2,000
12-19	Banty Tim	Lubin	600
12-19	The Lure of the Road	Selig	1,000
12-20	The Conscience of Hassan Bey	Biograph	1,000
12-20	The Haunted Bedroom	Edison	1,000
12-20	Broncho Billy's Christmas Deed	Essanay	1,000
12-20	The Electrician's Hazard	Kalem	1,000
12-20	A Love of '64	Lubin	1,000
12-20	The Fire Bride	Patheplay	1,000
12-20	The Ancient Order of Goodfellows	Vitagraph	2,000
12-22	For Her Government	Biograph	1,000
12-22	Gilt Edge Stocks	Kalem	1,000
12-22	Through Flaming Paths	Lubin	1,000
12-22	The Open Door	Selig	2,000
12-22	A Christmas Story	Vitagraph	1,000
12-23	At Cross Purposes	Cines	2,000
12-23	The Upward Way	Edison	1,000
12-23	A Vagabond Cupid	Essanay	1,000
12-23	An Indian Don Juan	Patheplay	1,000
12-23	Mother Love vs. Gold	Selig	1,000
12-23	Her Faith in the Flag	Vitagraph	1,000
12-24	The Big Horn Massacre	Kalem	2,000
12-24	The Honorable Algernon	Vitagraph	1,000
12-25	Her Wedding Bell	Biograph	1,000
12-25	The Parasite	Lubin	3,000
12-25	Lady Madcap's Way	Patheplay	2,000
12-25	The Spirit of Christmas	Vitagraph	1,000
12-26	A Tudor Princess	Edison	2,000
12-26	The Great Game	Essanay	2,000
12-26	The Death Trap	Lubin	1,000
12-26	His Sister	Selig	1,000
12-27	A Proposal from Mary	Edison	1,000
12-27	Her Indian Brother	Kalem	1,000
12-27	The Doctor's Romance	Lubin	1,000
12-27	The Moth and the Flame	Patheplay	2,000
12-27	Heartease	Vitagraph	2,000

COMEDY.

12-6	Col. Heeza Liar in Africa	Patheplay	500
12-8	The Manicure Girl	Edison	1,000
12-9	Deception	Vitagraph	1,000
12-10	Greedy George	Edison	500
12-10	Smithy's Grandma Party	Essanay	1,000

Date.	Title	Maker.	Length.
12-10	That Suit at Ten	Vitagraph	700
12-11	The Troublesome Mole	Biograph	500
12-11	A Foul and Fearful Plot	Biograph	500
12-11	Physical Culture on the Quarter Circle V Bar	Selig	1,000
12-12	General Bunko's Victory	Kalem	500
12-12	The Life Saver	Vitagraph	1,000
12-13	Sophie's New Foreman	Essanay	1,000
12-13	A Pill Box Cupid	Lubin	600
12-13	Uncle John to the Rescue	Patheplay	1,000
12-15	Oh Sammy	Biograph	500
12-15	Riley's Decoys	Biograph	500
12-15	A Pious Undertaking	Edison	1,000
12-15	When the Well Went Dry	Lubin	400
12-15	A Masked Mix-up	Lubin	600
12-16	The Couple Next Door	Patheplay	1,000
12-16	Up in a Balloon	Vitagraph	500
12-17	Falling in Love with Inez	Edison	1,000
12-17	Hello Trouble	Essanay	1,000
12-17	Buster's Little Game	Selig	1,000
12-17	Any Port in a Storm	Vitagraph	1,000
12-19	Frayed Fagin's Adventures	Kalem	500
12-19	A Scandinavian Scandal	Patheplay	1,000
12-19	The Girl at the Lunch Counter	Vitagraph	1,000
12-22	Teaching His Wife a Lesson	Edison	675
12-23	Between Dances	Lubin	400
12-23	A College Cupid	Lubin	600
12-24	Mary's New Hat	Edison	585
12-24	The Janitor's Quiet Life	Edison	415
12-24	At the Old Maid's Call	Essanay	500
12-24	Two Up a Tree	Patheplay	1,000
12-24	A Dip in the Briny	Selig	1,000
12-25	That Pair from Thespia	Essanay	1,000
12-25	Doc Yak's Christmas	Selig	1,000
12-26	Emancipated Women	Kalem	500
12-26	The Golf Game and the Bonnet	Vitagraph	1,000
12-27	The Club Cure	Biograph	500
12-27	The Suicide Pact	Biograph	500
12-27	A Snakeville Courtship	Essanay	1,000

EDUCATIONAL.

12-6	Glimpses of Pond Life	Patheplay	500
12-10	Performing Lions	Vitagraph	300
12-12	Piano Manufacturing	Kalem	500
12-12	Birds of the Inland Marsh	Patheplay	500
12-16	Elephants at Work	Vitagraph	500
12-17	Insects that Sing	Patheplay	500
12-19	Growing and Gathering Cocoa Beans	Lubin	400
12-22	Products of the Palm—The Banana Industries, Jamaica, West Indies	Edison	350
12-26	Talcum Powder	Kalem	500

SCENIC.

12-4	A Trip to the Famous Picnic Grounds, Arshyama		
12-11	Hydraulic Works on the Adda	Lubin	500
12-11	At Phnom Penh, Cambodia	Melies	750
12-11	Beautiful Angkor-Wat, Cambodia	Melies	250
12-12	A Journey to the Environs of Naples	Patheplay	500
12-17	Nice and Its Environs, France	Patheplay	500
12-18	Cities of Japan	Melies	1,000
12-24	Glimpses of Rio de Janeiro	Essanay	1,000
12-25	The Ruins of Angkor-Thof	Melies	1,000
12-27	Corfu, an Isle of the Ionian Sea	Patheplay	500

TOPICAL.

12-8	Pathe's Weekly No. 74	Patheplay	1,000
12-10	The Joining of the Oceans, the Panama Canal, October, 1913	Edison	500
12-11	Pathe's Weekly No. 75	Patheplay	1,000
12-15	Pathe's Weekly, No. 76	Patheplay	1,000
12-18	Pathe's Weekly, No. 77	Patheplay	1,000
12-19	Ulster Day in Belfast	Kalem	500
12-22	Pathe's Weekly, No. 78	Patheplay	1,000
12-25	Pathe's Weekly, No. 79	Patheplay	1,000

DAILY LICENSED RELEASES

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

INDEPENDENT

DRAMA.			
Date	Title	Maker	Length
12-13	Out of His Class	Frontier	1,000
12-13	The Werewolf	Bison	2,000
12-13	Armed Intervention	American	1,000
12-13	"A Man's a Man"	Reliance	1,000
12-14	The Mask	Rex	1,000
12-14	First Love	Crystal	1,000
12-15	Incognito	Victor	1,000
12-15	The Story of David Craig	Imp	2,000
12-15	Where the Road Forks	American	2,000
12-15	The Mighty Atom	Reliance	1,000
12-16	From Railsplitter to President	Gold Seal	2,000
12-16	The God of To-Morrow	Majestic	1,000
12-16	Peggy's Invitation	Thanhouser	1,000
12-16	A Terrible Dream	Gaumont	1,000
12-17	A Woman's Story	Nestor	1,000
12-17	The Serpent in Eden	Eclair	2,000
12-17	The Open Door	Broncho	2,000
12-17	The Pseudo Prodigal	Reliance	1,000
12-18	A Jew's Christmas	Rex	3,000
12-18	The Curse	Domino	2,000
12-19	A Cracksman Santa Claus	Powers	1,000
12-19	A Girl and Her Money	Victor	2,000
12-19	The Pitfall	Kay-Bee	2,000
12-19	The Law of Humanity	Princess	1,000
12-19	Jack and the Beanstalk	Thanhouser	1,500
12-20	His Better Self	Frontier	1,000
12-20	The God of Girzah	Bison	2,000
12-20	Fate's Round-Up	American	1,000
12-20	Man's Awakening	Majestic	1,000
12-20	Title Not Announced	Reliance	
12-21	The Heart of an Artist	Crystal	1,000
12-21	The Prisoner of the Mountains	Majestic	1,000
12-22	Rory of the Bogs	Victor	3,000
12-22	The Actor's Christmas	Imp	1,000
12-22	The Shriner's Daughter	American	2,000
12-22	Title Not Reported	Reliance	
12-23	Bloodhounds of the North	Gold Seal	2,000
12-23	An Orphan's Romance	Thanhouser	2,000
12-24	The Lightning Bolt	Nestor	1,000
12-24	The Highwayman's Shoes	Eclair	2,000
12-24	Her Father's Story	Broncho	2,000
12-24	Title Not Reported	Reliance	
12-25	Love or a Throne	Imp	2,000
12-25	The Dream	Rex	1,000
12-25	Eileen of Erin	Domino	2,000
12-26	A Tale of the West	Nestor	1,000
12-26	Miracle Mary	Victor	3,000
12-26	The Harvest of Sin	Kay-Bee	2,000
12-27	His Father	Frontier	1,000
12-27	The Water War	Bison	2,000
12-27	The Rose of San Juan	American	1,000
12-28	His Faithful Servant	Rex	1,000
12-28	The Lure of the Stage	Crystal	1,000
COMEDY.			
12-14	He Likes Things Upside Down	Eclair	500
12-14	Nutty Has a Romance	Eclair	500
12-14	The Rival Pitchers	Majestic	1,000
12-14	Lawyer, Dog and Baby	Thanhouser	1,000
12-15	Freckles Fight for His Bride	Powers	1,000
12-15	The Gusher	Keystone	1,000
12-16	The Soubrette	Crystal	500
12-16	The Trained Nurse	Crystal	500
12-17	Mike and Jake as Heroes	Joker	1,000
12-18	Mr. and Mrs. Innocence Abroad	Imp	1,000
12-18	Slim and the Petticoats	Frontier	1,000
12-18	Personal Magnetism	American	1,000
12-18	Oscar in Search of a Wife	Gaumont	1,000
12-18	Fatty's Flirtation	Keystone	500
12-19	Teaching Dad a Lesson	Nestor	1,000
12-19	The Bushleaguer's Dream	Thanhouser	500
12-20	For Art and Love	Joker	500
12-21	A Wife's Deceit	Rex	1,000
12-21	Loaded	Eclair	500
12-21	Fred's I. O. U.	Apollo	1,000
12-22	What Happened to Freckles	Powers	1,000
12-22	A Bad Game	Keystone	1,000
12-23	My Brudder Sylvest	Crystal	500
12-23	The Baby Question	Crystal	500
12-23	Dollar Bills at a Cent Apiece	Gaumont	1,000
12-23	Mrs. Brown's Burglar	Majestic	1,000
12-24	Mike and Jake as Pugilists	Joker	1,000
12-25	Slim Turns the Tables	Frontier	1,000
12-25	Some Nerve	Keystone	1,000
12-25	Leonce and His Guardian	Gaumont	1,000
12-26	The Unhappy Pair	Powers	1,000

DAILY "MUTUAL" RELEASES
(Independent.)

MONDAY: American, Keystone, Reliance.
 THURSDAY: American, Domino, Komic.
 WEDNESDAY: Broncho, Mutual Weekly, Reliance
 THURSDAY: American, Domino, Komic.
 FRIDAY: Kay-Bee, Thanhouser, Princess.
 SATURDAY: American, Reliance, Majestic.
 SUNDAY: Majestic, Thanhouser, Apollo.

Date.	Title.	Maker.	Length.
12-26	His Father's Wife	Thanhouser	1,000
12-27	She Should Worry	Joker	500
12-27	The Pride of the Force	Majestic	1,000
12-28	"Apply to Janitor"	Eclair	500
12-28	Nutty Is Dead, Long Live Nutty	Eclair	500
12-28	Helen's Stratagem	Majestic	1,000
12-29	The Head Waiter	Thanhouser	1,000

EDUCATIONAL.

12-7	Magnetism—Magnets	Eclair	500
12-12	Hydraulic Mining	Victor	1,000

SCIENCE.

12-20	Impressions of Corsica	Joker	500
12-21	Sunset in Many Lands	Eclair	500
12-27	St. Milo to Dinan	Joker	500

TOPICAL.

12-14	The Portola Festival	Apollo	500
12-14	Los Angeles Police Parade	Apollo	500
12-17	Animated Weekly, No. 93	Universal	1,000
12-17	Mutual Weekly, No. 51	Mutual	1,000
12-18	Protecting San Francisco from Fire	Keystone	500
12-24	Animated Weekly, No. 94	Universal	1,000
12-24	Mutual Weekly, No. 94	Mutual	1,000

MISCELLANEOUS FEATURES.

The Hand of the Law	Warner's Features	3,000
Ten Nights in a Bar Room	Photo Drama Company	5,000
Griffard's Claw	Ambrosio Feature	2,000
The Goose a la "Colbert"	Ambrosio Feature	2,000
A Tragic Experiment	Ambrosio Feature	2,000
The Bandits of Death Valley	Transoceanic Feature	3,000
Lieut. Daring and the International Jewel Thieves	Transoceanic Feature	3,000
The Ghost Club	Gloria-American Company	6,000
The New Private Secretary	Warner's Feature	3,000
Fedora	Transoceanic Feature	5,000
Jack	World Special Feature	4,000
The Bells of Death	Ambrosio Feature	3,000
At Death's Door	Itala Feature	3,000
The Sign of the Secret Nine	Lewis Pennant Feature	3,000
False News	Gaumont Feature	2,000
Her Brother's Pard	Annex Feature	2,000
The Devil Within	Ramo Feature	3,000
His Fateful Passion	Eclectic Feature	5,000
Two Christmas Morns	Gaumont Feature	3,000
The Fortune Hunters	Blache Feature	4,000
The Lucky Nugget	Annex Feature	3,000
Victory or Death	Itala Feature	3,000
Vengeance Bequeathed	Film Release of America	3,000
Taxicab 1098	Lewis Pennant Feature	3,000
The Broken Heart	Gaumont Feature	2,000
The Shadow of the Moulin Rouge	Solax Feature	4,000
The Angel of the House	Gaumont Feature	3,000
The Daughter of the Hills	Famous Players	3,000
The Hero of a Nation	Supreme Feature	6,000
Hoodman Blind	Pilot Feature	4,000
Princess Elena's Prisoner	Great Northern Feature	4,000
The Volunteer Organist	Crescent Feature	8,000
Soldiers of Fortune	All Star Feature	5,000
After Many Years	General Film Agency Ltd.	3,000
The Vicar of Wakefield	Hepworth Feature	3,000
The Lost Diamond	Eclectic Feature	3,000
Madame Satan	Film Release of America	3,000
A Lady of Quality	Famous Players	5,000
The Third Degree	Lubin Feature	5,000
The Journey's Ending	Warner's Feature	3,000
The Accursed Drug	Features Ideal	3,000

DAILY EXCLUSIVE RELEASES

(Independent.)

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

DAILY UNIVERSAL RELEASES

(Independent.)

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



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In Two Reels

Truth in the Wilderness

Two Reels

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Monday, July 14, 1913

To Err Is Human

A tale of a bitter struggle that almost terminates in a miscarriage of justice.
One and Three Sheet Posters.

Thursday, July 17, 1913

At the Half-Breed's Mercy

A most remarkable series of thrilling adventures beautifully blended in a
convincing tale of the plains.
One and Three Sheet Posters.

Saturday, July 19, 1913

American Film Mfg. Co.

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Released Friday, July 11th

"The Statue of Fright"

A man who has trifled with the love of a girl buys a statue which her father has wrought and for which she posed. The sculptor learns the purchaser's identity and sees his chance for revenge. Instead of the statue, he brings the body of his dead daughter to the reception at which the statue was to be unveiled. Intense, gripping, powerful is this Eclipse-Kleine feature in two reels.

Four vivid
multiple

A crook play, a labor movement story, picture of love and human interest. Thrills and cleverness.

In preparation now

"A Wild Ride"—Selig—2 reels Released July 12

"The Diamond Mystery"—Vitagraph—2 reels " " 14

General Film Company

Released on Monday,
July 7th

"The Forbidden Way"

Can a crook reform—a gentleman crook? Here's the case of one whom circumstance turns square. The love of his employer's daughter keeps him on the straight and narrow path. But his old pals ferret him out, the girl who loved him as a crook turns upon him and his past catches up with him. E. H. Calvert is the master thief and the Essanay players appear in this stirring story of the underworld and the upper crust. It's in two reels.



Released on Saturday, July 5th

"The Miner's Destiny"

Put yourself in the place of a man wrongfully convicted of a crime. Imagine his sufferings through long endless years, his waiting and hoping, and finally the wonderful burst of thankfulness that seizes him when Fate, with one sweep, sets him square with the world. That's the story of this Patheplay in two reels.



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eatures**

ilm dealing with misdirected justice, and a
est of the week's production of brains

re these features:

- "The Fight at Grizzly Gulch"—Kalem—2 reels—Released July 16th
- "The Secret Formula"—Pathe—2 reels " " 18th

00 Fifth Avenue, New York



Released on Wednesday, July 9th

"A Hero Among Men"

A strike in a dynamite plant—picture the possibilities. The mob advances on the executive building—where the officers and the president's daughter are gathered. Suddenly the workmen halt. The building, filled with explosives, is afire. It's a situation that tries the metal of men, and one man proves his worth. That's the Lubin film in two reels produced by Barry O'Neil.



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A Bandit Story Replete with Adventure |
| July 8th | "THE PROFITS OF THE BUSINESS"
Dramatic Story of Paternal Self-Will and Avarice | July 15th | "HIS BETTER SELF"
A Problem Story of High Class |
| July 9th | "A HERO AMONG MEN"
2000-foot Special. One of our Greatest Features | July 17th | "THE WILES OF CUPID"
A Story of Beautiful Self-Sacrifice |
| July 10th | "WHEN LOVE LOSES OUT"
The Humor of the Sanitarium | July 18th | "THE HIDDEN BANK ROLL"
The Laughable Consequences of a Jag |
| July 10th | "BUILDING A TRUST"
An Irish Lady and a Chink Build a Laundry Trust | July 18th | "WHEN MARY MARRIED"
A Good Joke on a Roue Employer |
| July 11th | "ON HER WEDDING DAY"
A very Intense and High-Class Melodrama | July 19th | "JIM'S REWARD"
Excellent Western Melodrama |
| July 12th | "HER ONLY BOY"
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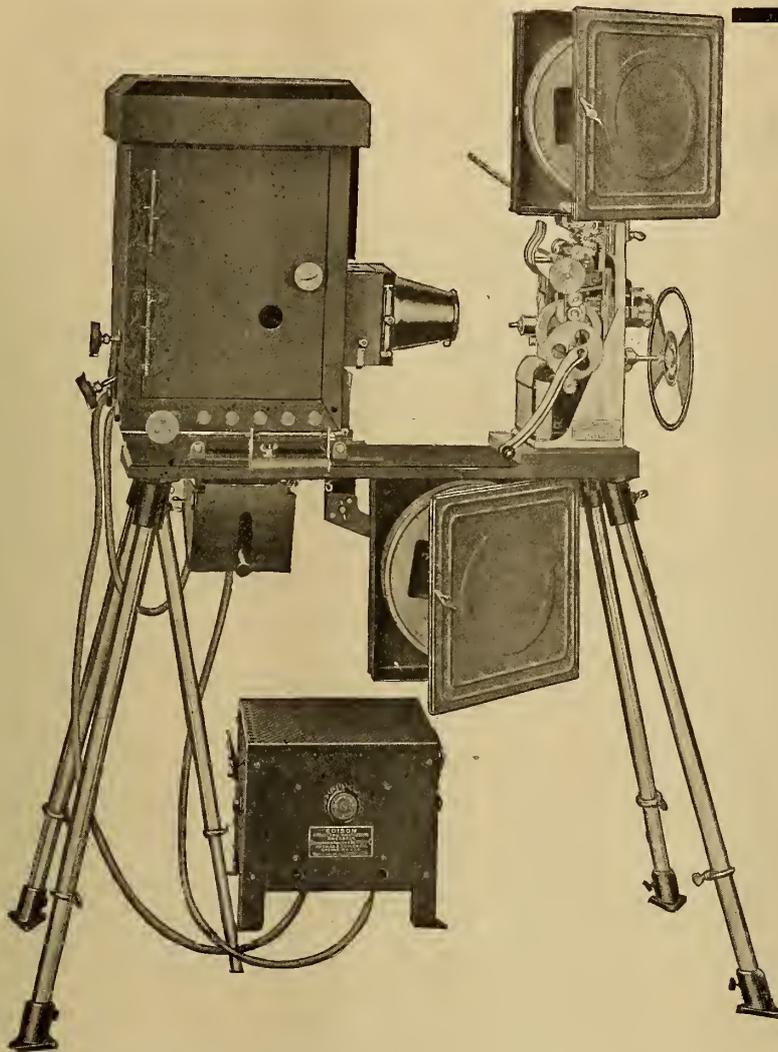


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Of Course, You Have Shown "King Rene's Daughter"
Miss Fealy's First Photoplay

For the Week of Sunday, July 6

Sunday, July 6

No Release

Because of three-reel release of preceding Tuesday

Tuesday, July 8

"For the Man She Loved"

Telling of the thrilling courting of a ranchman's daughter by rival cowboys.

Friday, July 11

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"Every Thief Leaves a Clue"
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"Making Good"
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Properties.**

**Wm. N. Selig Seeks Highest
Quality in Film Product.**

CHICAGO, Ill., May 22, 1913.—Mr. Wm. N. Selig, president of the Selig Polyscope Co., returned to Chicago this week after a prolonged visit to the Selig Studios and Wild Animal Farm in Los Angeles.

The film magnate yesterday made public some of his plans for a greater studio and zoo in the Southern California Metropolis. These plans include provisions for extensive tracts of land, new and enlarged studios with complete equipment, the largest zoo in the world, and an elaborate outlay of rare plants and foreign vegetation which will be imported to this country at great expense.

The Selig Polyscope Co. is today acknowledged the largest and foremost motion picture manufacturing firm in this country and possibly in the world. Its main plant and studios are in Chicago, where it occupies several acres of ground.

The present Los Angeles properties consist of the extensive Edendale studios and a 320 acre wild animal farm adjoining Eastlake Park, which is to Los Angeles what

To the Motion Picture Exhibitors League of America:

¶ The House of Selig, recognized as the champion of all progressive exhibitors, takes this occasion to extend to you its earnest congratulations and sincere best wishes.

¶ The fame of the name of Selig has reached the utmost corners of the earth.

¶ Selig success is at once admired and envied by rival picture makers the world over.

¶ The uniform standard of excellence which marks Selig Nature Reproductions is universally recognized

discriminating exhibitors.

¶ Selig success is due largely to perfection of production facilities.

¶ No Manufacturer in the world at the present time has more extensive properties or better equipped organization than that owned by Selig—the maker extraordinary.

¶ Notwithstanding this fact, the Selig Polyscope Co. will spend, during the next two years, close to \$1,000,000 in further equipment, properties and studios.

This Gigantic Investment Is Being Made for Your Benefit, Mr. Exhibitor

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Follow the Selig Flag

SELIG POLYSCOPE COMPANY CHICAGO



Company operates other extensive properties in various parts of the world. During his recent visit to Los Angeles, Mr. Selig purchased outright several tracts of land immediately adjoining the Selig Wild Animal Farm. These purchases will more than double the present size of the Farm.

The present zoo at the animal farm contains a collection of animals valued at upward of \$65,000 and two more shipments of animals are now enroute which will cost in the neighborhood of \$50,000.

Before the summer has passed, over \$200,000 worth of jungle carnivora will be housed at this immense zoo. A model studio will be erected on the premises and thousands of dollars worth of rare tropical plants, trees and jungle growth will be added to the already picturesque effect which prevails in this unique picture-making ground.

The Los Angeles studio will be increased by several more companies in the near future and Mr. Selig has arranged to buy a home in the California city where he plans to spend from four to six months of every year personally overseeing the work of the different companies. The new plans, when consummated will represent a total investment by the Selig Company in Los Angeles of close to one million dollars. This, in addition to other extensive holdings of the Selig Company, will place this institution away ahead of all contenders for first honors in the matter of equipment and permanent investment.

When seen at the Selig offices yesterday, Mr. W. N. Selig talked enthusiastically about his plans for the future. "The exhibitor is constantly calling for better pictures," said Mr. Selig, "and we propose to give him the best product that money, brains and talent can secure. The film producing business is growing so rapidly that it is difficult to keep pace with it. So we are jumping a bit ahead of the procession. We are anticipating the future. That is why we are at present spending so much money on our California properties—to secure quality."

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COMING EDISON FILMS

A PAIR OF FOILS

By Paul McAllister
No. 7369 **Monday, July 14th.** **Length 1,000 ft.**
 An actor, dosing over a romantic part, dreams that he is in the palace of a remarkable queen who, after rejecting three suitors, determines to marry him. After slaying the three rejected ones he is warmly embraced by the queen whose head proves to be his fencing mask.

IN THE GARDEN

By William Brede
No. 7370 **Tuesday, July 15th.** **Length 1,000 ft.**
 An old man, observing the jealousy of a young lover, tells him how he too was jealous and went away to the war leaving his beloved to worry herself into an illness which proved fatal and ruined his whole life. The warning has its effect.

THE DREAM FAIRY

By Ashley Miller
No. 7372 **Wednesday, July 16th.** **Length 1,025 ft.**
 The lame newsboy did not believe in fairies until a little cripple, the daughter of a wealthy man, converted him. For was it not through a fairy that he was cured and his wretched family made comfortable? If you do not believe in fairies, see this photo-play.

TO ABBEVILLE COURT-HOUSE

Taken in Georgia
 By Charles M. Seay
No. 7373 **Friday, July 18th.** **Length 950 ft.**
 On the death of his mistress, an old darkey starts off to deliver her young son to a relative who is an army officer. Food is scarce and the faithful old fellow is caught stealing potatoes for the boy, but is released when the boy's identity is discovered.

ON THE BROAD STAIRWAY

By J. Searle Dauley
No. 7374 **Saturday, July 19th.** **Length 1,025 ft.**
 Being another of "Kate Kirby's Cases," a series of detective stories. On the day of his marriage, a young man realizes that he really loves the sister of the girl he is to marry. The bride is found dead on the stairway with her fiance's knife in her back. Did he kill her? Kate Kirby solves the mystery.

A TARDY RECOGNITION

By Charles M. Seay
No. 7375 **Monday, July 21st.** **Length 1,000 ft.**
 Having disinherited one daughter for marrying against his will, Aldrich finds himself neglected by the other as he grows old. Seeking a rest in the park, he meets the child of his disinherited daughter and she becomes the means of a reconciliation.

A GREAT METROPOLITAN NEWSPAPER

Taken by courtesy of the New York Herald
No. 7376 **Tuesday, July 22nd.** **Length 960 ft.**
 An absorbingly interesting series of pictures which follow the life history of the newspaper from the automatic type-setting machine to the hustling, pushing "newsies." From it we gain some idea of the clock work precision which is necessary that we may enjoy our paper at the breakfast table.

Posters will be furnished for all except Nos. 7377 and 7383

A KNIFE OF FIRE

Showing how steel is cut and welded today

No. 7377 **Wednesday, July 23rd.** **Length 400 ft.**
 Oxygen and acetylene form the "blade" of this marvelous knife which cuts through a piece of Krupp steel 16 inches square in four minutes! Think of a man calmly cutting holes in a boiler with a compass! The days of witchcraft are at hand.

AT MIDNIGHT

By Mark Swan
No. 7378 **COMEDY** **Length 600 ft.**
 Crash! Auntie sat up in bed screaming and the terrified family started on a burglar hunt. Papa tiptoed cautiously up stairs and sonny—slightly the worse for wear—knocked him down stairs with an Indian club thinking he was the burglar. When the policeman arrived he found—a mouse.

THE MEADOW LARK

By Richard Ridgely
No. 7379 **DRAMA** **Length 1,000 ft.**
 The little choir singer loves the pastor but she is stage struck and goes to the city where she becomes a chorus girl. Discharged for missing a scene, she goes into vaudeville where the pastor finds her exhausted and takes her back to the daisy fields.

A PROPOSAL FROM THE DUKE

Being the first story of "Who Will Marry Mary?" Produced in collaboration with "The Ladies' World."
DRAMA
 Mary's fortune looms large in the eyes of a penniless Italian Duke who dazzles her by his heroism in rescuing her from a fire—set by a bribed stableman. A real accident shows the Duke's true character and places Mary under obligations to an army officer.

THE GREED OF OSMAN BEY

A Story of the Orient By M. M. Katterjohn
DRAMA
No. 7381 **Monday, July 28th.** **Length 1,025 ft.**
 A remarkable presentation of an Oriental love story, preserving an atmosphere that is strikingly effective. Osman's greed nearly ruins the happiness of his daughter, but the death of her lover's father gives him power to overawe the avicious Osman.

THE BELLS

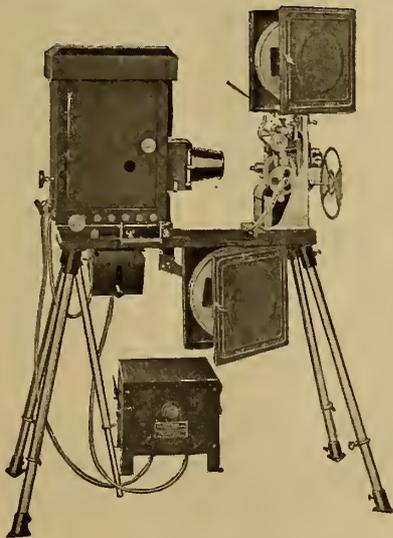
A story suggested by Edgar Allan Poe's Poem.
DRAMA
No. 7382 **Tuesday, July 29th.** **Length 1,000 ft.**
 Lucy leads a wretched life as the wife of a crabbed old bully, for there is another who loves her. A fire in church shows the cowardice of her husband and the bravery of her lover who risks his life in a futile attempt to save her husband.

GRAND CANYON OF ARIZONA

SCENIC
No. 7383 **Wednesday, July 30th.** **Length 400 ft.**
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AS THE TOOTH CAME OUT

By Mark Swan
COMEDY
No. 7384 **Wednesday, July 30th.** **Length 600 ft.**
 Terrified at the sight of the dentist's forceps, his victim takes gas and dreams he is in the clutches of demons. The extracted tooth grows as he gazes at it, and pursues him when he flees, but he awakens in time to escape disaster.



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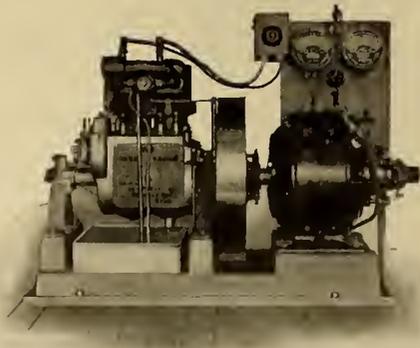
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July 9th—“THE REFORMATION OF DAD”

A laughable comedy with a good moral.

July 10th—“MADE A COWARD”

A western play of vigorous atmosphere.

July 11th—“BUD DOBLE COMES BACK”

A racing drama with a big surprise not on the cards.

July 14th—“THE ONLY CHANCE”

A railway drama of speed and thrill.

July 15th—“THE TREE AND THE CHAFF”

A chaste playlet of lovely symbolism.

July 16th—“SWEENEY’S DREAM”

Another hod-carrier’s dream. On the same reel is “Fancy Fowls,” with more class.

July 17th—“PUT TO THE TEST”

A pathetic drama of an ambitious young singer who loses her voice but finds it restored in the joy of motherhood.

July 18th—“GRANNY’S OLD ARM CHAIR”

A simple, telling play with big humanities to touch the heart—on the same reel with “A Moro Fish Drive.”

“THE NE’ER TO RETURN ROAD”

A POWERFUL EMOTIONAL PICTURE DRAMA BY

MRS. OTIS SKINNER

Realizing realism, picturesque psychology, emotionalizing humanities. A surprising play with a big thrill. This big release will take place Saturday, July 19th.

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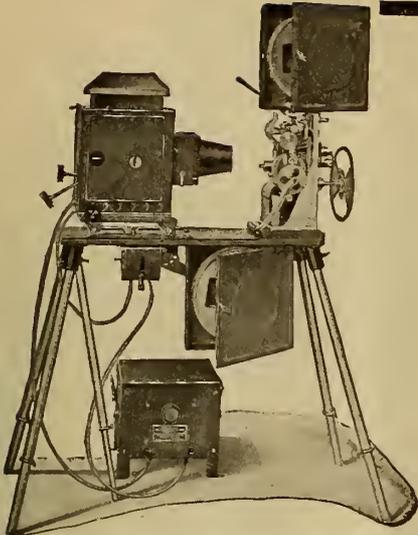
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CURRENT EDISON RELEASES

A Tardy Recognition

Drama (1,000)
Released Monday, July 21st

Having disinherited one daughter for marrying against his will, Aldrich finds himself neglected by the other as he grows old. Seeking a rest in the park, he meets the child of his disinherited daughter unknowingly, and she becomes the means of a happy reconciliation.

A Great Metropolitan Newspaper

Taken by courtesy of the New York Herald
Descriptive-Educational (960)
Released Tuesday, July 22nd

An absorbingly interesting series of pictures which follow the life history of the newspaper from the automatic type setting machines to the hustling, pushing "newsies." From it we gain some idea of the top work precision which is necessary that we may enjoy our paper at the breakfast table.

A Knife of Fire

How Steel is Cut and Welded To-day
Descriptive (400)
Released Wednesday, July 23rd

Oxygen and acetylene form the "blade" of this marvelous knife which cuts through a piece of Krupp steel 16 inches square in four minutes! Think of a man calmly cutting holes in a boiler with a compass! The days of witchcraft are at hand.

At Midnight

Comedy (600)
Released Wednesday, July 23rd

Crash! Auntie sat up in bed screaming, and the terrified family started on a burglar hunt! Papa tiptoed cautiously upstairs and sonny—slightly the worse for wear—Nat came down stairs with an indian club thinking he was the burglar. When the policeman arrived—he found a mouse.

The Meadow Lark

Drama (1,000)
Released Friday, July 25th

The little choir singer loves the pastor, but she is stage struck and goes to the city where she becomes a chorus girl. Discharged for missing a scene, she goes into vaudeville where the pastor finds her exhausted and takes her back to the daisy fields.

A Proposal from the Duke

Being the first story of
"Who will Marry Mary?"
Drama (1,025)
Released Saturday, July 26th

Mary's fortune looms large in the eyes of a penniless Italian Duke who dazzles her by his heroism in rescuing her from a fire—set by a bribed stableman. A real accident shows the Duke's true character and places Mary under obligations to an army officer.

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HANHOUSER HREE-A-WEEK

CURRENT THANHOUSER FEATURES

Marguerite Snow and James Cruze in
Tannhauser

After the Opera—3 reels—Tuesday, the 15th

Maude Fealy in
Little Dorrit

After Dickens—2 reels—Tuesday, the 29th

AUGUST THANHOUSER FEATURES

Maude Fealy in
Moths

Flo La Badie in
The Ward of the King

FOR THE WEEK

Released Sunday, July 20

Brethern of the Sacred Fish

A druggist is in love with a girl who is annoyed by a butcher whom she wants thrashed. In fact, she tells the druggist she will only marry him if he will pummel the butcher, who is a great deal bigger and broader than the druggist. But the latter remembers that the butcher has a fondness for joining secret societies, and induces him to enter one in which the druggist is grand master. The butcher immediately "gets his" and the lover the girl.

Released Tuesday July 22

When Darkness Came

She was the belle of the office and all the clerks paid her court, even the son of the boss took her out in his automobile. Indeed, she received so much attention that she did not know the chief clerk loved her. He never made a display of his affections but in the show-down, when darkness came, he proved that his quiet love was the truest love of all.

Released Friday, July 25

The Top of New York

A girl is in love with an army officer who in his spare time instructs her in the signal code. One of the young woman's diversions is to go to the roof of the New York office building where she is employed and from that great height observe the wonderful city below. One day as she enters onto the roof the spring lock of the roof door snaps and a storm comes up. Then she thinks of the code her sweetheart taught her.

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Coming! Sunday, July 27, "Willie the Wild Man." A story of an untamed male who has the famous chap from Borneo backed off the map as a straight laugh producer.



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Will be Released Regularly Every Saturday, Beginning Saturday, August 2nd, in place of the one reel releases.

“The Intruder”

IN TWO PARTS

SATURDAY, AUGUST 2nd

Written by the well known Dramatist, George Cameron, with Maurice Costello and Mary Charleson in the leading roles.

“The Lineup”

IN TWO PARTS

SATURDAY, AUGUST 9th

Written by George Cameron, introducing William Humphrey, Earle Williams and Dorothy Kelley.

“The Curse of the Golden Land”

IN TWO PARTS

SATURDAY, AUGUST 16th

Presenting Courtenay Foote and L. Rogers Lytton.

“The Feudists”

IN TWO PARTS

SATURDAY, AUGUST 30th

Written by James Oliver Curwood, featuring John Bunny, Sidney Drew, and Flora Finch.

“The Call”

IN TWO PARTS

SATURDAY, AUGUST 30th

Edith Storey and E. K. Lincoln, in their respective parts, sustain this great drama.

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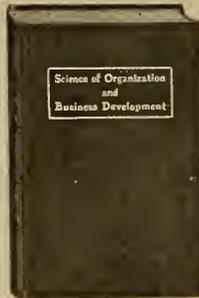


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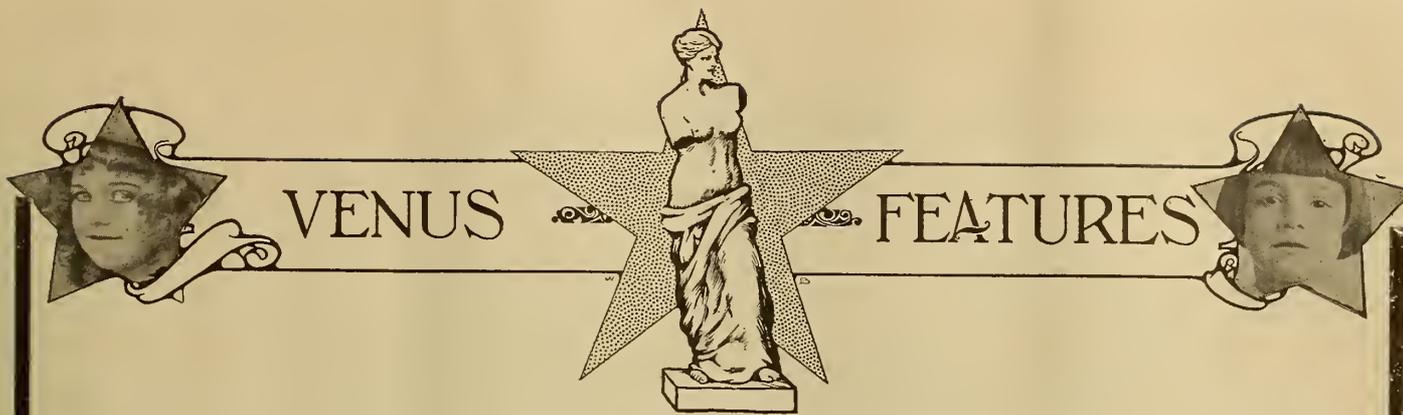
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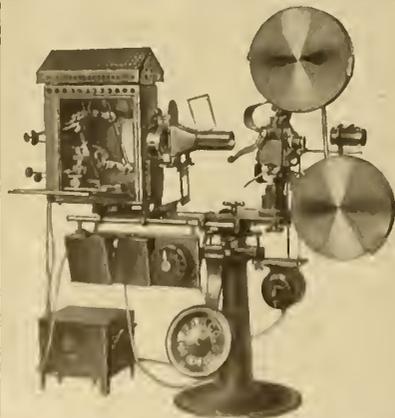
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"The Ne'er to Return Road"

Mrs. Otis Skinner wrote this story. A man finds his wife in a dance hall with another man. A shot—and the intruder falls dead by his own hand. The husband gets a life term, escapes, and staggers, half dead from exposure, into the home of the dead adventurer's mother. What did that mother do? Don't miss this Selig film in two reels.



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The rivalry of two news syndicates is reflected in the humorous feud between two office boys. One of them discovers the leak that destroys every exclusive story of his company, and then things hum. A railroad wreck, a little sister reported dead and a game kid who sticks to his job through everything—these are the human elements of this gripping picture by Essanay in two reels.



General Film Company,



Released Wednesday, July 23rd

“Home, Sweet Home”

A successful man and his wife wanted his father and mother to live with them. The old home was sold, so was the furniture and the old horse, and into town they moved. How comfortable and unhappy they were! But they got everything back and went home again, and—well, it’s the kind of a story that works straight into your heart and leaves your eyes misty. The Lubin players appear in the sure-fire success in two reels.

**Take a Full House
You**

—the kind that builds up your reputation, day by day, and lets your patrons know that whenever they come to your theatre, they are sure to see the best that brains and critical care and tremendous staging resources can supply

Released Friday, July 25th

“Honor Thy Father”

A loyal girl promises her dying father never to let his money pass into the hands of his scheming wife and dissipated son. She falls ill, they bully and threaten and finally plan to drug her. The violent measures visited upon her when she escapes, and upon her lover when he takes her part, provide a story packed with rapid action. Cines-Kleine produced this rattling good picture in two reels.

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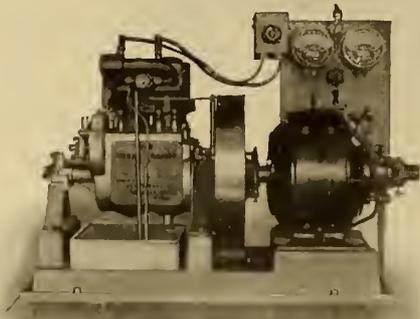
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JULY 19th—"The Ne'er to Return Road"

A great two-reel release from the pen of Mrs. Otis Skinner. A powerful drama of the day.

JULY 21st—"The Short-Stop's Double"

A story of an infatuated base-ball fan who almost lost his credit, his money and his position. As full of excitement as the real game.

JULY 22nd—"The Senorita's Repentance"

A dramatic story of the desert mines of Northern Mexico. Entertaining pictures, lots of snap and action.

JULY 23rd—"The Unseen Defense"

A fine story of emotions aroused by an old church song. A patriotic play of war,—time and its aftermath.

JULY 24th—"Two Artists and One Suit of Clothes"

An amusing comedietta involving embarrassment from shortage of dress. On the same reel with "In Moro Land," one of Selig's picturesque educationals of our island possessions.

JULY 25th—"The Acid Test"

A strong love drama, in which a fair young lady concludes to release a dashing young man in favor of a plodding scientist who saves the family.

JULY 28th—"The Stolen Face"

A drama of old Japan, involving the artistic iconoclast.

JULY 29th—"Henrietta's Hair"

A laughter-lifting episode of the ambitious girl with a wisp of hair.

JULY 30th—"The Taming of Texas Pete"

A very worthy man when himself, but a cyclone when in liquor.

JULY 31st—"Man and His Other Self"

is a play in which a modern city man of the fast type has his better self awakened by association with a strong, simple, wholesome young woman of the country.

AUGUST 1st—"Through Another Man's Eyes"

A drama of the hour, many times told, but ever tense and interesting.

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SELIG POLYSCOPE COMPANY



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FIVE-A-WEEK

Essanay

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"King Robert of Sicily"

(In TWO PARTS)

Special Heralds Now Being Prepared. Order Your One, Three and Six Sheet Posters From Your Exchange or Direct From Us

Released Tuesday, July 29th

"The Call of the Plains"

(An unusual Western love story)

Released Wednesday, July 30th

"Bread Upon the Waters"

(A dramatic sensation)

Released Thursday, July 31st

"Tit for Tat"

"Through the Cumberland Mountains, Tenn."

(A clever comedy and an educational feature worthy of headline honors)

Released Friday, August 1st

"Such Is Life"

"His Wife's Friends"

(Two exceptionally good comedies)

Released Saturday, August 2nd

"The Tenderfoot Sheriff"

(A heart gripping Western drama with G. M. Anderson)

Released Tuesday, August 5th

"Homespun"

(A beautiful drama)

Released Wednesday, August 6th

"Their Promise"

(A splendid Western dramatic subject)

Released Thursday, August 7th

"The Incriminating Letter" "An Intimate Study of a Mole"

(A rip-roaring comedy and an educational feature)

Released Friday, August 8th

"Alkali" Ike's Gal"

(A two reel comedy sensation with G.M. Anderson)

Released Saturday, August 9th

"Broncho Billy and the Navajo Maid"

(An excellent Western drama with G. M. Anderson)

Released Monday, July 21st

Released Monday, July 21st

"TAPPED WIRES" (In TWO PARTS)

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Featuring J. Warren Kerrigan—Gorgeously costumed, massively staged and superably acted.

Beautiful One, Three and Six Sheet Posters

Release Monday, Aug. 11, 1913



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A thrilling encounter of a secret service agent with a band of outlaws.

Attractive One and Three Sheet Posters

Release Thursday, Aug. 14, 1913

An Even Exchange

A vivid portrayal of the days of the stage coach.

Artistic One and Three Sheet Posters

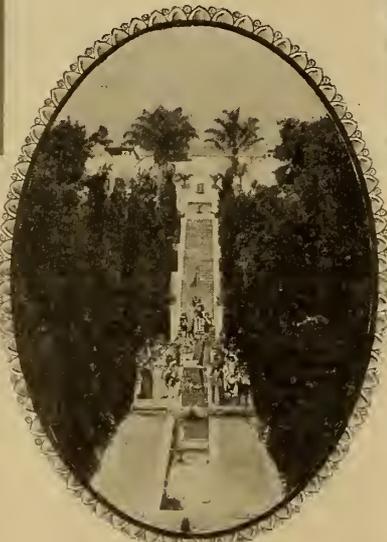
Release Saturday, Aug. 16, 1913



WATCH FOR ANNOUNCEMENT ON

"FOR THE FLAG"

Release Aug. 25th



The ADVENTURES of JACQUES

THE

HANHOUSER

HREE-A-WEEK

PRESENT

"Willie the Wild Man"

Released Sunday, July 27th

It was a shame to take the money—and the girl—Willie did it so easy? Her father was too soft to be true, and so the wild man costume got Willie quick results—by changing it at the correct time.

Miss Maude Fealy in "Little Dorrit"

2 Reels Released Tuesday, July 29th

Again you can give your house Broadway "class" with this Broadway star who has never acted in photoplays before. Remember, Miss Fealy has a following in every town and city in the country. Play up the fact that you have her, to the "best" people in your section. Publicize with one, three and six sheets, Scott and Van Altona slides, Hennegan and Schreiber heralds, Kraus lobby photos and Standard Engraving cuts.

"In the Nick of Time"

Released Friday, August 1st

A man and his wife have differences and separate; their child goes to live with her mother. In her mother's home the child comes upon a great peril. The woman is powerless to help her, but the father does, and a reconciliation follows.

CURRENT THANHOUSER FEATURES

Marguerite Snow and James Cruze in "TANNHAUSER." After the opera. Three reels, Tuesday, July 15th.

Maude Fealy in "LITTLE DORRIT." After Dickens. Two reels, Tuesday, July 29th.

AUGUST THANHOUSER FEATURES

Maude Fealy in "MOTHS." Flo La Badie and James Cruze in "THE WARD OF THE KING." William Russell in "THE MISSING WITNESS."

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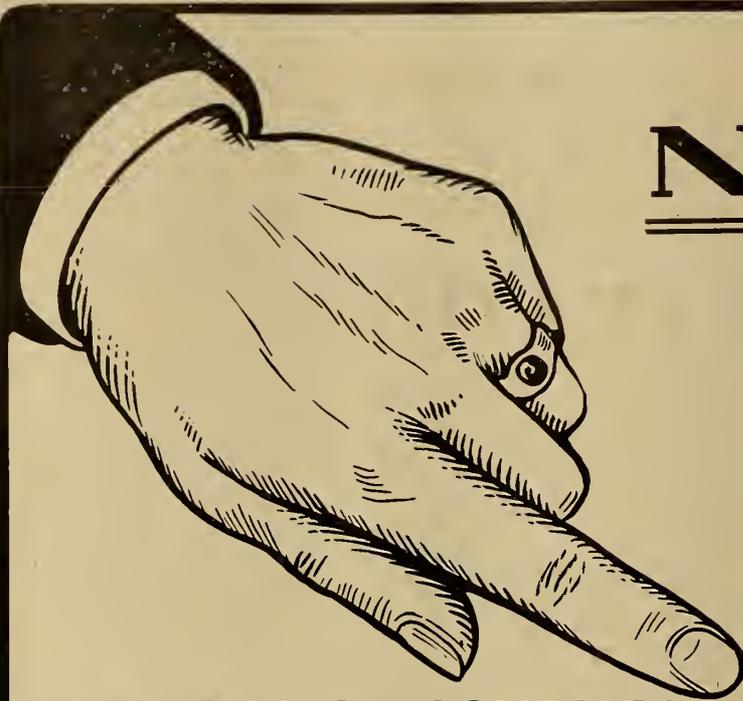
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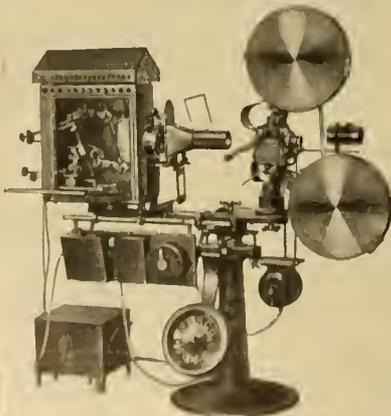
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VITAGRAPH



SPECIAL FEATURE PRODUCTIONS

IN TWO PARTS

Will be Released Regularly Every Saturday, Beginning
Saturday, August 2nd, in place of the one reel releases.

“The Intruder”

IN TWO PARTS

SATURDAY, AUGUST 2nd

Written by the well known Dramatist, George Cameron, with Maurice Costello
and Mary Charleson in the leading roles.

“The Lineup”

IN TWO PARTS

SATURDAY, AUGUST 9th

Written by George Cameron, introducing William Humphrey, Earle Williams and Dorothy Kelley.

“The Curse of the Golden Land”

IN TWO PARTS

SATURDAY, AUGUST 16th

Presenting Courtenay Foote and L. Rogers Lytton.

“The Feudists”

IN TWO PARTS

SATURDAY, AUGUST 30th

Written by James Oliver Curwood, featuring John Bunny, Sidney Drew, and Flora Finch.

“The Call”

IN TWO PARTS

SATURDAY, AUGUST 30th

Edith Storey and E. K. Lincoln, in their respective parts, sustain this great drama.

They Will Fill Your Houses With People and the People With Delight



Released Saturday, August 2nd

"The Intruder"

An old man has lived with his niece rent-free upon a farm included in the estate inherited by an already wealthy young man. Fearing they will be dispossessed he persuades the girl to pose as a maid so that their extreme poverty may not be known. But the new owner falls in love with the maid—and then things hum. This is a Vitagraph picture in 2 reels.

"Every Picture Wa

That's what a man said the other night wh

"You often see one or two good pictures at any old show," he went on, "but every one of these was a ten-strike. We must come here again."

That was typical of what the public thinks of General Film Service. Perhaps that man didn't know that he had General Film to thank for that wonderful program. But you

General Film Company, Inc



Released Monday, August 4th

"King Robert of Sicily"

A remarkable presentation of Longfellow's poem. This vain monarch refuses to believe that he owes allegiance to God or Man. An angel king mounts his throne. Still he insists that he is the king. He is turned into the court jester, thrown into prison and finally learns the frailty of a human monarch. This impressive picture is magnificently presented by the Essanay players in 2 reels.

Released Wednesday, August 6th

“Shipwrecked”

The central figure in this intensely interesting picture is a valet who believes in “The Equality of Man.” When the yacht of his employer sinks and the party establishes itself upon a desert island, the true fibre of the shipwrecked people becomes evident. It is the valet who rules the community and convinces a girl of high station that there is something in this world besides money. It’s a Kalem in 2 reels.



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know it. You know it’s the uniform superiority of the single reels, as well as the multiples, that holds a crowd, and brings it back the next time.

We call your attention to the multiples, because they illustrate the excellence in this week’s forty single reels which we haven’t room to advertise here.

00 Fifth Avenue, New York

Released Friday, August 8th

“The House of Mystery”

An exciting detective story of a gang of pickpockets and a girl who drops into their life because her fiance happens to buy her a hat like those worn by the women of the gang. An ingenious touch is an approach to the thieves’ house through a phone booth in the store next door. Action? Lots of it in this 2-reel picture by Kleine-Cines.



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Two sessions will be held daily. There will be editorial, circulation, advertising and publishing symposiums under competent leaders. Many of the leading editors, business managers, buyers and sellers of advertising and authorities on modern merchandising methods will take part. On Friday afternoon, September 19, there will be a mass meeting with addresses by representative business and professional men on subjects of timely interest to editors, publishers and advertisers. Distinguished guests and worth-while speakers will be at the annual banquet, which will be made a memorable social occasion. No matter what may be your connection with the trade journal field, if you are interested in the idea of business promotion through trade press efficiency, if you believe in business papers for business men, you will be welcome at all sessions.

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Conforming with the current age of progression in Motography The Selig Polyscope Company once again assumes leadership and will, hereafter, offer as a regular release on each and every Monday, an exceptional feature in the form of a fine two-reel release, substituting the conventional one-reel Monday release.

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YOU can avoid "Blue Mondays" and begin the week worthily and wealthily, by selecting SELIG'S two-reel features every Monday. Cinch success and you will ride to prosperity.

"THE FLIGHT OF THE CROW"

First Regular Two-Reel Monday Famous Feature

An absorbingly, interesting drama, original in plot, striking in suspense, and unusual in denouement, with figures of high society and the happy hobos of the underworld are fraternized in this play of the present, featuring Kathlyn Williams as the good angel, and Henry Otto in the title role of "The Crow."

Released August 11th

AUGUST 4th—"The Devil and Tom Walker"

A melodramatic comedy. On the same reel with "The Granite Dells of Arizona"—A Selig scenic educational.

AUGUST 5th—"A Mansion of Misery"

A powerful play, depicting the experience of an American girl, who unhappily marries a member of the Italian nobility.

AUGUST 6th—"The Stolen Moccasins"

A thrilling incident and daring rescue on the old frontier.

AUGUST 7th—"The Galloping Romeo"

An amusing elopement. On the same reel with "The Grocer's Revenge."—In the melting mood of comedy, in which butter drawn from the "coco" of a penurious man figures funnily.

AUGUST 8th—"Miss Arabian Nights"

A magical young lady in modern society accomplishes wonders for worthy people. An excellent play.

AUGUST 12th—"The Magician Fisherman"

An amusing divertimento in which "Hanky Panky" shows that the hand is quicker than the eye. On the same reel with "The Broken Vase"—an absorbingly petite, pathetic drama.

AUGUST 13th—"The Coast of Chance"

A studied drama of high life in which a remarkable sapphire ring plays the crux of the mystery.

AUGUST 14th—"An Apache's Gratitude"

The brave wife of a frontier doctor saves an Indian's child, and in return for her act he saves her and her husband from a dreadful death.

AUGUST 15th—"Brown's New Monetary Standard"

A clever comedy which gets a lot of fun from paying big bills with pennies. On the same reel with "Moro Pastimes"—Educational.

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Released Friday, August 15th.

"Alkali" Ike's Doll

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Released Tuesday, August 12th

"The Edge of Things"

(A novel and interesting Western story)

Released Wednesday, August 13th

"Good Night Nurse"

"Up Lookout Mountain on the Electric Incline"

(A good comedy and a splendid educational feature)

Released Thursday, August 14th

"The World Above"

(A powerful drama of present day life)

Released Friday, August 15th

"Alkali" Ike's Gal

(A two reel Western comedy feature)

Released Saturday, August 16th

"The Man In the Cabin"

(A thrilling drama of the West with G. M. Anderson)

Released Tuesday, August 19th

"The Whip Hand"

(An Ithaca drama with Francis X. Bushman)

Released Wednesday, August 20th

"The Accidental Bandit"

"Making Hay with Modern Machinery"

(A corking good comedy and an excellent educational subject)

Released Thursday, August 21st

"The Sheriff of Cochise"

(A gripping Western comedy drama)

Released Saturday, August 23rd

"Broncho Billy's Mistake"

(A Western drama with G. M. Anderson)

Released Friday, Aug. 22nd

Released Friday, Aug. 22nd

"The Power of Conscience"

(IN TWO PARTS)

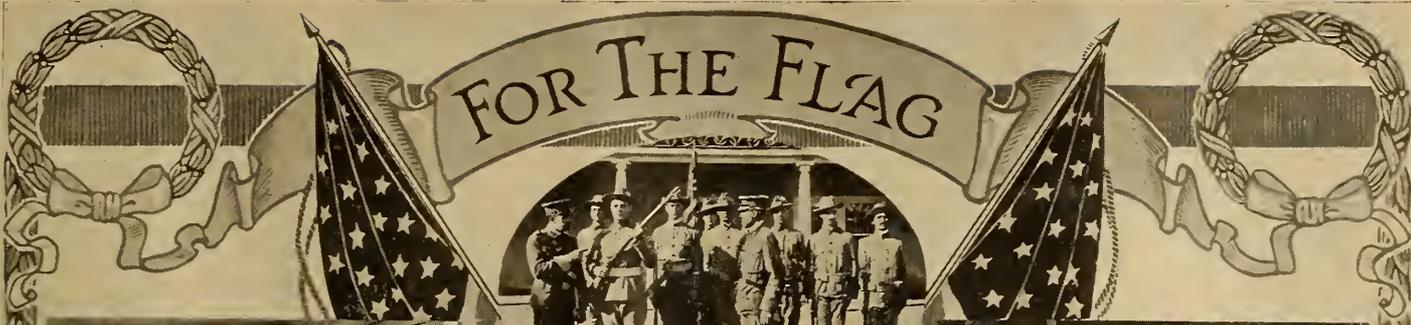
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A well told tale replete with human interest.

Beautiful one and three sheet Lithographs.

Release Thursday, August 28, 1913

Jack Meets His Waterloo

A handsome deputy sheriff and a bevy of country maidens.

Beautiful one and three sheet Lithographs.

Release Saturday, August 30, 1913

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ANNOUNCEMENT

Beginning Friday, August 22nd, there will be a two reel Edison feature released every Friday. In accordance with long established Edison policy, these multiple reel subjects will be masterpieces of photo-play production—leaders in the field.

EDISON TWO REEL FEATURES.

The Mystery of West Sedgwick

From "The Gold Bag" by Carolyn Wells

Released Friday, August 22nd

Featuring Gertrude McCoy, Augustus Phillips and a strong supporting cast.

Joseph Crawford, a noted financier, is found dead in his library. He has quarreled with his niece; his private secretary has been making love to the niece simply because of the money left to her in Crawford's will. But the will is gone and Crawford's brother, known to have been in the house at the time of the murder, is the sole heir if the will is not found. Suspicion points most strongly to the niece. Who is guilty?

Joyce of the North Woods

From the novel by Harriet T. Comstock

Released Friday, August 29th

With Mary Fuller, Augustus Phillips, Frank McGlynn and others.

When John Dale, having sacrificed his name, liberty and the girl he loved to save a scapegrace brother, came into the woods to start life anew, Joyce appealed to him at once. When she married Jude, the lumber jack, and he began to abuse her, Dale could not refrain from sympathizing with her. Jude misunderstood his motive, drove Joyce from the cabin and hunted Dale with a gun. His attempt to avenge himself upon Joyce was prevented by his own death.

CURRENT EDISON SINGLE REEL RELEASES.

Flood Tide

A thrilling love story taken on the coast of Cornwall, England.

Released Tuesday, August 19th

Bobbie's Long Trousers

Telling of Bobbie's harrowing experience with his first pair of long trousers.

(On the same reel)

First Aid to the Injured

Released Wednesday, August 20th

A Proposal from the Spanish Don

The second of the famous "Who Will Marry Mary?" series.

Released Saturday, August 23rd

The Ghost of Granleigh

The ghost of a man who wrecked a happy pair centuries ago prevents a similar disaster to-day.

Released Saturday, August 30th

The Younger Generation

The story of a laborer's daughter and a mayor's son.

Released Monday, September 1st

A Mutual Understanding

The story of an innocent man who was twice accused of theft.

Released Monday, August 25th

A Mistake in Judgment

Proving that "a boy is a boy for a' that."

Released Tuesday, August 26th

Zeb's Musical Career

Zeb's trombone solo in "Uncle Tom's Cabin" scores a big hit.

(On the same reel)

Quaint Spots in Cairo, Egypt

Released Wednesday, August 27th

The Grecian Vase

A sculptor dreams of beautiful fields where nymphs dance to the pipes of pan.

Released Tuesday, September 2nd

The Girl, The Clown and the Donkey

A circus comedy, taken en route with a three ring show.

(On the same reel)

A Series of Tallulah Falls

Showing delightful views of the famous Georgia resort.

Released Wednesday, September 3rd

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Makers of "MOTHS" the Maude Fealy film issued in 5 reels by the Mutual Film Corporation as a special release, with William Russell, Harry Benham, Gerda Holmes, Mrs. Lawrence Marston and Lila Chester.

THE NEW AUGUST FEATURES

FLO LA BADIE and JAMES CRUZE in
"THE WARD OF THE KING"
An Historical Play. Tuesday, August 26. 2 Reels.

WILLIAM RUSSELL and CAREY HASTINGS in
"THE MISSING WITNESS"
A Mystery Drama. Tuesday August 12. 2 Reels.

FOR SEPTEMBER

The Veteran Police Horse, 2 reels. The Message to Headquarters, 2 reels. Robin Hood, 3 reels.

THE NEW THREE

Sunday, August 17

"Waiting for Hubby"

Hubby was a model hubby until the evening the picture pictures. Then the series of mishaps that befell him were wondrous to behold. And meantime wifey waited.

Tuesday, August 19

"The Spirit of Envy"

As she looked at her husband—slow, unsuccessful, but honest—she realized that at all odds he had done nothing that might bring shame on her; and her passion for riches and the spirit of envy passed.

Friday, August 22

"The Medium's Nemesis"

He was a mere "copper"—a city bluecoat—but aided by the bright little son of the medium's victim, he quickly became her nemesis. In fact, he lodged her in jail and her swindling band with her.

COMING! Sunday, August 24. "An Unromantic Maiden," which is a satire that lovers ought to see.

COMING! All the time—to your lobby—THE THANHOUSER PLAYERPOSTER. It solves the posterless reel problem. Ask your exchange man the cost.

COMING! The Thanouser Kid, in "The Medium's Nemesis" (Friday, August 22).

COMING! The Thanouser Kidlet, in "A Spartan Father" (Friday, August 29)

COMING! The Thanouser Twins (Triumphant Return) in "Life's Pathway" (date soon).

COMING! A staggering list of THANHOUSER CLASSICS in two and three reels and featuring such stars as Marguerite Snow, James Cruze, Flo La Badie, Mignon Anderson, William Russell, Harry Benham, David Thompson, Riley Chamberlin, the KID and the KIDLET.

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We are now printing the word "Eastman" on the margin of all our Cine film. We want the exhibitor to know when he is and when he is not getting Eastman film. It will be to his advantage—and ours.

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“The Child of the Sea.”

Selig—Two Reels

August 18th

A skipper is separated from his wife and daughter in a shipwreck, but the baby girl is saved by an old lighthouse keeper. Fifteen years later, a jealous fisherman tries to discredit her adopted family and the government lighthouse inspector is sent to investigate. How she keeps the light burning, how the inspector discovers her as his long lost daughter, and the happy ending all make this a corking live-wire film.

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This week we will release seven multiple r
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General Fil

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“Breaking into the Big League”

Kalem—Two Reels

August 20th

Squashville loses the pennant because of Montjoy's error and Montjoy loses his friends and sweetheart for the same reason. That night he dreams he is a star on the Giants and film shows real pictures of the big leaguers in games and practice. When Montie wakes up he finds a note from the girl and is willing to forget baseball.

“The Burning Rivet”

Lubin—Two Reels

August 21st

Mayor Weltman tries to break away from the crooked political boss, Dan Sullivan. A red hot rivet misthrown starts a fire that burns Sullivan to death. Suspicion points to the Mayor's son, who is in love with Margaret Sullivan. How she clears him, and the wonderful ending make this film a heart thriller.



“The Pow

Essanay—Two Reels

One of two coal miners in love with a farmer's miner, suspects the murderer and in order to bring Conscience." The confession comes but not ing mine, and carried him to his death-bed.

"The Clown's Revenge."

Kleine-Eclipse—Two Reels

August 19th

A clown plays villain, and causes the death of the star acrobat, by telling him of the death of the acrobat's baby. This unnerves him and he falls in his daring leap. The acrobat's wife, the object of the clown's jealousy, spurns him and brings about his just punishment.



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Company, Inc.

New York

"The Mystery of West Sedgwick"

Edison—Two Reels

August 22nd

A detective story in which suspicion for the murder of a Wall Street millionaire points to his niece. The young detective is forced to call in a more famous one to help him solve the riddle and to justify his faith in the girl. How the great detective does this and the romance of the young people make this story, by Carolyn Wells, one of the real hits of the film world.

"The Feudists."

Vitagraph—Two Reels

August 23rd

Two neighboring families start fighting because one wants to raise vegetables and the other chickens. Spite fences, breaking ladders, swarming bees, and the love of the son of one family for the pretty daughter of the other bring about a reconciliation as funny as it is happy.



science."

August 22nd

the other's death. The minister brother of the dead man preaches a stirring sermon on the "Power of God" and has dragged his brother's murderer from a burn-

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"All things come to him who waits."
But here's a rule that's slicker,
The man who goes for what he wants
Will get it all the quicker.

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All of Jack London's stories,

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“THE CHILD OF THE SEA”

will be the regular two-reel release on Monday, August 18th. This stirring, striking story deals with our coast defenses as represented by the watchfulness of the lighthouse service. It shows the sea majestically in calm and furiously lashed in the storm, with sentimentalism and heroism advanced and contrasted vividly in its interesting fabric.

AUGUST 19th—“Tobias Turns the Tables”

The raw recruit in a regular army surprises his betters by his cleverness.

AUGUST 20th—“The Ten-Thousand Dollar Toe”

A beauty with a scar on her toe starts a hot-foot mystery. On the same reel with “Scenes in Moroland”—an interesting educational.

AUGUST 21st—“Fate Fashions a Letter”

A crook attempts to swindle the wife of a famous detective and traps himself.

AUGUST 22nd—“The Good Indian”

A frontier doctor's wife saves an Indian's child and in return, is rescued from a war party.

AUGUST 29th—“The Price of the Free”

A tramp who has seen better days makes a crowd of millionaires feel cheap and foolish when they ironically laud hoboism as an ideal existence.

AUGUST 26th—“The Adventures of a Watch”

This gift watch seems to run away of its own accord and keeps its fair owner in a state of comic distress—On the same reel with “They Were on Their Honeymoon”—A jolly comedy diversion of a young couple who surprise their persistent friends and make fortune for themselves.

AUGUST 27th—“How Betty Made Good”

A vigorous red-blooded western piece showing how a wide-awake girl is alert to make every chance tell.

AUGUST 28th—“The Man in the Street”

A poor, but clever man, John Street, has an inordinate desire to belong to the Croesus Club as a way to a means. He gets there and shows himself a master opportunist.

“THE WATER RAT”

to be released as a regular two-reel Monday masterpiece, on August 25th. A stirring and picturesque mystery play, full of action and incident, with suspense equalling sensation.

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Released Tuesday, August 26th

"The Love Theft"

(A novel and interesting drama)

Released Wednesday, August 27th

"What Cupid Did"

"His Athletic Wife"

(Two splendid comedies)

Released Thursday, August 28th

"The Episode at Cloudy Canyon"

(A thrilling and sensational Western Drama)

Released Friday, August 29th

"Broken Threads United"

(An unexcelled two part dramatic attraction)

Released Saturday, August 30th

"A Western Sister's Devotion"

(A Western drama with G. M. Anderson)

Released Tuesday, September 2nd

"Stone The Woman"

(A feature dramatic subject)

Released Wednesday, September 3rd

"Mr. Dippy Dipped"

(A side-splitting comedy)

Released Thursday, September 4th

"Hard Luck Bill"

(A Western comedy drama)

Released Friday, September 5th

"While the Starlight Travels"

(In two parts)

A beautiful and artistic romance linking together the Stone Age and the Civil War period. A story of reincarnation which has an unusual and happy ending. A feature dramatic study that is a positive box office attraction. Doris Mitchell, Richard C. Travers and Thomas Comerford headliners.

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Release
Saturday September 13th 1913
**"Red Sweeney's
Defeat"**
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**MAKE THE EDISON TWO-REEL FEATURES PART OF YOUR
REGULAR WEEKLY PROGRAM**

**** "The Awakening of a Man"**

By BANNISTER MERWIN

In two reels. Released Friday, September 5th
Featuring Ben Wilson

Financial disaster drives young Wentworth to seek aid of his fiancee's father. The girl, shocked by his weakness, breaks their engagement and plunges him into the depths of despair. Returning home, he is about to end it all, after the manner of a weakling when there flashed before him the heroic deeds of other generations of Wentworths, fearless men who had fought the battles of life and never asked for quarter. Realizing how low he has fallen and inspired by the thought that the blood of these brave men flows in his own veins, he regains the confidence of his creditors and wins back the girl.

**** "Caste"**

From the famous comedy by TOM ROBERTSON

In two parts. Released Friday, September 12th
With Mabel Trunnelle, Gertrude McCoy, William West, Bigelow Cooper, Richard Tucker and others

Tom Robertson's well-known comedy is a delightful combination of humor and pathos based upon the wide social distinction which prevails in England. George D'Alroy, son of the haughty Marquise de St. Maur, secretly marries Esther Eccles, a dancer, whose father is a confirmed drunkard. Imagine the horror of the stately noblewoman when she discovers the truth and her beloved son's new father-in-law offers her a drink! But it isn't all comic, for George is reported killed in India and poor Esther finds herself once more face to face with poverty. George's return brings happiness to all and even the Marquise bows to the inevitable.

Current Edison Single Reels

*** "Slander's Tongue"**

The village gossips, not knowing that Sue's finery comes from her daring rescue of a baby from before an oncoming train, subject the girl to a terrible experience.

Released Saturday, September 6th

*** "Keepers of the Flock"**

A powerful story filmed in Wallingford, England, telling of an ungrateful youth who spends his wife's dowry on Bess the barmaid.

Released Monday, September 8th

*** "A Light on Troubled Waters"**

A tale of the rugged Main Coast in which a fearless girl saves her lover's ship from a gang of wreckers.

Released Tuesday, September 9th

*** "The Desperate Condition of Mr. Boggs"**

A harrowing tale of the sufferings of a man who was afflicted with perfect health. Herbert Prior, who wrote it, plays the leading part.

Released Wednesday, September 10th

*** "The Green Eye of the Yellow God"**

From the poem by J. MILTON HAYES

Mad Carew, the fearless, steals the eye of a Hindu god for the Colonel's daughter, but his folly cost him his life.

Released Saturday, September 13th

*** "The Island of Perversity"**

When Smith started for a row he thought he loved Stella. A shipwreck proved that it was the governess.

Released Monday, September 15th

***One Sheet Posters.**

****One and Three-Sheet Posters by the Morgan Lithograph Co., Cleveland**



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Lila Chester

"Moths" has been described as the most extraordinary description of a woman that has been penned. Remember:

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"She was the martyr of a false civilization, of a society as corrupt as that of the Borgias, and far more dishonest."

"She is innocent always and yet—When the moths have gnawed the ermine, no power in heaven or earth can make it again altogether what it was."

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C.T.Holdsworth, Esq.,
Mgr., Mutual Film Co.,
CITY.

Dear Sir:

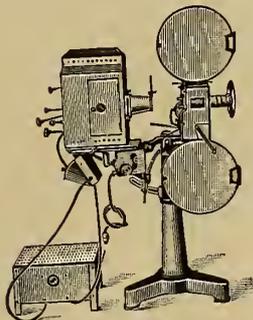
This is to inform you that I accept your offer of July 9, 1913 to supply to the government of British Columbia, for use in my office, one Simplex moving picture projection machine, same to be equipped with motor drive for 110 volts, alternating current, (motor drive to be of type carrying underwriters' approval in Canada) projector to be equipped with special large magazines to carry two thousand foot reels and to carry chain drive on the take-up.

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C. G. Gordon

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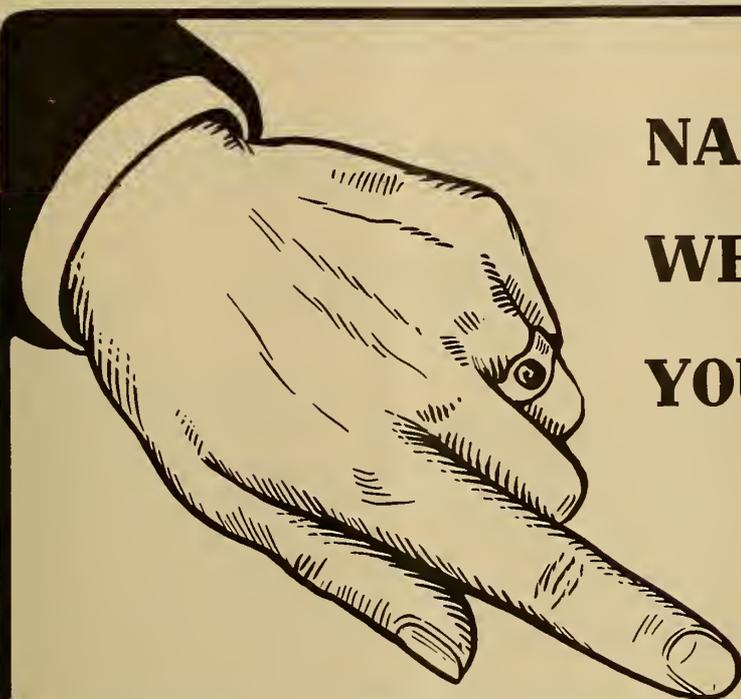
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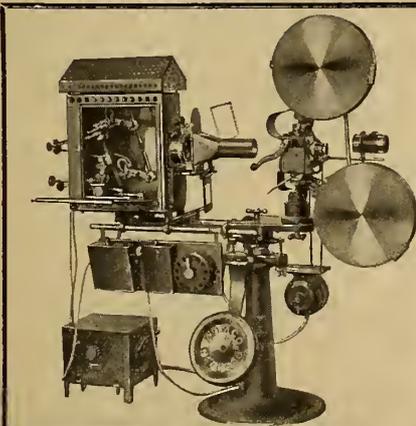
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is in charge of a competent theatrical man whose long experience in the Theatrical and Motion Picture business amply qualifies him to take good care of you and see that you get a strong, well balanced program.

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Read over the stories listed here--seven of them! A service like this puts a different aspect on the whole moving picture situation in this country. Use it.

"The Jeweled Slippers"

Selig—Two Reels

Released Sept. 1

A Smuggling case that centers about two dainty slippers with a quantity of diamonds in the heels. An organ grinder's monkey scales to an upper window, snatches a slipper and widens the mystery.

"The Sign of the Black Lily"

Kleine-Cines—Two Reels

Released Sept. 2

The "Black Lily" gang of Paris is finally run to ground in spite of moving walls, disappearing floors and concealed hiding places in its den. The leader is surprised in the midst of one of his brilliant functions. Action? Well!

"The Sacrifice at the Spillway"

Kalem—Two Reels

Released Sept. 3

Suspense is carried through this story of a devoted woman's unselfishness. The turn of a lever in the spillway decides between happiness and misery for these two. It turns—the right way. A human story with a rattling climax.

"Women on the Warpath"

Vitagraph—Two Reels

Released Sept. 6

A new and amusing phase of the "Votes for Women" agitation. The women of Jonesville, determined that the town shall go dry, bring about "a corner in trousers." Election morning finds the male voters without the wherewithal to appear in public. A few of them do—with dire results. It's a scream.

"The Road to the Dawn"

Lubin—Two Reels

Released Sept. 4

The town drunkard gets a surprise. Instead of his weekly jug from the city he receives a little girl, who has been sent away by her desperate mother. A mistake in the tags did it. A wonderful little story of marvelous human appeal.

"The Awakening of a Man"

Edison—Two Reels

Released Sept. 5

A weak young man, beset with worries and determined to end his life, sees the portraits of his ancestors come to life. One by one he sees them perform braver deeds than he had ever dreamed. He stands up, an awakened man. An inspiration ingeniously conceived.

"While the Starlight Travels"

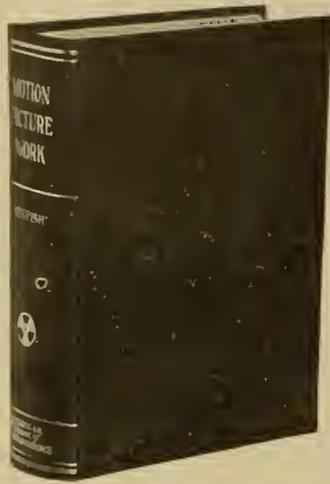
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A charming dramatic idyl

September 9th—"THE RANCHER'S FAILING"
A tense drama of the West

September 10th—"AROUND BATTLE TREE"
A drama of today and yesterday

September 11th—"TWO TOO MANY"
A delightful comedy

September 12th—"HER WAY"
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FIVE — A — WEEK

Essanay

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"Grist To The Mill"

(In Two Parts)

A powerful dramatic sermon teeming with exciting situations. A feature attraction that will please the most critical. Thrilling scenes with a touch of the pathetic that makes this a positive hit. Irene Warfield. E. H. Calvert and Richard C. Travers featured. Heralds and posters now ready.

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"Sunlight"

(A love drama with Francis X. Bushman)

Released Wednesday Sept. 10th.

"Mr. Treater's-Treat"

(A novel and exciting comedy)

Released Thursday Sept. 11th.

"Bonnie of the Hills"

(A Western drama with Marguerite Clayton)

Released Saturday Sept. 13th.

"Broncho Billy Reforms"

(A Western drama with G. M. Anderson)

Released Tuesday Sept. 16th.

"Women"

(A powerfully strong drama)

Released Wednesday Sept. 17th.

"Sweet Revenge"

"The Duck Raising Industry"
(A comedy and an educational subject)

Released Thursday Sept. 18th.

"The Broken Parole"

(A gripping Western drama)

Released Saturday Sept. 20th.

"The Redeemed Claim"

(A Western drama with G. M. Anderson)

Coming September 19th!

Coming September 19th!

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A Two Part Mexican Drama

Featuring Ed Coxen and Winifred Greenwood

Portraying thrilling adventures with a band of Mexican Brigands

One, Three and Six Sheet Posters

Release, Monday, Sept. 20, 1913

Mrs. Carter's Campaign

Humorously depicting how a woman was elected Mayor of Cartersville

One and Three Sheet Posters

Release, Thursday, Sept. 25, 1913

Master of Himself

Featuring J. Warren Kerrigan in a social drama

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EDISON TWO REEL FEATURES

Saved By The Enemy

A Civil War Drama by Milton Nobles
Released Friday, September 19th

It is a woman's privilege to change her mind as often as she likes and Belle Varney certainly exercised her prerogative when, although engaged to John Hartley, she saw Ed Kincaid, tall and handsome in his new Confederate uniform; for she broke her engagement then and there. Still when she had done so, she was sorry, for she loved Hartley better than she thought. Both young officers are drafted into actual war. On the eve of battle a quarrel arose between them over their love affairs. Hartley loses his temper and knocks Kincaid down. Belle reads in the papers that Hartley is condemned to death for striking a superior officer. She hastens to the front only to be referred by General Gordon to Jeff Davis at Washington. Did she get Hartley's pardon? The sequel is thrilling.

Hard Cash

Adapted from Charles Reade's Celebrated Novel
Released Friday, September 26th

Capt. Dodd sets sail for home carrying with him fourteen thousand pounds (\$70,000). He arrives after a fierce battle with pirates and against a violent storm at sea, and deposits his hoard in a bank with an iron-clad reputation. Unbeknown to Dodd the bank was just then on the verge of bankruptcy and although he hastens back to demand his money the same day he had deposited it, he is refused—because it was "after business hours." At the news Dodd falls to the ground in a fit of apoplexy and is removed to an insane asylum. The bank President's son, however, is in love with Dodd's daughter and demands that the money be returned. The sequel is thrilling and Dodd gets back his reason and his freedom. Does he get his money?

EDISON CURRENT SINGLE REEL RELEASES

Jerusalem and the Holy Land

As they appear today to an interested traveler who has an eye for scenes and place made familiar by Bible study

Released Tuesday, September 16th

Cornwall, England

The English Riviera

The Comedian's Downfall

By Maurice Lewis

Released Wednesday, September 17th

The Great Physician

A Symbolic Drama by Bannister Merwin

Released Saturday, September 20th

The Honor of the Force

By Frank E. Woods

Released Monday, September 22nd

The Stroke of Phoebus Eight

By Anne and Bannister Merwin

Released Tuesday, September 23rd

The Embarrassment of Riches

By Gordon Kaemmerling

Released Wednesday, September 24th

A Proposal From the Sculptor

Third of the "Who Will Marry Mary" series. Produced in collaboration with "The Ladies World."

Released Saturday, September 27th

The Stolen Models

By Mark Swan

Released Monday, September 29th

A Daughter of Romany

A Drama of the Gypsy Folk
By Anne and Bannister Merwin

Released Tuesday, September 30th



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C.T.Holdsworth, Esq.,
Mgr., Mutual Film Co.,
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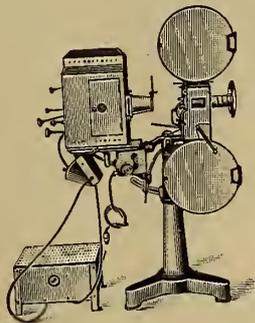
This is to inform you that I accept your offer of July 9, 1913 to supply to the government of British Columbia, for use in my office, one Simplex moving picture projection machine, same to be equipped with motor drive for 110 volts, alternating current, (motor drive to be of type carrying underwriters' approval in Canada) projector to be equipped with special large magazines to carry two thousand foot reels and to carry chain drive on the take-up.

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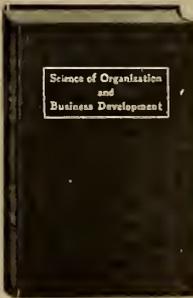
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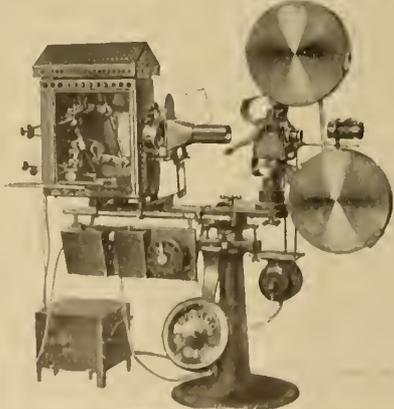


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John Philip Sousa, the March King, wrote this powerful story of a musician's supernatural ability gained at the cost of his life. The Devil gave young Diotti a magic instrument, upon which he could play even well enough to win his reluctant lady, but when he touched the fifth string, the charm was broken and he paid the forfeit. Copyright, The Bobbs-Merrill Co.

"High Treason"

Kleine-Cines. Two reels. Released Sept. 16th.

This picture was made in Rome on the day Italy declared war against Turkey. All the excitement of a population mad with war fever is shown in actual streets and with actual people. The war scenes themselves were taken, many of them, on the field during the Balkan War. Unique realism.

"Trooper Billy"

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A story that shows a new angle on the horror of war. A simple Mexican farmer, content in the prosperity and love about him, sees everything in his world snatched from him by the ravages of war. Dulled at first, he fights blindly, impotently against it all—and is shot with a laugh.

"Saved by the Enemy"

Edison. Two reels. Released Sept. 19th.

A Civil War story with a love theme of unusual power. Two rivals—one an officer, the other a private—quarrel over a girl. The private strikes his superior and is condemned to death. The girl's efforts to save him take her through Union lines to the head of the Confederacy. Plot and counterplot surge through this harrowing romance.

"The Right of Way"

Essanay. Two reels. Released Sept. 19th.

The struggle of a man and his daughter to keep a railroad from passing through the graveyard where the man's wife is buried. It looks like a losing fight until chance throws the young chief engineer into their home. Then—but that's as pretty a conquest of love over a corporation as you can imagine.

"Our Wives"

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The adventures that befall two rollicking husbands who back a beautiful actress in her new opera. The complications that involve the star's irate husband, a newspaper reporter, the opera's composer, the two luckless "angels" and their wives, makes as screaming a farce as ever delighted a picture audience.

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September 18th—"THE REDEMPTION OF RAILROAD JACK"

A brave girl races an express train and is saved by a tramp.

September 19th—"THE REJECTED LOVER'S LUCK"

Two brothers love the same girl---fate makes fiction fact.

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September 24th—"SPELL OF THE PRIMEVAL"

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September 25th "THE CAPTURE OF 'BAD BROWN' "

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Sensationalism reigns supreme in this magnetic melodrama. Startling and exciting situations galore. An attraction that bids to out-class any other of this particular nature. This is positively one of the biggest box-office drawing cards in photoplays. Demand this feature. Ruth Stonehouse, Richard Travers, E. H. Calvert and Bryant Washburn portray the leading roles in a true-to-life manner. OUR POSTERS OF THIS FEATURE ARE DISTINCTIVE. ORDER THEM TODAY FROM YOUR EXCHANGE OR DIRECT FROM US. HERALDS NOW READY.

Released Tuesday Sept. 23rd.

"For Old Time's Sake"

(A love drama with Francis X. Bushman)

Released Wednesday Sept. 24th.

"Love Incognito"

(A convincing comedy)

Released Thursday Sept. 25th.

"Days of the Pony Express"

(A Western thriller)

Released Saturday Sept. 27th.

"Why Broncho Billy Left Bear County"

(A feature Western drama with G. M. Anderson)

Released Tuesday Sept. 30th.

"A Ray of God's Sunshine"

(A drama of love and pathos)

Released Wednesday Oct. 1st.

"A Successful Failure"

(A comedy of merit)

Released Thursday Oct. 2nd.

"The Belle of Siskiyou"

(A Western drama with Marguerite Clayton)

Released Saturday Oct. 4th.

(A Broncho Billy feature)

Coming Friday, October 3rd!

Coming Friday, October 3rd!

"Tony The Fiddler"

(In Two Parts)

A melodramatic tale of the Canadian border in which Tony, the Fiddler, outwits the desperado "BIG BILL." Interesting and exciting situations throughout the entire two thousand feet. A feature that will put your theatre on the map. DON'T DELAY, BOOK TODAY.

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A Pitfall of the Instalment Plan

A Two Part Sociological drama featuring J. Warren Kerrigan as an artisan in a human interest story.

One, Three and Six Sheet Lithographs, . . . Release, Monday, October 6, 1913

Taming a Cowboy

A bully Western love story full of action and incident by Ed. Coxen and Winifred Greenwood, supported by well known stars.

One and Three Sheet Lithographs, . . . Release, Thursday, October 9, 1913

Calamity Anne's Sacrifice

Featuring Louise Lester in her inimicable character role.

One and Three Sheet Lithographs, . . . Release, Saturday, October 11, 1913

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Released Friday, September 19th



****HARD CASH**

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One of the greatest dramatic tales ever written, "Hard Cash" makes a stirring photo-play. A great sea fight, the terrible life in an old time asylum, the battle of two greedy souls for the possession of money, a tale of true love, all add to the interest.

Released Friday, September 26th

TWO REEL EDISON FEATURES

Make them part of your regular weekly program

When we first announced our Friday multiple reel releases we stated that we had plans under consideration which would enable us to produce two two reel films of exceptional merit. The films which we have already released more than bear out our statement — the films reviewed on this page are up to the same standard. Every one of them should find a place on your program.

*One and three sheets. **One, three and six sheets by the Morgan Lithograph Company



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**** WHY GIRLS LEAVE HOME**

A revision of one of the greatest single reel comedy successes of film history, this release retains all the best points of the single reel with a wealth of new and original material. It is a melodrama of the most ridiculous kind with a lot of screamingly funny incidents involving a pious minister and his family, and other members of the audience.

Released Friday, October 3rd

****In the Shadow of the Mountains**

A dramatic tale beginning in the tragic atmosphere of Wall Street and leading into the gold mines of the Rockies. When Foster, ruined by the Street, goes West, his bravery in a saloon fight wins a staunch friend who later proves valuable in a battle with claim jumpers. Foster has a hard struggle but finally wins fortune and a girl more worthy of him than the Eastern Miss who had scorned him when he was ruined.

Released Friday, October 10th



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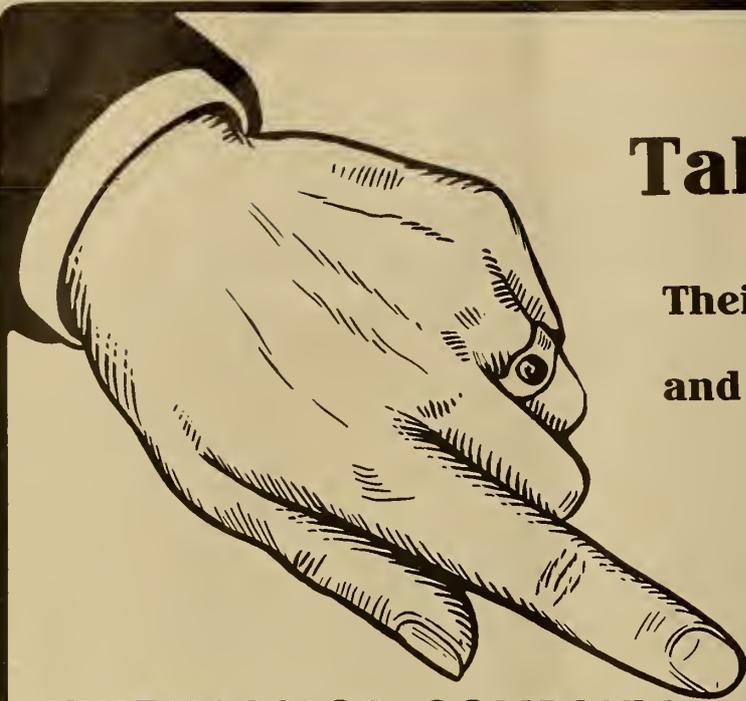
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These pictures show conditions as they are in the Mexican republic, from the start of the revolution up to the present day. The photos were taken on the ground at enormous expense.

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"The Invisible Government"

Selig. Two Reels. Released Sept. 29th.

This time "The Man in the Street" levels his attention on the boss of all political bosses. He lets the millionaire's daughter permit herself to be kidnapped by the master intriguer and conquers him after action is piled on action. A fascinating thread of events, brought to a climax by the genius of the detective.

"Misgotten Gains"

Kleine-Cines. Two Reels. Released Sept. 30th.

A society man by day, a thug by night—this is Briggs, who poses as a nobleman to win the daughter of a rich old man. A naval lieutenant is her real lover. He returns from a cruise and, after remarkable adventures with the crook's gang, saves his sweetheart on her wedding night.

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eight in number—one every o

Another manufacturer has joined
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Nothing like it was ever attempted
there were never such brains and e
house the biggest money maker

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*Kalem Two Reels
Released Oct. 1st.*

How the lives of a young army surgeon and the girl he loves are tangled in the warfare of two Indian tribes. After the massacre at the Army post it is a faithful savage who leads the white girl to safety and then outwits his tribesmen to bring about the young doctor's escape with her. Flashing action throughout.

"The Special Officer"

*Lubin Two Reels
Released Oct. 2nd.*

A faithful old watchman saves his bank from ruin at the hands of a get-rick-quick swindler. The old man goes to the extreme of rifling the safe and concealing its funds in the face of a storming mob of depositors. His son returns with the authorities in time to nab the crook and win the girl, who was all but taken from him by the rascal.



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“The Depth of Hate”

Patheplay Two Reels
Released Oct. 2nd.

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entrance of
this manu-
facturer into
the multiple
feature field.



The story deals with
the bitter hatred of a
lodgekeeper’s wife
who believes that her
daughter has been
killed by remorse. Her
lover deserts her for the
beautiful woman who
owns the estate on which
the lodge is located.
Powerful human realism.

“Why Girls Leave Home”

Edison Two Reels
Released Oct. 3rd.

Hist! What is that? The
snow is falling softly on
the street—and on the
heroine. She throws her-
self in the river. The hero
saves her—otherwise the
rest of the show would be
ruined. But just when
the child is being stolen,
Reckless Pete gracefully
throws off his whiskers
and behold! Our Hero.
It’s a new presentation of
an old success—and the
poor minister who sees
the melodrama is unhap-
pier than ever.

“Tony the Fiddler”

Essanay. Two Reels. Released Oct. 3rd.

The story of a musician who cap-
tured a hold-up man, famous on the
Canadian border in the early eighties.
To get the big reward and win the
sheriff’s daughter he beards the bandit in his
den—only to find she loves another. Human
interest, romance and drama, artistically blended.

“The Mystery of the Silver Skull”

Vitagraph. Two Reels. Released Oct. 4th.

Suppose you reached New York on
your yacht and on the way to a busi-
ness appointment fell in love with a
girl on the street. Suppose you saw
this same girl, a little later, robbing the safe in
your business friend’s office. That’s the
smashing start of the complications that centre
about a quaint silver skull, the property of a
murdered man. Action and intrigue here.

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Selig

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A Modern Drama of Graft and Get There

The desire for the dollar works so many forms of graft in civil and municipal life that it forms a strong incentive for photoplay, as revealed in this drama of "The Man in the Street" series. The inner and the outer rings are shown with a sentimental clasp.

Released September 29th

September 30th—"THE FALSE FRIEND"

An unscrupulous young man wins a girl through the medium of a forged letter. A striking bit of sentiment.

October 1st—"THE CATTLE THIEF'S ESCAPE"

A fine type of Western parson, figures wholesomely in this interesting playlet.

On the same reel with

**"THE ELEPHANT AS A WORKMAN,
Rangoon, India"**

October 2nd—"OUR NEIGHBORS"

Good gossip materializes strangely wholesome over the back fence. A clever domestic drama involving the wee ones.

October 3rd—"JOHN BOUSALL OF THE U. S. SECRET SERVICE"

A clever detective wins a victory over diamond smugglers and incidentally a lovely girl's heart.

"THE CONSCIENCE FUND"

A Political, Sentimental Melodrama

An unseen department of our Government, which allows the refunding of moneys purloined in the service of the Government, is one of the unique establishments that has eased many guilty and troubled minds. How "The Man in the Street" saves his family honor through this medium, makes a spirited story.

Released October 6th

October 7th—"THE MISSIONARY AND THE ACTRESS"

A simple and wholesome "man of the cloth" becomes enamored of a burlesquer and eventually saves her from herself.

October 8th—"THE DREAM OF DAN McGUIRE"

How a poor hod-carrier had financial aspirations higher than a sky-scraper—until the boss kicked him and he woke up.

October 9th—"SAVED FROM THE VIGILANTES"

How a brave Western girl shamed a cowardly lot of desperadoes masking in the name of "justice"—makes a thrilling photoplay.

October 10th—"ONLY FIVE YEARS OLD"

How a waif from an orphan asylum came to gladden the home of three maiden ladies.

On the same reel with

"A CEYLON TEA ESTATE"

One of SELIG'S superb educationals.

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FIVE-A-WEEK

Essanay

Coming Friday, October 10th!

Coming Friday, October 10th!

"Dear Old Girl"

(In Two Parts)

A drama of heart interest that will bring tears to the eyes of the most hardened human. A drama of appeal that will carry and hold the audience. Excellent photography, beautiful scenic backgrounds and splendid portrayal of characters, Francis X. Bushman, Beverly Bayne and Wm. Bailey featured. Heralds and posters now being prepared.

Released Tuesday, Oct. 7th

"A Matter of Dress."

(A comedy-drama of merit)

Released Wednesday, Oct. 8th

"Dad's Insanity."

(A corking good comedy)

Released Thursday, Oct. 9th

"Love and the Law."

(A sensational Western drama)

Released Saturday, Oct. 11th

"Broncho Billy's Oath."

(An unusually interesting Western drama, with G. M. Anderson)

Released Tuesday, Oct. 14th

"Three Scraps of Paper."

(A drama that holds the interest)

Released Wednesday, Oct. 15th

"Their Waterloo."

(A bully good comedy)

Released Thursday, Oct. 16th

"A Borrowed Identity."

(A Western comedy-drama)

Released Saturday, Oct. 18th

(Special feature—watch for title)

At Last!

A Two Reel "Broncho Billy" Feature

At Last!

"Broncho Billy Gets Square"

Released Friday, October 17th

A stirring Western drama with enough thrilling and exciting situations to make this feature a guaranteed box-office money-getting attraction. Just think of it. This is the first two reel "Broncho Billy" picture ever released. Can you imagine how the public will swarm to your theatre to see it? Special heralds now ready. Beautiful one, three and six sheet posters are also ready. Order today.

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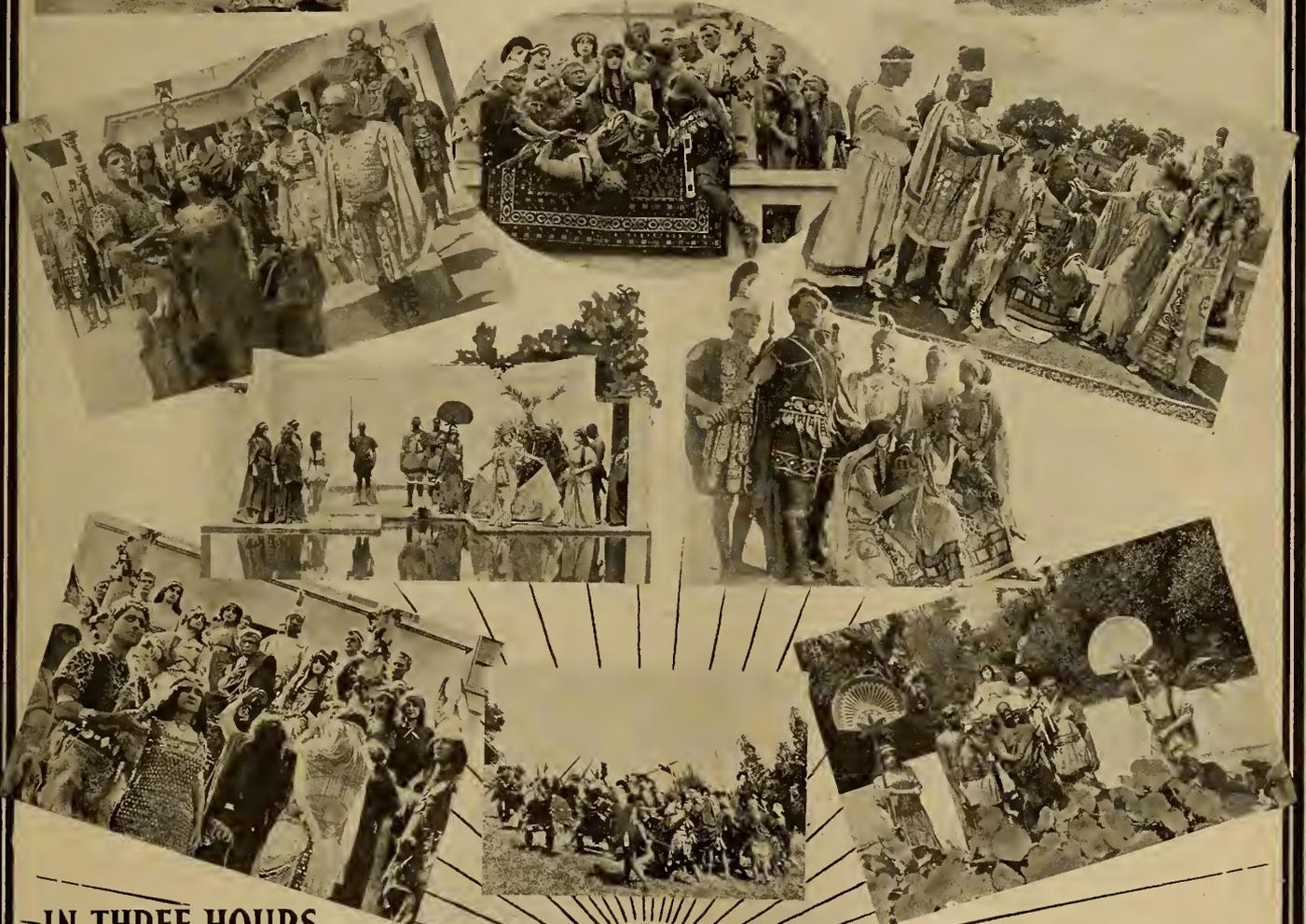


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IN TWO PARTS

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RELEASE MONDAY OCT. 27, 1913



— IN THREE HOURS
A THRILLING WESTERN DRAMA
— THURSDAY OCT. 30, 1913 —

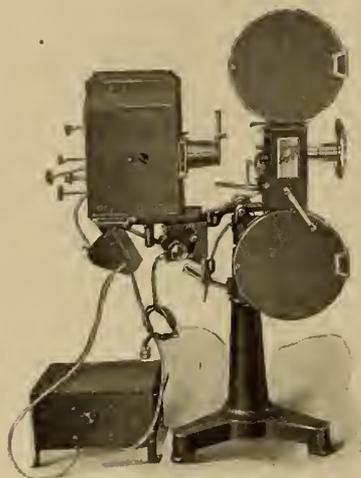


— THE FOLLIES OF A DAY AND A NIGHT
— SATURDAY NOV. 1, 1913 —

— AMERICAN FILM MANUFACTURING COMPANY —

Simplex

motion picture machines are recommended and used by the most experienced exhibitors and operators because they are



Simple
Reliable
Easily taken apart
Quickly put together

Made of best materials
Most accurately made
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Fireproof

Dustproof
Easy running
Noiseless
Easy on film

**Full of Handy Features Which
Make the Operator's Work Lighter**

When you buy a motion picture machine, make sure your money is safely invested in a Simplex projector.

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PRECISION MACHINE CO.

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MAKE YOUR LOBBY DISPLAY ATTRACTIVE

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Illustrates, describes and prices everything used in or about the Motion Picture Theatre and in the allied industries. Costs you nothing. Worth its weight in gold.

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Edison Two Reel Features

Make Them Part of Your Weekly Program

***The Foreman's Treachery

Produced in Wales

The foreman of a poorly paying mine discovers rich ore, conceals his discovery and tries to buy the mine. Learning of a miser who hides his gold in an old Abbey court, he attacks and kills him, placing a tobacco pouch belonging to the lover of the miser's daughter on the scene of the struggle. The lover stumbles upon the foreman's discovery and barely escapes his wrath by flight down a mountain side in an ore car, only to be arrested for the murder.

He is cleared by the miser's half-witted son and the foreman is blown to atoms by a giant blast while trying to escape.

Released Friday, October 17th

***SILAS MARNER

From the novel by George Eliot

"Silas Marner" is recognized as one of the great English novels, but it remained for the Edison Company to develop its tremendous possibilities as a photo-play. The details of the story have been followed out as closely as possible, the robbery of the dying deacon and the subsequent disgrace of Silas; the robbery of Silas by Dunston after Silas has become an old miser; the finding of Effie on the hearth and the death of Mollie during the festivities at the Cass mansion and the highly dramatic scene in which Effie renounces her father and clings to aged Silas have all been presented in masterly style.

Released Friday, October 24th

Edison Single Reel Subjects

**TWICE RESCUED

In which a girl makes a thrilling leap from a row boat to a speeding motor boat.

Released Saturday, October 18th

**HIRAM GREENE, DETECTIVE

The Eagle Eye Detective Agency makes a hero of Hiram.

Released Monday, October 20th

*REGINALD'S COURTSHIP

Reginald plunges in over his head in the social swim.

Released Tuesday, October 21st

*HIS FIRST PERFORMANCE

Tommy's Pa and Ma break up the show.

(On the same reel.)

JAFFA, THE SEAPORT OF JERUSALEM, AND ITS ORANGE INDUSTRY

Released Wednesday, October 22nd

**A PROPOSAL FROM—NOBODY

The fourth of the "Who Will Marry Mary?" stories, in which Mary falls into the hands of a half crazed guide.

Released Saturday, October 25th

*A HORNET'S NEST

A case of mistaken identity.

(On the same reel.)

ACROSS SWIFTCURRENT PASS ON HORSEBACK

Released Monday, October 27th

*A DAUGHTER OF THE WILDERNESS

An intensely dramatic tale of a Canadian woods.

Released Tuesday, October 28th

*THE HORRIBLE EXAMPLE

Featuring the downfall of a rabid prohibitionist.

Released Wednesday, October 29th

*One sheet. **One and three sheets. ***One, three and six sheets by the Morgan Lithograph Company.



THOMAS A. EDISON, Inc.
265 LAKESIDE AVENUE, ORANGE, N. J.

GIANTS vs. ATHLETICS

WORLD'S CHAMPIONSHIP BASEBALL SERIES

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The only authentic and exclusive motion pictures. Every event, player and play. The *feature of features*. Beware of fake pictures.

Exclusive rights granted us by
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NEW YORK CITY

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BEATER

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FIVE REELS
WITH
80 PAGES of
Specially Written
MUSIC.

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ECLAIR
FILMS

225 WEST 42nd STREET
N.Y. CITY

LUBIN FILMS

Look For Our Two Reel Pictures Every Thursday

Two Reel	"THE SPECIAL OFFICER" A get-rich-quick man is beautifully foiled by Daddy Bowne, Special Officer	Thursday, October 2nd
Two Reel	"BREED OF THE NORTH" Excellent dramatic story of the Northwest lumber region	Thursday, October 9th
Two Reel	"THE TAKING OF RATTLESNAKE BILL" Powerful melodrama with a beautiful and pathetic finish	Thursday, October 16th
Two Reel	"THE EVIL EYE" A strong Mexican story, of superstition and rural ignorance	Thursday, October 23rd
Two Reel	"THE RATTLESNAKE" A strangely dramatic and physiological story, with love intensified	Thursday, October 30th
October 13th	"THE FIANCE AND THE FAIRY"	October 20th— "FATHER'S CHOICE"
October 14th	"A DEAL IN OIL"	October 20th— "ALL ON ACCOUNT OF DAISY"
October 17th	"THE MATE OF THE SCHOONER SADIE"	October 21st— "HER FIRST OFFENSE"
October 18th	"THE HIGHEST BIDDER"	October 24th— "THE MAN IN THE HAMPER"
October 18th	"A SLEEPY ROMANCE"	October 25th— "MOTHER LOVE"

Beautiful one, three and six sheet posters of our Photo Plays in five colors, can be obtained from your exchange or the A. B. C. Co., Cleveland, Ohio. Photos of the Kraus Mfg. Co., 14 East 17th St., New York.



LUBIN MANUFACTURING CO. PHILADELPHIA U.S.A.



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*The House of Quality announces for early release,
Gerhardt Hauptmann's*



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In nine thrilling and absorbing parts — the acme of realism, perfect photography and enacted by artists of international reputation.

On the Wide Ocean — In a Throbbing City

A spectacular and unusual feature photo play that merits prompt attention. Write or wire for particulars.

Great Northern Film Co., 110-112 W. 40th St., N. Y.

BRONCHOBILLY GETS SQUARE

In Two  Parts



A western drama of heart interest with many exciting and thrilling situations
Featuring G.M. Anderson
Produced By ESSANAY



An Essanay Two-Reel Feature to be Released October 17th

Tell the advertiser you saw it in MOTOGRAHY.

ANNOUNCEMENT

We are now printing the word "Eastman" on the margin of all our Cine film. We want the exhibitor to know when he is and when he is not getting Eastman film. It will be to his advantage—and ours.

Of course it will take time for such identifiable films to reach the consumer—so don't expect results at once—but it's a step in the right direction—for your interests and ours.

EASTMAN KODAK CO.



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Theatres**

PLASTER RELIEF DECORATIONS

Theatres Designed Everywhere
Write for Illustrated Theatre Catalog. Send us
Sizes of Theatre for Special Designs

THE DECORATORS SUPPLY CO.

2549 Archer Avenue, CHICGO, ILL.

MUTUAL SPECIAL

IN FOUR REELS

“MOTHS”

with **MAUDE FEALY**

THE MUTUAL FILM CORPORATION announces as a special release the great OUIDA play of the above title. Miss Fealy, starred in this film, is known from coast to coast as a legitimate theatrical star, and has positively never been seen to better advantage than in this motion picture of "MOTHS." With her is a special Thanouser cast, including such favorites as

William Russell
Mrs. Lawrence Marston

Gerda Holmes
Mrs. Lawrence Marston

Harry Benham
Lila Chester

"Moths" has been described as the most extraordinary description of a woman that has been penned. Remember:

"She had chastity, and she had also courage."

"She was the martyr of a false civilization, of a society as corrupt as that of the Borgias, and far more dishonest."

"She is innocent always and yet—When the moths have gnawed the ermine, no power in heaven or earth can make it again altogether what it was."

You must not miss this Marvel-Play and its wonderful star. There are wonderful lithos, too, and they should attract people to a play that will hold them.

Special terms and bookings can be had exclusively through the offices of

The Mutual Film Corporation

Masonic Temple, 71 West 23rd Street

New York City

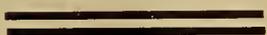


Exhibitors



EXCLUSIVE SERVICE

First Release October 13th



*It Has
Come!*

It Is Here!!

*It Is Ready
For You!!!*

EXCLUSIVE SERVICE means a master program of subjects selected for their especial fitness and supplied to you and you alone. No one else in your territory can get them. No one else can benefit by your advertising. It's all yours for whatever territory you may wish to protect, and the charge for exclusive service is based upon the extent and value of the territory you specify.



*Write and let
us tell you all
about it.*



**And you don't have to sign
up a long time contract**

A long felt want—a long pondered theory; now a fact. The most wonderful proposition ever advanced.

GENERAL FILM COMPANY (Inc.)

Exclusive Service Department

71 West 23d Street

NEW YORK



General Film Know

"The Bridge of Shadows"

*Selig. Two Reels
Released October 13th*

A powerful drama of circumstantial evidence. A bank bookkeeper is instructed by the president to return to work in the evening. He goes, and is arrested as a burglar. Though later acquitted, the stigma of police suspicion follows him till his innocence is undeniably proven.

The constant appeal that it is as broad as h into a rut and never ha Every week there is an audience's emotions. The m girl, the most hilarious youngst these find something in each p tastes. And the contrast is finds intense interest in eve are this week's examples of wh

GENERAL FILM COMPANY, (Inc

"The Last Minute"

*Kleine-Cines. Two Reels
Released October 14th*

Here's another of the "Arizona Bill" series, featuring Joe Hamman. On horseback he chases the bandits who leap on a passing train, jumps from his horse to the vestibule, carries the fight over the tops of coaches and finally dives from the locomotive into a river bed. Can you beat it?

"The Vampire"

*Kalem. Two Reels
Released October 15th*

This powerful drama features Bert French and Alice Elis in their world-famous "Vampire Dance" which has carried their fame around the world. The story hinges on the redemption of a country boy, an artist, who has fallen among evil companions and is an out-cast. The dance itself will fascinate your houses.

"The Taking of Rattlesnake Bill"

*Lubin. Two Reels
Released October 16th*

The regeneration of a bad man. When the sheriff's little child's life is at stake, the bandit forgets himself. It is only when he is sure that there is no longer any danger for the little one that he gives himself up for the law to take its course. Gripping, heart-interest here.

What Everybody Wants

General Film Service is
 humanity. It never gets
 on one kind of picture.
 variety that is as wide as
 intelligent man, the most romantic
 the most motherly woman—all of
 am especially suited to their
 everly devised that each one
 single picture as it appears. Here
 mean. Book them. : : :

"The Haunts of Fear"

*Patheplay. Two Reels
 Released October 16th*

This is another of the regular multiple feature service begun two weeks ago by Pathe. The excellent photography that runs throughout the picture makes the very most of the picturesque Western setting and the splendid interest of the plot. Don't miss these pictures.

100 Fifth Avenue, NEW YORK

"The Foreman's Treachery"

*Edison. Two Reels
 Released October 17th*

Here is a great story of the Welch mines. An old miser, his beautiful daughter, his half-witted son, a handsome young workman in a nearby copper mine, and the false foreman who impersonates a ghost—these are the characters that carry a story of intense interest from first to last.

"Broncho Billy Gets Square"

*Essanay. Two Reels
 Released October 17th*

Two outlaws, brothers-in-arms, are wanted by the law. Jealousy leads one of them to give up the other. Broncho Billy is the one sent to jail. He serves his fifteen year term, and comes out to get square. He finds his false friend, a prosperous gambler now, in time to prevent a bigamous marriage.

"The Pirates"

*Vitagraph. Two Reels
 Released October 18th*

The board of directors of a biscuit company have themselves kidnapped for the advertising that will result. A young sloop captain, fascinated by the daughter of one director, accomplishes the job. A fight on the yacht, a chase by a revenue cutter, a suddenly enveloping fog—and John Bunny in the midst of it all. Whew! What action!

KINEMACOLOR STARS

Ethel Barrymore
 Jefferson De Angelis
 Anna Held
 Richard Harding Davis
 Bessie McCoy

Lillian Russell
 Raymond Hitchcock
 Flora Zabelle
 Eddie Foy
 Alice Lloyd

William Jefferson in "The Rivals"

and twenty others to follow

All these included in regular Weekly Kinemacolor Service—Mr. Exhibitor get in on this

KINEMACOLOR COMPANY of AMERICA

538 So. Dearborn Street
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SIMPLEX

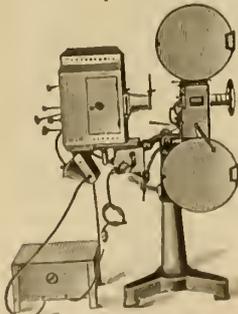
The Peerless Motion Picture Projector

This is the machine that in less than two years has so far out-distanced all competitors that it now fairly stands alone—the victor—accepted by all progressive users as without an equal.

Nearly every first-class motion picture theatre lately constructed or about to be completed has specified for *Simplex* equipment. Those houses now in operation, who have equipment that is not giving satisfaction, should at once investigate the claims we make for *Simplex*, and which are capable of proof.

In addition to selling the best projector made, we give without extra charge advisory service that is of great value to the inexperienced theatre owner.

Do us the favor to inspect the *Simplex* thoroughly before you buy, or if your present equipment is not up to the required standard necessary to meet your competition. If we fail to convince you the fault is ours.



Send for prices and literature, or call at our salesroom for demonstration.

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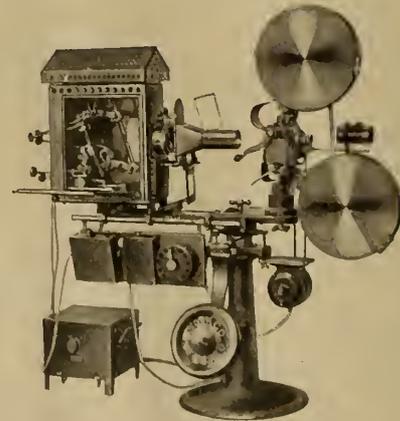
Room 746A

First National Bank Building

CHICAGO, ILL.

WHAT CAUSES PEOPLE

To Patronize Picture in to Continually one Theatre Preference Another



Of course, location and films have something to do with it, but *Quality* of the picture is what builds up a steady patronage, that makes the business profitable.

This depends on your *Machine*, and if you are using any other but—

THE APPROVED MOTIOGRAPH

YOU ARE NOT GETTING THE BEST RESULTS

With our *Machine* you can project a clear, sharp picture, and won't worry your patrons by continuous flickering pictures. BUT this is not all. You should know about *our* guarantee and other points of merit, which is given in our free booklet. *Write Today For It.*

Enterprise Optical Mfg. Company

570 W. Randolph Street,

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CHICAGO, ILLINOIS

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The Peerless Orchestrion

Specially designed and created for Photo-Play
Theatres on account of its dimensions



Model "Arcadian"

The name PEERLESS has come to be synonymous with Automatic Pianos and Orchestrions.

Fifteen years of concentration, organization and close study of the needs of a buying public have been the means by which this end has been accomplished.

The instrument shown in this advertisement depicts our latest endeavor, and is one of the most successful styles of the year on account of its adaptability to fit in any place where good music is desired.

Made by

PEERLESS PIANO PLAYER COMPANY

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Factories and General Offices: St. JOHNSVILLE, NEW YORK

NEW YORK

14-16 East 33d Street

CHICAGO

316-138 South Wabash Avenue

Justify the advertiser by saying you read it here.

“THE GIRL THE CRITIC FOUND”

Francelia Billington, works well with “Billy” Garwood and Ernest Joy in this Majestic Picture!

“A *Mix-Up in Pedigrees*,” Sunday, October 5th, is the reel and it features the Louis Reeves Harrison girl, Miss Billington—Mr. Harrison pointed her out in a small part in a big production he reviewed last Spring and we instantly signed her for “stock.” She has more than vindicated the critic’s judgment and our own; it has been a short leap from the small part to the strong lead—in “A *Mix-Up in Pedigrees*,” for instance. See Francelia Billington’s work in this to learn how promising talent can be developed into perfect material under New Majestic stage direction. Of course, Garwood and Joy are more pleasing than ever in this farce. There are no favorites like New Majestic favorites!

Other Releases of the Week:

“*The Heritage*,” strong drama, out Tuesday, October 7th.

“*The Ice Man’s Revenge*,” perfection comedy, out Saturday, October 11th.

The Main Release of the Month

is still “*Sapho*,” with Florence Roberts, that we are circulating on the state-rights plan. It is filling big theatres everywhere. As for small theatres—they just won’t be able to hold the crowds! Has *your* small theatre asked for booking yet? Even as a police-watched play, “SAPHO” never drew people as she does now as a clean Florence Roberts photoplay.

A Great Two-Reel “Regular” Is Coming

in “*The Van Warden Rubies*,” which has a feature cast and a feature paper. It’s a marvelous mystery story, full of superb acting. You will be kept guessing clear to the finish. Regular release of Sunday, October 12th.

“NEW MAJESTIC”

Business Offices:

New Rochelle, NEW YORK

All-Year-Round Studios:

Brooklyn Heights, Los Angeles, Cal.

You Can Always Attract a Bigger Crowd with Better Pictures

Film values are now so relatively equal that the real basis of better pictures is in clearer, cleaner-cut projection.

Bausch^{and} Lomb Projection Lenses

are the final word in lens perfection. They insure the brilliantly sharp definition that reveals every gesture and facial expression of the artist.

Bausch and Lomb objectives and condensers form an important part of the equipment of all Edison and Nicholas Power Machines. Their use on *your* machine will effect a real betterment in *your* pictures.

Procurable through any film exchange. Write us for our interesting free booklet for owners and operators.

Bausch & Lomb Optical Co.

567 ST. PAUL STREET ROCHESTER, N.Y.

New York Washington Chicago San Francisco

An Open Letter to the Trade

*Manufacturers, Printers
and Dealers*

Gentlemen:

We specialize in the manufacture of motion picture film and constantly carry a large supply of negative and positive in stock.

Quality and speed are in demand, our film has both.

Prompt delivery of film is essential. We fill all orders and make shipment of any quantity the same day on which orders are received.

No wonder our customers are satisfied and tell others about it.

Join the ranks of satisfied customers while there is an opportunity.

Yours very truly,

FIREPROOF FILM COMPANY

Rochester, N. Y., U. S. A.

Selig

DEPENDABLE PRODUCTIONS

MONEY-MAKERS

INTERESTING

ATTRACTIVE

ADVANTAGEOUS

"The Bridge of Shadows"

A melodrama moving from the nerve-racking haunts of business to the elegance of fashion's boudoir, and from thence down the dark and narrow paths by the hovels of "the submerged tenth." The unfortunate victim of circumstantial evidence becomes "a mark" of the police, and his wanderings furnish a very vital and absorbing story.

In Two Reels. Released October 13th

October 14th — "THE SILVER GRINDSTONE."

A hobo has his wits so sharpened by striking a pay-streak in his grindstone that he reforms and becomes affluent.—A Western playlet.

October 15th—"AS A FATHER SPARETH HIS SON"

Fate is kindlier or severe as we make it. In this case an obstinate son rashly lays out his own path to ruin.—A domestic drama.

October 16th—"THE GOLDEN CLOUD"

A thrilling little play in which sentiment and the stock-ticker sing two songs that finally harmonize in fortune for the resourceful heroine.

On the same reel with

"THE ABDUCTION OF PINKIE"

October 17th—"THE WOMAN OF THE MOUNTAINS"

A thrilling little play of the high Sierras with impressively beautiful, natural scenic surroundings and a jimp that makes it throbbingly sensational.

"The Finger Print"

A striking story of sentiment and revenge involving two collegians—one a "bummer," the other, a "dig." When these room-mates go out into the world, one is falsely accused of the malignant mischief of the other, but modern science applied in a criminal test establishes his innocence.

In Two Reels. Released October 20th

October 21st — "DISHWASH DICK'S COUNTERFEIT"

Adventures of a plucky tenderfoot, with mischievous cowboys on a ranch.

On the same reel with

"SURF AND SUNSET ON THE INDIAN OCEAN"

A SUPERBSELIGVIEW.

October 22nd—"DOROTHY'S ADOPTION"

A brave and resourceful little girl saves the family jewels in a house where she is a sojourner and becomes the light of its home.

October 23rd—"LIFE FOR LIFE"

An interesting little story showing the practical value of the pulmotor as a life preserver.

October 24th—"DESTINY OF THE SEA"

An interesting and attractive modern drama, pathetic in its hearthold.

N. B. Attention of Exhibitors is particularly called to SELIG'S new line of attractive paper.—One-sheets for every attraction, three-sheets for the two-reel releases, and additionally six-sheets stands for special releases. Make the lobby of your house attractive with this colorful illumination.

SELIG POLYSCOPE COMPANY

BRANCH OFFICES THROUGHOUT THE WORLD

Executive Offices: 20 E. Randolph St., Chicago, U. S. A.

FIVE-A-WEEK

Essanay

Coming October 24th!

Coming October 24th!

"The Love Lute of Romany"

(In Two Parts)

A pretty romance of the open road, with beautiful backgrounds. A story of gypsy life that is filled with thrills and exciting situations. You cannot afford to overlook this special offering. It's a picture your audiences will be well satisfied with. A box-office attraction. Posters and heralds now ready.

Released Tuesday, Oct. 21st

"The Way Perilous"

(A beautiful love drama)

Released Tuesday, Oct. 28th

"Thy Will Be Done"

(A human interest story)

Released Wednesday, Oct. 22d

"Day by Day"

(A feature comedy-drama)

Released Wednesday, Oct. 29th

"Cupid and Three"

(A corking good comedy)

Released Thursday, Oct. 23d

"The Kid Sheriff"

(A Western comedy-drama)

Released Thursday, Oct. 30th

"Greed for Gold"

(A Western drama of thrills)

Released Saturday, Oct. 25th

"Broncho Billy's Elopement"

(A Western drama with C. M. Anderson)

Released Saturday, Nov. 1st

"The Doctor's Duty"

(A Western drama with G. M. Anderson)

Coming October 31st!

Coming October 31st!

"The Toll of the Marshes"

(In Two Parts)

A dramatic story of a land grafter who unmercifully robbed the poor to gain his goal—rich independence. His daughter is the innocent means of bringing about a novel and eccentric plot for this remarkable photoplay. Francis X. Bushman, Beverly Bayne and Frank Dayton featured. Posters and heralds ready.

WHAT DO YOU THINK OF OUR NEW POSTERS? AREN'T THEY GREAT? They will boom your business. Posters are lithographed in full four colors, 35c each. You can secure these from your exchange or direct from ESSANAY FILM MFG. CO., 521 First National Bank Building, Chicago. Your lobby display will look attractive if you use photographs of ESSANAY players, 8x10, \$3.00 per dozen. You can secure these from the PLAYERS' PHOTO CO., 177 N. State Street, Chicago, Ill.

Essanay Film Manufacturing Co.
521 First National Bank Bldg., Chicago, Ill.
Factory and Studio, 1333 Argyle Street, Chicago, Ill.
Branch Offices in London, Paris, Berlin, Barcelona

SEE AMERICANS FIRST FLYING A FEATURE FILMS



THE TRAIL OF THE LOST CHORD

Produced by
THOS. RICKETTS



1-3-6 Sheet
Lithographs



1-3-6 Sheet
Lithographs



Release, Monday Nov. 17, 1913



The Tale of the Ticker *and* A Modern Steel Plant
Release, Thursday, Nov. 20, 1913

Calamity Anne's Dream
Release, Saturday, Nov. 22, 1913

AMERICAN FILM MANUFACTURING CO.
CHICAGO.

Edison Two Reel Features

Make Them Part of Your Weekly Program

*** Janet of the Dunes

From the novel by Harriet T. Comstock

Devant flirts with Mary Fleming all Summer and marries her more or less against his will. He tires of her in about a year, deserts her and she goes back to the country, leaving baby Janet in care of faithful Captain Billy, and throws herself into the sea. Janet, who grows up care free as the wind, finds an entrance into a deserted house—Devant's. He finds her there but does not recognize her until she is engaged to an artist friend of his whom she has helped rescue from the sea. Then he remorsefully vows to atone for his desertion of her mother. A beautiful story superbly photographed amid exquisite settings.

Released Friday, October 31st

*** A Face from the Past

Pendleton, a New Yorker, marries Margaret Brown and John Forbes, her rejected lover, swears to ruin him. Forbes becomes a financial power and, when he hears of Margaret's death, he smashes Pendleton's fortune. Pendleton and his daughter, Margaret, go West with a little money they have saved. Forbes, going West to inspect one of his properties, falls down a cliff and is found unconscious by Margaret who, not recognizing him, takes him to their cabin. Pendleton is terribly affected by Forbes' presence but permits him to be nursed back to health by Margaret. Forbes, overcome by remorse, restores Pendleton's fortune and the romance which was shattered in his youth begins anew with the younger Margaret.

Released Friday, November 7th

Edison Single Reel Releases

**A WOODLAND PARADISE

Beautiful settings add to the charm of the comedy.

Released Saturday, November 1st

*PORGY'S BOUQUET

A dreadful warning to jealous husbands.

(On the same reel.)

WILD WALES

Released Monday, November 3rd

*TOMMY'S STRATAGEM

Tommy wins a home and unites a drifting couple.

Released Tuesday, November 4th

**ARCHIE AND THE BELL-BOY

The bell-boy makes a man of pampered Archie.

Released Wednesday, November 5th

**ELSIE, THE FORESTER'S DAUGHTER

The accidental shooting of her lover awakens Elsie to the truth.

Released Saturday, November 8th

*SETH'S WOODPILE

Bang! The powder-laden stick comes back.

(On the same reel.)

CAMPING WITH THE BLACKFEET

Released Monday, November 10th

**THE DOCTOR'S DUTY

The doctor places duty before parental love.

Released Tuesday, November 11th

*HIS NEPHEW'S SCHEME

The poor Judge loses the widow and his old love.

Released Wednesday, November 12th

**GETTING A PATIENT

A kind act proves more effective than clever ruses.

Released Saturday, November 15th

*One sheet. **One and three sheets. ***One, three and six sheets by the Morgan Lithograph Company.



THOMAS A. EDISON, Inc.
265 LAKESIDE AVENUE, ORANGE, N. J.

AMERICAN-ECLAIR

FEATURE

FILMS

Universal Program Exclusively

MONEY MONEY MONEY

Is What You Will Get With

(2 Reels) **"The Reformation of Calliope"** (2 Reels)

WEDNESDAY, NOVEMBER 5TH.

By O. Henry

A Western Tale That Thrills, Grips and Holds.
Rugged and Beautiful Back-grounds. Wonderful Riding.

Western Atmosphere and Action.

A Story Told in the Author's Original Style With the Unlooked For Twist.

"THE DOPESTER" says:—"The Eclair Exhibitor wears a happy grin." Book "THE REFORMATION OF CALLIOPE" and smile when you count the box office receipts.

*Demand that Universal
Program and Insist on*

AMERICAN ECLAIR FILMS

225 W. 42nd ST., NEW YORK CITY.

The Sensation of the Season

Beginning October 20th

Twenty Dollars and Upwards

For

KINEMACOLOR SERVICE

*Service Includes Dramas, Comedies,
Famous Stage Stars and Latest Fashions*

DON'T WAIT *You know time flies and things transpire;
So answer quick, by 'phone or wire.*

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For years the exhibitor in crowded territory has been cudgeling his brains to devise some method which would enable him to put on a program *all his own* and advertise it in a way that would pull patronage for no other house than his.

The General Film Company has solved this problem for him.

Exclusive Service

A careful selection of multiple and single reels, divided into three weekly programs of supreme merit, and furnished with a positive guarantee that no other house within a specified territory can secure a single reel of it for ninety days.

That hit's the mark, doesn't it? That's what you've been waiting for, isn't it? Well then, don't wait till your neighbor beats you to it—

Write at once for full details of this *new era* proposition.

General Film Company, (Inc.)

Exclusive Service Dep't

71 West 23rd Street, New York

In All the Hubbub

"The Pendulum of Fate"

*Selig. Two Reels
Released October 27th*

Lord Philip had to keep his marriage secret for twenty-five years, and when his father, the old Earl, finally died, his younger brother sought the title. Intrigue of the deepest character follows the thread of this picturesque production, until the family of the rightful heir comes into its own. Dramatic and impelling action.

Shouting doesn't make
would be just as desirable

The only reason we advise
certain things which otherwise you

We don't want to shout, we
with you quietly and call your attention
tell a story of excellence—consistent
other words, the goods that we advise
your patrons—if you give them
persuade you not to overlook the

GENERAL FILM COMPANY, (Inc)

"The Rajah's Diamond Rose"

*Cines-Kleine. Two Reels
Released October 28th*

The unscrupulous Count had a way of showing his friends his beautiful diamond rose and then leaving them alone with it. If they touched it, an automatic camera caught them red-handed, and the Count asked big blackmail. The sister of a youth thus dishonored exposed the fraud—the diamond was bogus.

"Motion Picture Dancing Lessons"

*Kalem. Three Parts
Released October 29th*

Something brand new—the tango and the turkey-trot and the waltz taught by the screen. Wallace McCutcheon and Miss Joan Sawyer, whose dancing has been the feature of the New York Roof Garden this summer, appear in these interesting steps in Mr. McCutcheon's studio, his "Ecole du danse" special music with each film. A genuine sensation.

"When Childhood Wins"

*Patheplay. Two Reels
Released October 29th*

Against her father's will a girl marries an artist. The angry father cuts her off. They are separated for years until her little daughter meets an old gentleman on the street and unknowingly captures her grandfather's heart. The reconciliation comes when the little girl falls ill. A wonderfully human, sympathetic story.

—Just Get This:

service good. General Film
if we didn't advertise.

ise is to tell you about
might have difficulty in finding out.

Simply want to sit down
on to the pictures themselves. They
excellence—that is self-evident. In
selling sell themselves to you and to
chance. This advertising is only to
chance.

"The Rattlesnake"

*Lubin. Two Reels
Released October 30th*

A weird story of a man's gratitude to a snake for saving his life. He takes the serpent home to live with him, and then conceives the idea of having the snake kill the man who won his sweetheart. He places it in the other man's bed. But when the little daughter of the girl he loved creeps into the bed, it is too much even for this half demented creature. He saves her. Action? Whew!

200 Fifth Avenue, NEW YORK CITY

"The Toll of the Marshes"

*Essanay. Two Reels
Released October 31st*

An interesting presentation of the land swindler evil. The company goes on selling swamp land in place of farms until the president takes his family to the scene of his operations where his little daughter is lost in the marshes. Then one of the victims proves his worth by risking his life to return the girl, and restitution is made.

"Janet of the Dunes"

*Edison. Two Reels
Released October 31st*

Another brilliant feature by the author of "Joyce of the North Woods." This time the heroine is a girl of the surf-pounded beaches and the wind-swept dunes. She is reared by old Captain Billy, who loved her mother. The girl delights in rummaging through the library of one of the wealthy summer residents. He finds her, and his friend, an artist, loves her. They find that the wealthy man is the girl's own father.

"The War Makers"

*Vitagraph. Two Reels
Released November 1st*

Here is diplomacy at its most exciting angle. The ambassador tricks the Secretary of War to bring the new war plans to a great dinner at the Embassy. Then all the guests receive a wine that contains "the sleeping death." The beautiful spy sails for Europe with the plans, but is caught by the cleverness of the Secretary's wife.

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Guarantee

Demand a written guarantee with your new machine or mechanism.

Every purchaser of a Simplex projector is protected by the following guarantee, bearing the signature of our General Manager.

Simplex Guarantee

WE guarantee this Simplex machine No..... to be free from defects of workmanship and material. Any part of the mechanism or head which becomes worn out in service or any part of the entire machine which shows a defect of any kind within one year from date of sale will be replaced by us, without charge, if such part is returned to us, charges prepaid, for inspection.

In order to obtain the full advantage of this liberal guarantee, it is necessary that the purchaser of this machine fill out the attached card within thirty days from date of purchase, have same endorsed by the dealer from whom the machine is bought, and mail direct to us.

Anything pertaining to this guarantee should be taken up direct with us.

Yours for Co-operation,
THE PRECISION MACHINE CO., INC.,

A. Byholes,

General Manager.

317-323 E. 34th St.
New York

Those who use the Simplex and have dealt with us know that we live up to our guarantee in the full sense of the word.

Write today for Catalogue N.

Made and Guaranteed by

Precision Machine Co.

317 East 34th Street
New York

DURING SEPTEMBER
37 MOTION PICTURE THEATRES

in twenty-two cities installed
Wurlitzer Music. Why don't
you? It pays.

20 Branches **WURLITZER** 20 Branches
CINCINNATI

A Message to Exhibitors

It does not matter if you are a SIMPLEX fan or not. What you are most interested in is the net receipts of your house. If they are satisfactory the secret of success is already in your grasp; if not, let us explain to you the merits of the

Peerless Simplex Projector

and show you how our *Service Bureau* can help you meet your competition successfully.

A card to us will bring you our proposition, either in a personal visit or by first mail.

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746 First National Bank Bldg. CHICAGO, ILL.

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Thousands of feet of fresh, raw stock, negative and positive, on hand for immediate shipment.

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SUPPLIES AND MACHINE PARTS
NEW MACHINES OF ALL MAKES
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WE SELL RE-BUILT MACHINES

AMUSEMENT SUPPLY COMPANY

"Everything from Screen to Booth"
160 D—North Fifth Avenue - - Chicago, Ill.

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We are now printing the word "Eastman" on the margin of all our Cine film. We want the exhibitor to know when he is and when he is not getting Eastman film. It will be to his advantage—and ours.

Of course it will take time for such identifiable films to reach the consumer—so don't expect results at once—but it's a step in the right direction—for your interests and ours.

EASTMAN KODAK CO.



Ornamental Theatres

PLASTER RELIEF DECORATIONS

Theatres Designed Everywhere
Write for Illustrated Theatre Catalog. Send us
Sizes of Theatre for Special Designs

THE DECORATORS SUPPLY CO.

2549 Archer Avenue, CHICAGO, ILL.

Unusual, Isn't It?

Everybody who booked "MOTHS with MAUDE FEALY," the first Thanouser *four reel* monthly special, has asked for a date on

ROBIN HOOD

the second

THANUSER

four reel monthly special. The exchanges are asking "good money" for these specials, too. But "MOTHS" *made money* for every single exhibitor who showed it. It was a PRODUCTION, not a feature. So is "ROBIN HOOD." That's why the exhibitor who had the first special wants the second.

Natural, Isn't It?

There Are No Favorites Like New Majestic Favorites!

Billy Garwood, Lamar Johnstone, Francelia Billington, Billie West, Vera Sisson, Ernest Joy, Dick Cummings, Victory Bateman—there are no screen favorites like them, combined in one grand company, that is! The only way to realize it is to

Get Every Single New Majestic

When the deuce are you going to show "SAPHO" and boost your theatre's popularity to the very skies? IT'S FLORENCE ROBERTS' *CLEAN* "SAPHO!" Advertised just half properly, it gets the money. It's the unobjectionable, popular AMERICAN "Sapho," with a prime American favorite supported by a cast of American favorites, so

"Get Sapho" (With Florence Roberts) **Too!**

"NEW MAJESTIC"

"There Are No Favorites Like New Majestic Favorites!"

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All-Year-Round
Studios:

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Major Thomas J. Dickson, who will show the Army in Motion Pictures will use *only* the MOTIOGRAPH



Major T. J. Dickson, Chaplain of the Sixth Artillery, Ft. Riley, Kansas, who lectures on the Mobile Army of the United States, exhibits about one and one half miles of motion picture films, and will use no machine BUT the **APPROVED MOTIOGRAPH. WHY?**

Flickerless, steady and perfect projection, no breakdowns, and which gives perfect satisfaction—which he demands, and says he can get in the **MOTIOGRAPH.**

Write or call and let our demonstrators prove it.

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544 West Randolph Street
CHICAGO, ILLINOIS

Eastern Office:
21 E. 14th St., NEW YORK

Western Office:
833 Market St., SAN FRANCISCO

An Open Letter to the Trade

*Manufacturers, Printers
and Dealers*

Gentlemen:

We specialize in the manufacture of motion picture film and constantly carry a large supply of negative and positive in stock.

Quality and speed are in demand, our film has both.

Prompt delivery of film is essential. We fill all orders and make shipment of any quantity the same day on which orders are received.

No wonder our customers are satisfied and tell others about it.

Join the ranks of satisfied customers while there is an opportunity.

Yours very truly,

FIREPROOF FILM COMPANY
Rochester, N. Y., U. S. A.

Selig

OCTOBER OFFERINGS

Representing Some of the Best Fruits of the Golden Year.

Selig Polyscopic Plays have consecutive story, strength and interest, dramatic detail, power, pathos and intensity allied with strikingly attractive pictorial values.

"The Pendulum of Fate"

An interesting and attractive melodrama, vibrant with human interest, thrilling in suspense and strikingly sustained from start to finish, gives this not only stage value, but vivid realism to make it vital and telling.—A pathetic page from the book of the Peerage dealing with the perils of heritage.

In Two Reels. Released October 27th.

October 28th—"WHEN MAY WEDS DECEMBER"

Love's labor lost and then happiness is gained after seven years of sorrow.

October 29th—"TWO SACKS OF POTATOES"

A swift-moving Western drama in which a quick witted girl outwits a pair of sinful stalwarts. On the same reel with

"A MUDDLE IN HORSE-THIEVES"

A rapid moving picturesque playlet.

October 30th—"OLD DOC YAK AND THE ARTIST'S DREAM"

A new and funny-bone angle of Cartoonist Sidney Smith's unctious creation, Old Doc Yak who is always on the job in original fashion. A tremendous popular hit.

October 31st—"THE DANGLING NOOSE"

A very vital fiction of the unending war in the West over water-rights. Picturesque and powerful.

"HOPE"

The fine poetic thought inspired by a superb picture that won immortal fame for its progenitor, serves as the crux-vital of a diversified up-to-date melodramatic play, strong in its sympathies and intensely interesting.

In Two Reels. Released November 3rd.

November 4th—"SLIPPING FINGERS"

The story of a beautiful society girl who observes her opportunities slipping away but triumphs in the end.

November 5th—"THE PROBATIONER"

A bright honest boy, the victim of circumstantial evidence, makes good in spite of multiplied difficulties.

November 6th—"THE CONVERSION OF MR. ANTI"

The egotist who is against everybody and

everything, is finally brought to common sense and views the brighter side of things through the eyes of a child.

November 7th—"THE SCHOOLMARM'S SHOOTING MATCH"

A pretty young school teacher outwits an entire educational board, wins her heart's desire and laughs at them in their discomfiture.

On the same reel with

**"VIEWS ALONG THE RHINE"
A SUPERB SELIG VIEW**

N. B. Attention of Exhibitors is particularly called to SELIG'S new line of attractive paper.—One-sheets for every attraction, three-sheets for the two-reel releases, and additionally six-sheet stand for special releases. Make the lobby of your house attractive with this colorful illumination.

SELIG POLYSCOPE CO.

BRANCH OFFICES THROUGHOUT THE WORLD

Executive Offices: 20 East Randolph Street, Chicago, U. S. A.

FIVE-A-WEEK

Essanay

Coming November 7th!

Coming November 7th!

"The Death Weight"

(In Two Parts)

A highly sensational melodramatic story filled with exciting and nerve-racking situations. A thriller from beginning to end. This photoplay is an absolute FEATURE. Book it today. Attractive heralds and beautiful one, three and six sheet posters now ready. Order from your exchange or direct from us.

Released Tuesday, Nov. 4th
"Quicksands of Sin"
(A strong dramatic object lesson)

Released Wednesday, Nov. 5th
"Their Wives' Indiscretion"
(A bully, good comedy)

Released Thursday, Nov. 6th
"The Rustler's Step-daughter"
(A gripping Western drama)

Released Saturday, Nov. 8th
"Broncho Billy's Secret"
(A Western drama with G. M. Anderson)

Released Tuesday, Nov. 11th
"The Man Outside"
(A drama unusual)

Released Wednesday, Nov. 12th
"The Last Laugh"
(A splendid comedy)

Released Thursday, Nov. 13th
"The New Schoolmarm of
Green River"
(An exciting Western drama)

Released Saturday, Nov. 15th
"Alkali Ike's Auto"
(Re-issued by public demand. A scream from start to finish)

Coming Friday, Nov. 14th!

Coming Friday, Nov. 14th!

"The Boomerang"

(In Two Parts)

A drama of love, sacrifice and mystery, mostly mystery. Unique situations, superb backgrounds and excellent portrayal throughout the entire two thousand feet, make this an exceptional offering. Irene Warfield, E. H. Calvert and Thomas Commerford featured. Heralds and posters ready.

OUR POSTERS ARE DISTINCTIVE. They will boom your business. Lithographs are in full four colors, 35c each. You can order these from your exchange or direct from ESSANAY FILM MFG. CO., 521 First National Bank Building, Chicago. Your lobby display will look attractive if you use photographs of ESSANAY players, 8x10, \$3.00 per dozen. You can secure these from the PLAYERS' PHOTO CO., 177 N. State Street, Chicago, Ill.

Essanay Film Manufacturing Co.
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Factory and Studio, 1233 Argyle Street, Chicago, Ill.
Branch Offices in London, Paris, Berlin, Barcelona



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Featuring Sydney Ayers

America's most popular photo star

An intense drama replete with mystery—novel effects.

Striking one and three sheet lithographs

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The Spartan Girl of the West

A bully Western tale you cannot miss. One and three sheet lithographs

Release, Thursday, Nov. 27th, 1913

At Midnight

Society drama with Jack Richardson in the lead. One and three sheet lithographs

Release, Saturday, Nov. 29th, 1913

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COMING !

COMING !

An Allegorical Gem:—

Where the Road Forks

Release, Monday, Dec. 15th, 1913

AMERICAN FILM MFG. CO.

CHICAGO



The Peerless Orchestration

Specially designed and created for Photo-Play
Theatres on account of its dimensions



Model "Arcadian"

The name PEERLESS has come to be synonymous with Automatic Pianos and Orchestrons.

Fifteen years of concentration, organization and close study of the needs of a buying public have been the means by which this end has been accomplished.

The instrument shown in this advertisement depicts our latest endeavor, and is one of the most successful styles of the year on account of its adaptability to fit in any place where good music is desired.

Made by

PEERLESS PIANO PLAYER COMPANY

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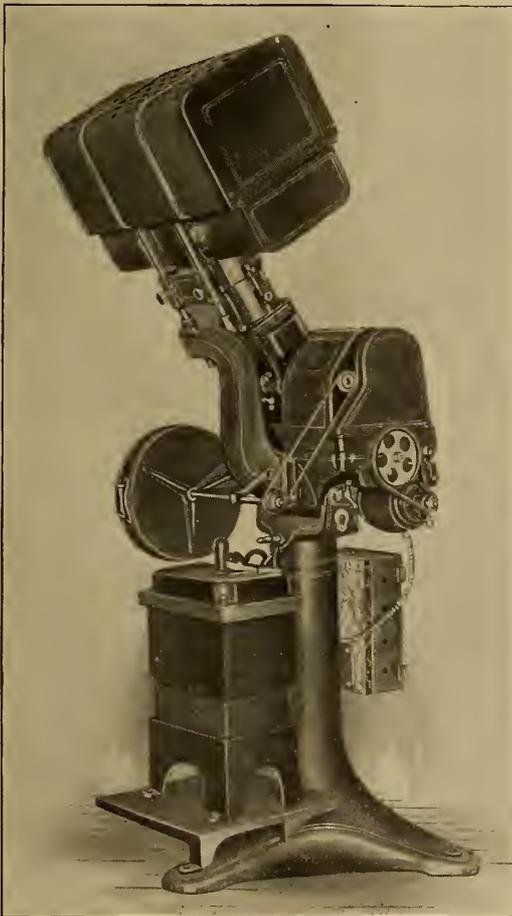
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CHICAGO
316-138 South Wabash Avenue

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Step in Twenty Years*



Vanoscope Projector

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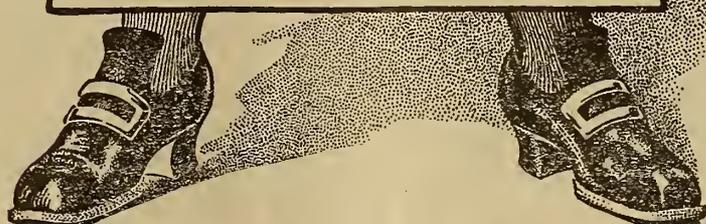


PROGRESS!

IN THE DAYS of revolution and the mighty flint lock gun,
Men talked long and very loudly of the deeds which they had done;
But those days are now historic and their heroes turned to clay,
While the mighty flint lock musket lieth rusting in decay.
So the march of progress hastens and each art has felt the thrill,
Yet the flickering moving picture seems to hover round us still.
All the power of great invention could not with the problem cope,
Till Van Riper's great invention **GAVE THE WORLD THE VANOSCOPE.**

Sent the intermittent movement to the junk pile with a whoop,
To the place that's warm in winter chased the ancient Latham loop,
Said good-bye, you rattling shutter, go and join the noble dead,
In the land of glorious has-beens where the flint lock musket fled.
This invention Vanoscopic lifts the moving picture mart
High up in the realm of optics where it has become an art,
And the hurrying, jerky pictures, with their flicker, flash and strain,
Now give all the charm of nature from a film that's free from rain.

Good-bye flint lock gun and pistol, good-bye tallow dip of yore,
Good-bye ox-cart, good-bye sickle, we will never need you more,
Good-bye rattle-trap projector, you have outlived every hope,
For you're now a good old has-been, **WELCOME IN THE VANOSCOPE.**



LUBIN FILMS

Look For Our Multiple Pictures Every Thursday

Two Reel	"THE PRICE OF VICTORY" A dramatic incident of the Civil War.	Thursday, November 6th
Two Reel	"THE SEA ETERNAL" A wonderful melodrama of the Sea Coast.	Thursday, November 13th
Three Reel	"PARTNERS IN CRIME" A powerful story of a gang of swell yeggmen.	Thursday, November 20th
Two Reel	"A WAIF OF THE DESERT" A dramatic emigrant story, a tragedy of the plains.	Thursday, November 27th
November 10th	"THE LOCKED ROOM"	November 17th
November 11th	"A MIRACLE OF LOVE"	November 18th
November 14th	"WHEN THE CLOCK STOPPED"	November 21st
November 15th	"WHO IS IT"	November 22nd
November 15th	"BADLY WANTED"	"THE HARMLESS ONE"

Beautiful one, three and six sheet posters of our Photo Plays in five colors, can be obtained from your exchange or the A. B. C. Co., Cleveland, Ohio. Photos of the Kraus Mfg. Co., 14 East 17th St., New York.



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Over 4,000,000 ft. of film per week is projected by Simplex machines at the main offices and studios of the General, Mutual and Universal film companies.

Think of it. 4 million ft. or 757½ miles.



There are 16 pictures to every foot of film, therefore in 4,000,000 ft. the intermittent movement must operate 64,000,000 times. One fourth of a revolution of the intermittent sprocket moves the film the length of one picture; therefore one complete revolution would draw down four pictures and to move the above amount of film, would require 16,000,000 complete revolutions.

A sprocket 1.35 in. in diameter, traveling at the same rate of speed on a surface, would cover in one week's time 1070.7 miles or equal to a distance as great as from New York to Chicago.

This should convince the most skeptical that Simplex machines are built for hard service. They are capable of a quality of projection heretofore unknown to the moving picture world and have successfully competed with over forty types of different projectors at home and abroad.

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Precision Machine Co.

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NEW YORK

Justify the advertiser by saying you read it here.

Another Edison Series

THE CHRONICLES OF CLEEK

A new series of detective mysteries, published in collaboration with "Short Stories." They are thrilling tales of the struggles of a great detective against some of the boldest and most desperate criminals of the age. Unquestionably the greatest detective stories ever filmed.

*Released on the last Tuesday in the month
for the next twelve months. First Story—*

***THE VANISHING CRACKSMAN

In which Cleek, a notorious criminal, commits the last robbery of his career before reforming and becoming a great detective. *Released Tuesday, November 25th*

Coming Two Reel Features

***THE PHANTOM SIGNAL

A drama of the railroad, John Graham, a grasping financier, gloats over his dividends while his badly equipped railroad slaughters passengers and train crews. Accidents to his daughter, wife and self do not awaken him, but a terrible vision of the result of his avarice melts the man of iron.

Released Friday, November 14th

***A GOOD SPORT

A story of a moving picture company that needed an English polo player and got a real one who was temporarily "broke." He enjoyed the new life immensely until the girl back home saw him kiss the leading lady in a film. Then she cabled for him to come back.

Released Friday, November 21st

Edison Single Reel Releases

*NORA'S BOARDERS

Beautiful Nora plays havoc with the hearts of her boarders.

Released Monday, November 17th

**A CAUSE FOR THANKFULNESS

A Thanksgiving drama with real heart interest.

Released Tuesday, November 18th

*THE GIRL IN THE HOUSEBOAT

She pours balm upon the wounded heart of "Spud"

Released Wednesday, November 19th

**A PROPOSAL DEFERRED

Fifth of the "Who Will Marry Mary?" stories in which Bradford sacrifices his mine to Mary.

Released Saturday, November 22nd

*ENOCH AND EZRA'S FIRST SMOKE

They won't try again for some time.

(On the same reel.)

FROM DURBAN TO ZULULAND

Released Monday, November 24th

*A SENSE OF HUMOR

The boys get up an Indian raid for Reggie. Never again!

Released Wednesday, November 26th

**A ROYAL ROMANCE

A beautiful, pathetic love story of a Princess' only real love affair.

Released Saturday, November 29th

*One sheets. **One and three sheets. ***One, three and six sheets by the Morgan Lithograph Co.

TRADE MARK
Thomas A Edison
Makers of the Edison Kinetoscope, Type "D"

THOMAS A. EDISON, Inc.
265 LAKESIDE AVENUE, ORANGE, N. J.

AMERICAN-ECLAIR

FEATURE

FRIEND EXHIBITOR

You Want Fat Box Office Receipts; You Want Packed Houses; You Want Pleased Patrons; You Want a Reputation. Don't You? Then Book

Every American-Eclair Film

2 and 3 Reel Dramas. Released every Wednesday. Split and Full Reel Comedy and Scientific Subjects. Released every Sunday.

"The Dopester" says, "We Are Receiving Letters From Satisfied ECLAIR Exhibitors All Over The Country Every Day. Why Not Join The Writing Class?"

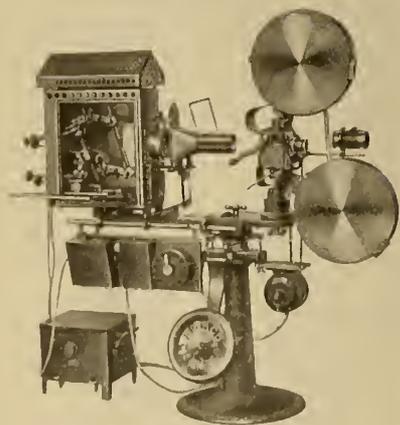
UNIVERSAL PROGRAM EXCLUSIVELY

Demand That Universal Program and Insist on American-Eclair Films

225 W. 42nd ST., NEW YORK CITY.

FILMS

What Is Machine Satisfaction? THE MOTIOGRAPH



It fulfills every requirement of an EXHIBITOR.

That is why the MOTIOGRAPH is replacing so many other makes of machines. *It gives* entire satisfaction, because *it* is a real built machine, and is guaranteed in every respect, which makes a satisfied customer.

Write us today for a Machine that will stand the heavy grind.

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564 West Randolph Street
CHICAGO, ILLINOIS

Eastern Office:
21 E. 14th St., NEW YORK

Western Office:
833 Market St., SAN FRANCISCO

Mr. Exhibitor Read This

"The Battle of Gettysburg" played Tuesday, October 14th at La Ray Theatre, Salem, N. J. Mr. Ray, when asked how it took said:

"We could not hold the crowds. The biggest mob that ever attempted to get into a theatre fought to see it. We turned away as many as we took in. This is all the more remarkable, when we are charging 10c, as it was the first time we have ever gone above a 5c admission. In addition to this fact, on the same day there was a big launching at Salem and a free lecture at the City Hall. Naturally we were more than delighted with the result."

Our Files Are Overflowing with Letters of the Above's ilk

Terms and Booking Can Be Secured from Any Office of the Mutual Film Corporation

New York Motion Picture Corporation
Longacre Building, NEW YORK

Exclusive Service

This ingenious solution of the problem which has so long worried and thwarted exhibitors in crowded competitive localities and proprietors of first class houses everywhere, was put to practical test less than a month ago. Its success has been amazing.

Exclusive Service

Consists of three selected and perfectly balanced weekly programs of films made by the ten leading manufacturers of the world, and furnished to only **one** exhibitor in each district. No competitor can secure the same program or any part of it within three months, and no long contracts are required.

Think the matter over, and if you decide that a fine program all to yourself would mean greatly increased receipts, write for further particulars to

Exclusive Manager

General Film Company, Inc.

71 West 23rd Street, New York





BOSWORTH

INC.

PRESENTS

"THE SEA WOLF"

Universally
Copyrighted

IN SEVEN REELS

Fully
Protected

BY

JACK LONDON

We are the exclusive producers in motion pictures of all Jack London's literary works, past, present and future.

The following States sold to Progressive Motion Picture Co., Pacific Bldg., San Francisco, Cal., Washington, Oregon, Idaho, Montana, Nebraska, California, Colorado, Utah, Nevada, Arizona, New Mexico.

BOSWORTH

INC.

648 South Olive Street

LOS ANGELES, CALIF.

General Sales Manager, WM. L. ROUBERT

110 West 40th St.

Temporary Address

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BAIT

Once upon a time a man went fishing. The man's name was Bill. Bill didn't know anything about fishing, but his intentions were excellent. He studied the advertisements of the fishing tackle makers. Then he purchased an equipment of the finest rod, reel, line, hooks and sinker. Taking these with him Bill put out in a brand new skiff to the fishing grounds. But when everything was ready for the first cast, Bill found that he had entirely overlooked a most essential item, BAIT. Bait had not been mentioned in the fishing tackle ads. Bill knew nothing at all about bait. But his confidence in his equipment was such that he went right ahead fishing with bare hooks. With a patience born of ignorance Bill kept at his work until the day was done and then started to reel up to go home. There was something heavy on his line. It proved to be an old leather satchel. It was filled with paper money—slimy and soft, but still negotiable.

Bill's story soon spread throughout the country—people everywhere began reading the fishing tackle ads and investing their money in good equipments and taking their time from regular business to go fishing for money with bare hooks. Needless to say, there were no more money bags caught, and many a man who had been well to do became well done and ended his days in a county poor house. But the lesson was valuable. Thousands of other fishermen discovered their folly in time. They set aside their equipments for a while and studied *Bait*. Then they experimented a little, and found that, while an occasional fish could be tempted with cheap, dead bait, the big and frequent catches could be made only with *live, fresh, selected bait*. And thereafter these men waxed prosperous, and were known as *successful* fishermen.

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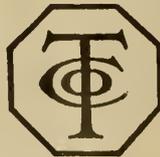


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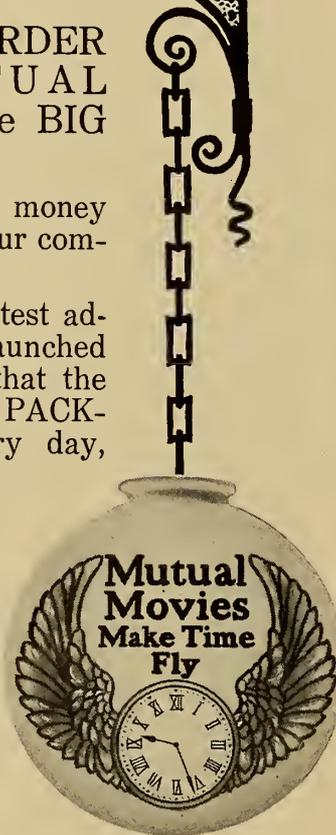
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By Epes Winthrop Sargent

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A sweeping indictment of the fake "cures" for consumption which are made to swindle ignorant sufferers from the dread white plague. Book this film and notify the local health authorities or Anti-Tuberculosis societies where you are going to run it. Help the sale of Red Cross Seals by showing this great dramatic film before Christmas.

Coming Two Reel Features

***THE GUNMAKER OF MOSCOW

An extremely dramatic tale of plots and counter-plots in which Peter the Great is himself involved. Duke Olga, guardian of Rosalind, stops at nothing in his malicious struggle to grasp wealth but is prevented by the gunmaker of Moscow, with the aid of Peter the Great.

Released Friday, November 28th

***ALEXIA'S STRATEGY

Alexia didn't believe that Young could be guilty of the defalcation though some of the notes were found in his room. When a Russian began black-mailing Osgood, Young's rival, she became suspicious and pretended to care for the Russian until she learned from him the story of Osgood's treachery.

Released Friday, December 5th

Coming Edison Single Reel Releases

*WANTED, A BURGLAR

The editor's daughter is the burglar.
(On the same reel.)

THE SOUTH AFRICA WHALING INDUSTRY

Released Monday, December 1st

*THE THRIFTY JANITOR

He sublets the Blythe's flat and the row begins.
Released Wednesday, December 3rd

**WHAT SHALL IT PROFIT A MAN?

A gripping story of treachery and final atonement.
Released Saturday, December 6th

*THE MANICURE GIRL

She acted as personal assistant to cupid.
Released Monday, December 8th

**THE STOLEN PLANS

Concerning the British Army's biplane plans.
Released Tuesday, December 9th

*GREEDY GEORGE

(On the same reel.)

THE JOINING OF THE OCEANS

The Panama Canal, October, 1913.
Released Wednesday, December 10th

*THE FIRST CHRISTMAS

A magnificent presentation of the greatest event in Christian history.

Released Saturday, December 13th

*A PIOUS UNDERTAKING

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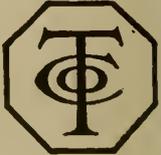
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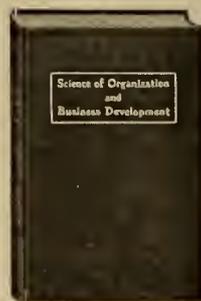
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N. B.—Attention of Exhibitors is particularly invited to SELIG’S new line of pictorial paper. One sheet for every attraction.

SELIG POLYSCOPE CO.

BRANCH OFFICES THROUGHOUT THE WORLD

Executive Offices: 20 East Randolph Street, Chicago, U. S. A.

FIVE-A-WEEK

Essanay

Released Friday, December 5th

The "Pay-As-You-Enter" Man

(In Two Parts)

A splendid comedy-drama for the holidays showing how a poor silk clerk in a large department store manages to get his holiday turkey, regardless of difficulties. This is positively a feature. Richard C. Travers, Irene Warfield and E. H. Calvert featured. Attractive business-getting heralds and beautiful lithographs now ready.

Released Tuesday, December 2nd

"Autumn Love"

(A drama of love)

Released Wednesday, December 3rd

"Kitty's Knight"

(An excellent comedy)

Released Thursday, December 4th

"A Romance of the Hills"

(A Western drama)

Released Saturday, December 6th

"Broncho Billy's Squareness"

(A Western drama with G. M. Anderson)

Released Tuesday, December 9th

"The Heart of the Law"

(An excellent detective drama)

Released Wednesday, December 10th

"Smithy's Grandma Party"

(A bully good comedy)

Released Thursday, December 11th

"Children of the Forest"

(An Indian love drama)

Released Saturday, December 13th

"Sophie's New Foreman"

(A Western comedy sensation with Margaret Joslyn and Augustus Carney)

Released Friday, December 12th

"The Three Gamblers"

(In Two Parts)

A drama of blood curdling incidents intermingled with love, humor, pathos, exceedingly exciting and interesting situations. A positive feature and box-office attraction. Mr. G. M. Anderson at your service. Herald and posters now ready.

OUR POSTERS ARE DISTINCTIVE. They will boom your business. Lithographs are in full four colors. 35c each. You can order these from your exchange or direct from ESSANAY FILM MFG. CO., 521 First National Bank Building, Chicago. Your lobby display will look attractive if you use photographs of ESSANAY players, 8x10, \$3.00 per dozen. You can secure these from the PLAYERS' PHOTO CO., 177 N. State Street, Chicago, Ill.

Essanay Film Manufacturing Co.
521 First National Bank Bldg., Chicago, Ill.
Factory and Studio, 1333 Argyle Street, Chicago, Ill.
Branch Offices in London, Paris, Berlin, Barcelona

SEE AMERICANS FIRST FLYING "A" FEATURE FILMS



WHERE THE IN TWO PARTS

ROAD FORKS IN TWO PARTS

An Allegorical Gem Replete with Human Interest. Featuring America's Most Popular Feminine Movie Star, Winifred Greenwood. One, three and six sheet four color lithographs.
Release, Monday, Dec. 15th, 1913.

Personal Magnetism

A Summer Boarder Comedy Sketch. One and three sheet lithographs.
Release, Thursday, Dec. 18th, 1913.

Fate's Round-Up

A Western Drama of Thrills and Pathos. One and three sheet lithographs.
Release, Saturday, Dec. 20th 1913.

COMING!

Monday, December 22nd, 1913

A Two Part Society Drama:

"The Shriner's Daughter"

Masonic Orders will want to see this.

DO NOT MISS IT.

AMERICAN FILM MFG. CO.

:::

CHICAGO





The Lion is the KING of the Forest

— LIKEWISE —

A RAMO FEATURE

— IS —

The KING of the American Feature Market

Our next Feature ready for the market
December 10th

THE DEVIL WITHIN In Three Parts

If your Exchangeman cannot serve you, get in touch with us direct

Ramo Films, Inc. Sales Offices Columbia Theatre Bldg., New York
C. LANG COBB, Jr. Manager Sales and Publicity

THIS IS WHAT THEY ALL SAY:

JEWEL THEATER

FLINT, MICH., November 17th, 1913.

WORLD SPECIAL FILMS CORPORATION.

Dear Sirs: I wish to congratulate you on "PROTEA." It is simply great. The best show that ever played in Flint. Praises from every patron. Those who came Saturday came Sunday, and I believe I can call it back in a short time and do greater business. The advertising is far superior to anything ever put before a theater door. No one can make a mistake by using "PROTEA." Let me hear from you with reference to "GOLDEN CROSS." Keep me posted of all your releases.

Yours very truly,

MRS. E. L. TYLER.

TAKE THIS TIP

Ask any of our Branch Offices in:

- | | | | | | |
|--------------|-------------|--------------|------------|-----------|-------------|
| New York | Detroit | Indianapolis | Cincinnati | Buffalo | New Orleans |
| Philadelphia | Minneapolis | Chicago | Pittsburgh | St. Louis | Washington |
| Cleveland | Boston | Kansas City | Atlanta | Dallas | |

WORLD SPECIAL FILMS CORPORATION

110 West 40th Street - - - - - New York City

EDISON

The Mark of Excellence that sets the standard for the film world

**An Edison poster out front identifies you as
an exhibitor who knows and gets the best.**

COMING TWO REEL FEATURES

***PEG O' THE MOVIES

By James Oppenheim

Peg is sent West at the head of a moving picture company. Stephen, her lover who went West in disgust when she became an actress, follows one of her films to the next town and while returning, meets Peg who is making an "Indian" picture. For her sake he consents to take part, but when he gets her on his saddle in the rehearsal he rides out upon the long trail, forgetting the picture.

Released Friday, December 12th

***WITHIN THE ENEMY'S LINES

From "A Captured Santa Claus" by Thomas Nelson Page

Colonel Stafford, C. S. A., gets inside the Union lines in disguise to spend Christmas with his family. He is recognized by Colonel Denby, U. S. A., and will be shot if captured in civilian clothes. His son makes his way to the Union camp, gets a uniform from a Confederate prisoner and saves his father's life. Denby accepts Stafford's surrender and an invitation to have Christmas dinner with the family.

Released Friday, December 19th

***A TUDOR PRINCESS

Mary, sister of Henry VIII, loves young Suffolk. When Louis of France, a decrepit old roué, asks for her hand she flees with Suffolk but they are caught and Mary marries Louis to save Suffolk's life. Suffolk follows them to France and is discovered in Mary's apartment by Louis. He is condemned to die but is saved by the death of the King. He and Mary return to England and are married.

Released Friday, December 26th

COMING EDISON SINGLE REEL RELEASES

** THE ACTRESS

She learns the depth of true love.

Released Tuesday, December 16th

* FALLING IN LOVE WITH INEZ

It was strenuous work.

Released Wednesday, December 17th

** THE HAUNTED BEDROOM

The ghost of a youth guards his sister's dowry.

Released Saturday, December 20th

* TEACHING HIS WIFE A LESSON

He lands in the Police Court.

(On the same reel.)

PRODUCTS OF THE PALM

Released Monday, December 22nd

** THE UPWARD WAY

The rise of a convict.

Released Tuesday, December 23rd

* MARY'S NEW HAT

She gets it despite hubby.

(On the same reel.)

THE JANITOR'S QUIET LIFE

Released Wednesday, December 24th

** A PROPOSAL FROM MARY

Sixth and last story of "Who Will Marry Mary?"

Released Saturday, December 27th

** HER FACE WAS HER FORTUNE

The first of Wood B. Wedd's sentimental experiences.

Released Monday, December 29th

** THE MYSTERY OF THE DOVER EXPRESS

Second Mystery in "The Chronicles of Cleek."

Released Tuesday, December 30th

* ANDY GETS A JOB

Honesty wins Andy a job.

Released Wednesday, December 31st

*One sheets. **One and three sheets. ***One, three and six sheets by the Morgan Lithograph Co.

TRADE MARK
Thomas A Edison
Makers of the Edison Kinetoscope, Model "D"

THOMAS A. EDISON, Inc.
265 LAKESIDE AVENUE, ORANGE, N. J.

SHOWMEN: Do You Want THANHOUSER Protection? Can't We Send You YOUR CONTRACT?

WESTERN UNION

DAY LETTER

Form 2550 K

THEO. N. VAIL, PRESIDENT

RECEIVED AT

5 NY BK 24 BLUE

AKRON OHIO NOV 12-13-13

THANHOUSER FILM CORPN

NEW ROCHELLE NY

SEND US CONTRACT FOR EXCLUSIVE FIRST RUN BIG PRODUCTIONS WE HAD

MOTHS AND HAVE BOOKED ROBIN HOOD LET US HAVE SOME MORE HEAD LINERS

THE PHOTO PLAYER CO 748PM

Or at least can't we TELL YOU how to get "THANHOUSER 'BIG' PRODUCTIONS" for exclusive first-run use in your locality for a full year by iron-clad contract. Just think of getting four-part productions like "MOTHS," "ROBIN HOOD," "LEGEND OF PROVENCE" and "FROU FROU" that way! One a month on the first of the month!

CAN'T OUR "BIG" PRODUCTIONS "BREAK IN" ON YOUR THEATRE UNDER A CONTRACT THAT PROTECTS?

As the clipping shows, "THANHOUSER 'BIG' PRODUCTIONS" are breaking into the biggest and best theatres without regard to the regular service furnished, be it Mutual, General or Universal. They headline any kind of a show.

Let's Send You PARTICULARS about that Contract anyway!

THANHOUSER FILM CORPORATION

THANHOUSER STARS!

THANHOUSER FEATURES!

VARIETY

15

BREAKING IN ON G. F.

Springfield, Mass., Nov. 12.

What has been considered a stronghold for the General Film Co. since its inception, the Bijou, has given the Mutual a foothold here by running several of its features in connection with the regular G. F. service.

With a big increase in business, several G. F. multiples were put on for the last part of the week, after which "Robin Hood" (Thanhouser) was shown, with an entire Mutual show to fill out, to big returns. This week a mixed bill is announced.

NEW PICTURES AT WALDMAN'S.

Newark, Nov. 12.

atré, formerly playing

on Monday as the

New Rochelle, New York

THANHOUSER QUALITY!

Daniel Frohman Presents the Celebrated Actress

CARLOTTA NILLSON

in the Famous Play

"LEAH KLESCHNA"

the powerful drama described by critics as one of the greatest triumphs of modern dramatic art

In Motion Pictures

Released December 10th on the

"Famous Feature Program"

Produced by the

FAMOUS PLAYERS FILM CO.

Executive Offices, Times Bldg., N. Y.

ADOLPH ZUKOR, Pres.

DANIEL FROHMAN, Managing Director



Thousands of People Are Asking When They Can See
“The MUTUAL GIRL”

Announced in the Saturday Evening Post

All over the country, from Maine to California, millions of motion picture lovers have been stirred up by the advertising of

The “MUTUAL MOVIES”

And now, when these millions of people go out for a fine evening’s entertainment at the “Movies,” they keep their eyes open to find the theatre that is showing the MUTUAL’S Trade-Mark—the solar lights and the posters—



With the “Sign of the Wing-ed Clock”

And this is NOT a mere advertising campaign. The whole aggressive MUTUAL Plan is merely being expressed by the publicity.

Many broad plans for great films are being worked out. The “Mutual Girl” series being only one of them; but it is a series of fascinating human interest pictures that every woman and girl in the whole country will want to see—and the men will simply go mad about her.

When You Take the MUTUAL Service
 You not only get good films; but you get

BIG ADVERTISING FOR YOUR THEATRE ABSOLUTELY **FREE**

If you are NOT getting the MUTUAL Service, ORDER IT TODAY, and put out the MUTUAL BANNER, and the “Sign of the Wing-ed Clock,” so that these THOUSANDS OF PEOPLE that are reading the Advertising of MUTUAL MOVIES will be HUNTING FOR YOUR THEATRE.

Show the Films that the Crowds are Looking for
“MUTUAL MOVIES”
 At the “Sign of the Wing-ed Clock”

New
 York

MUTUAL FILM CORPORATION

Branches
 in 49 Cities

CONFIDENCE

in

Simplex

is its

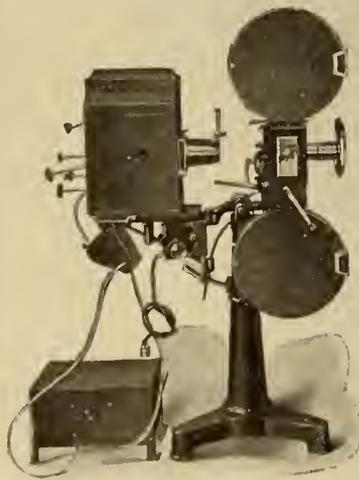
CREDIT

Business—life itself—would be a failure were it not for CONFIDENCE. Without it, CREDIT were impossible.

The strongest test—the final analysis—of a film, is applied in its own studio. There it is projected upon the screen and subjected to exhaustive expert criticism before delivery to the trade.

PROJECTION, in its BEST FORM must be utilized here, so that every detail in the film may be clearly revealed.

It is to the CREDIT of SIMPLEX (and shows the CONFIDENCE placed in it) that IT IS USED IN OVER 90% OF THE FILM STUDIOS.



THEY DEMAND THE BEST

THEY USE **SIMPLEX**

THE PEERLESS PROJECTOR

Illustrated Catalogue N Gives Full Details

Made and Guaranteed by

Precision Machine Co.

317 East 34th St.

NEW YORK

Last Week Again

8 Motion Picture Theatres in 7 different cities installed Wurlitzer Music. Why don't you? It pays.

20 Branches

WURLITZER

20 Branches

CINCINNATI

Keystone Mabel

*The hour is fleet and life is sweet
When Mabel "moves" before me,
And I am "Keystoned" in my seat,
The round world "reeling" o'er me.*

*When late, my queen, of gasoline
No charm possessed to hold me,
A vista, gray for minds to lose
The future, did unfold me.*

*Upon the earth there seemed a death
Of new delights to cheer me,
Tho' I'd been told by young and old
That One was "moving" near me.*

*Some providential agent smashed
All mirth-subducing strictures,
And on my startled vision flashed
A world in Moving Pictures.*

*Oh! There's a joy, for man and boy
Tremendously entrancing,
One only feels when Keystone "reels"
Upon the screen, are "dancing."*

*The hour is fleet and life is sweet
When Mabel "moves" before me,
And I am "Keystoned" in my seat,
The round world "reeling" o'er me.*

Melbahee 1915 - Patrick J. Nolan

The Peerless Orchestrion

Specially designed and created for Photo-Play
Theatres on account of its dimensions



Model "Arcadian"

The name PEERLESS has come to be synonymous with Automatic Pianos and Orchestrions.

Fifteen years of concentration, organization and close study of the needs of a buying public have been the means by which this end has been accomplished.

The instrument shown in this advertisement depicts our latest endeavor, and is one of the most successful styles of the year on account of its adaptability to fit in any place where good music is desired.

Made by

PEERLESS PIANO PLAYER COMPANY

(F. Engelhardt & Sons, Proprietors)

Factories and General Offices: St. JOHNSVILLE, NEW YORK

NEW YORK
14-16 East 33d Street

CHICAGO
316-138 South Wabash Avenue

LUBIN · FILMS

Look for Our Multiple Pictures Every Thursday

- Two Reel** "WHEN MOUNTAIN AND VALLEY MEET" **Thursday, December 4th**
A psychological romance, very intense and very beautiful.
- 400 Feet** "HYDRAULIC WORKS ON THE ADDA" **Thursday, December 11th**
A demonstration of marvelous engineering.
- 1600 Feet** "HIS BEST FRIEND" **Thursday, December 11th**
A beautiful comedy drama with a story of loyal friendship.
- Two Reel** "A SON OF HIS FATHER" **Thursday, December 18th**
A dramatic Western story of the gambling rooms.
- Three Reel** "THE PARASITE" **Thursday, December 25th**
A powerful story of Blackmailer's Operations

- December 8th—"THE SMUGGLER'S DAUGHTER"
- December 9th—"AN ENEMY'S AID"
- December 12th—"LIFE, LOVE AND LIBERTY"
- December 13th—"THE REAL IMPOSTOR"
- December 15th—"A PILL BOX CUPID"
- December 15th—"WHEN THE WELL WENT DRY"
- December 15th—"A MASKED MIX-UP"
- December 16th—"WHEN HE SEES"
- December 19th—"GROWING AND GATHERING COCOA BEANS"
- December 19th—"BANTY TIM"
- December 20th—"A LOVE OF '64"

Beautiful one, three and six sheet posters of our Photo Plays in five colors, can be obtained from your exchange or the A. B. C. Co., Cleveland, Ohio. Photos of the Kraus Mfg. Co., 14 East 17th St., New York.



LUBIN MANUFACTURING CO. PHILADELPHIA, U.S.A.



KINEMACOLOR MACHINES

English-Kinemacolor
Simplex-Kinemacolor

INSTALLED IN YOUR THEATRE AT NO EXTRA EXPENSE

**Special Prices for Service to Owners of
Kinemacolor Machines**

CHICAGO
538 So. Dearborn St.

NEW YORK
1600 Broadway

LOUISVILLE, KY.
Majestic Theatre Bldg.

If you saw it here tell the advertiser.

F O R T U N E

Fortune favored Bill, the man who fished with bare hooks and caught a bag of money. Bill is the great exception. Exceptions are interesting — that's why we follow the fortunes of Bill.

Bill hit upon the happy idea of investing his money in a motion picture show. He went from city to city looking over every picture house that was advertised for sale. Proprietors of these houses invariably assured Bill that their operating expenses were little — that they were using a low grade service which was "plenty good enough and cost scarcely anything." But none of these houses was doing a profitable business, so Bill went home and **built a fine new theatre of his own.** He spared nothing in showy decorations, upholstered seats and fine equipments. But when it came to selecting film service, Bill was once more at sea. He fell back on his old habit of studying the advertisements. An inexperienced man, even though he uses the brains God gave him, can be misled, and so was Bill.

He put on a "sensational" program, bolstered up with a "feature" that cost more money to advertise than to manufacture.

Bill's fishing had made him famous, and **his house was packed** the first night with curious townfolk. **The show, of course, was bad and the people** openly expressed their disgust and **resolved never to come back again.** Bill had about given up to despair when a man, attracted by the tremendous crowd pouring out (which he mistook for evidence of great success)—bought Bill out for ten times his investment. "Same old Bill."

MORAL—The houses showing high-grade pictures are making money, and are seldom if ever advertised for sale. A low-grade service is a false economy, and will never fool the "fans", no matter how fine the theatre and its equipment. Bill's experience should be a warning—not a temptation.

General Film service is the exhibitor's only guarantee of success. It furnishes him with the one thing the people are willing and anxious to spend their money on over and over again:—Well balanced programs of the finest pictures that are now, or ever have been marketed. Selections from the output of the ten great manufacturers of the world.

General Film Co. (Inc.)
200 Fifth Avenue, New York



COMING! COMING! COMING!

FEATURES IDEAL

Two "Honest"
Features a Month

Released the 5th and 25th of
each Month

Mark this Date

FRIDAY, DEC. 5TH

on which day we Present

"The Guerillas of
Algiers" or
"The Mosque in
the Desert"

THREE ACTION-PACKED REELS

A Startling Feature Film with Spectacular and Sensational Scenes of Battle and Carnage

MR. BUYER

If You want Features that will increase your Bank Account and make a Name for You, get in touch at once with

FEATURES IDEAL

227 W. 42nd St., NEW YORK CITY

Exhibitors' Directory

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Continued on Page 15

Exhibitors' Directory

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ILLINOIS STATE BRANCH No. 2—Headquarters, Room 1422 Masonic Temple, Chicago, Ill. President, Julius A. Alcock; Vice-President, Robt. R. Levy; Secretary, Sidney Smith; Treasurer, Wm. J. Sweeney.

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Don't undertake to secure financial assistance, incorporate a projected enterprise, sell or reorganize an established business or finance a deserving concern, until you have read "Science of Organization and Business Development," by Robert J. Frank of the Chicago Bar. The Law and Procedure of Organization, Financing and Development of Business corporations in one book. Write today

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Now the Los Angeles TIMES Joins the Tribune and Examiner in Lauding FLORENCE ROBERTS'

"SAPHO"
TO THE VERY SKIES!

Says the Times: "Slipping into the square of light thrown by the big projecting machine at the Majestic Theatre yesterday, Miss Florence Roberts as Sapho in the motion picture production of this famous play added new laurels to her already top-heavy crown. With the same passionate abandon with which she made the rôle of "Sapho" famous in the play that took the country by storm a few years ago, Miss Roberts as the pictured Sapho left absolutely nothing to wish for in yesterday's production. Only the voice was lacking, and that was made up for, in the wealth of detail that the film allowed. In the play but four scenes are given and all the earlier scenes of the book, are of a necessity omitted on the stage. In the pictures yesterday all this was changed. As there is no limit to the number of scenes to a film drama, the motion picture production of Sapho followed the book in every particular."

"Romance and Duty"
Is a Good Deal Like New Majestic's
"L'Article 47"—GET IT!

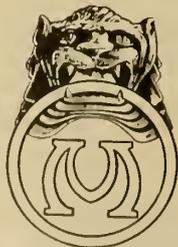
It's a great modern costume piece, laid in a foreign land, with big, sensational moments and stirring heart interest. In these elements "ROMANCE AND DUTY" reminds you of our successful "L'Article 47." Remember the release date of "ROMANCE AND DUTY"—Tuesday, Dec. 9th. The list of principals—Ernest Joy, Belle Bennett, Frederick Vroom, Demetrio Mitsoras (the Greek Photoplayer) and Billy Brown—prove that

*"There Are No Favorites Like
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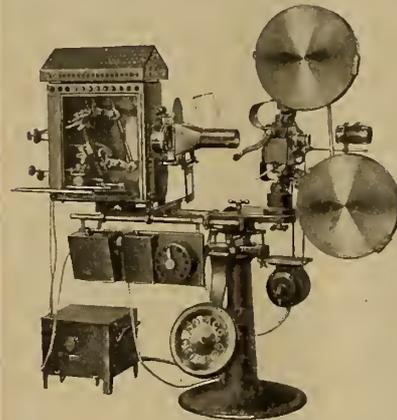
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That the life of the Motion Picture Machine is two years. This may be so with most machines, but not the

Motiograph

We are receiving letters daily, telling us of the long life of the Motiograph, and with a small expense in the Up-Keep.



**WHY?
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All our parts are made in our own factory, by expert mechanics, and with proper care, the Motiograph will last ten years instead of two.

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MAKE YOUR LOBBY DISPLAY ATTRACTIVE

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters. We make Lobby and Theatre Fixtures and Brass Rails of every description.

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Values in Variety.—Solidity of Interest and Certainty of Profit in the Selvig Regular Service.—Crop the Cash and Double the bollars.

“The Master of the Garden”

A picturesque, allegorical playlet, showing the penalty of sin in the wild play of passion; the triumph of the sober second thought and the return to rest and forgiveness after life's fitful fever through the Divine influence of The One Who Died to Save the World.—(This scene is illustrated with beautiful dissolves.)

In Two Reels. Released December 8th.

December 9th—“AN EQUAL CHANCE.”

Two girls,—one rich, one poor, get equal chances in the winning of a man and the poor one catches the mere male.

December 10th — “HILDA OF HERON COVE.”

A pathetic romance of sea folk involving a comely fisher maiden and two stalwart sailor men.—Picturesque in environment.

December 11th—“PHYSICAL CULTURE ON THE QUARTER CIRCLE V BAR.”

A cracking, good Western comedy in which husky cowboys try to get stronger to please a capricious beauty.—The weak one gets her.

December 12th — “THE MYSTERIOUS WAY.”

A fetching and attractive playlet of child life, in which a little one wanders far from home and returns a grown-up after many years.

“The Wolf of the City”

An up-to-date reporter, has earned a reputation for fearlessness in showing up almost anyone that happens to come under the focus of his Kodak and the coinage of his vitriolic pen. How he proposes to expose a fast, but weak man, who is blest with a very worthy wife and is diverted,—is the drift of this dramatic story.

On the same reel with “WHEN FATHER CRAVED A SMOKE.”—A clever comedy, dealing with the easy side of human nature.

Two Reels. Released December 15th.

December 16th—“WITH EYES SO BLUE AND TENDER.”

A dear, old song lives and moves and has its being through the medium of the sympathetic and poetic film.

December 17th — “BUSTER'S LITTLE GAME.”

The pride of the ranch comes back West after five years bleaching out in the East; surprising the cowboy guys, who tried to put it over him.

December 18th—“UNTIL THE SEA—”

A belle among the fisher folk captivates two stalwart sailor men,—one goes to sea and is presumably lost;—the other stays at home and marries her.—Then the one she really loved comes back like Enoch Arden.

December 19th — “THE LURE OF THE ROAD.”

A youth with wanderlust and a guitar wanders up and down the country, but seeing the maid of his heart, marries and settles down.—He soon wearies of restraint and goes away with the Gypsies, but returns after years just in time to save his wife's life and to settle down, happy to be home.

N. B—Attention of Exhibitors is particularly called to SELVIG'S new line of attractive paper.—One sheet for every attraction, three sheets for two-reel releases, and additionally six sheets stands for special releases. Make the lobby of your house attractive with this colorful illumination.

SELVIG POLYSCOPE CO.

BRANCH OFFICES THROUGHOUT THE WORLD

Executive Offices: 20 East Randolph Street, Chicago, U. S. A.

FIVE-A-WEEK

Essanay

Coming Friday, December 19th

"The Stigma"

(In Two Parts)

Francis X. Bushman Featured

A drama of love and sacrifice. Although Jane was a victim of leprosy, Clifford Harvey's love for her grew stronger each day. She loved him, too—so much that she sacrificed her life to save him from the terrible plague. He followed her to the beyond, where there are no ills. This is a feature heart interest story of pathos.

Released Tuesday, December 16th

"Life's Weaving."

(A heart rending drama)

Released Wednesday, December 17th

"Hello, Trouble"

(A bully good comedy)

Released Thursday, December 18th

"The Trail of the Snake Band"

(An appealing Western drama)

Released Saturday, December 20th

"Broncho Billy's Christmas Deed"

(A Western holiday drama with Mr. G. M. Anderson)

Released Tuesday, December 23rd

"A Vagabond Cupid"

(A splendid drama of love)

Released Wednesday, December 24th

"At the Old Maid's Call"

"Glimpses of Rio de Janeiro"
(An excellent comedy and an educational feature)

Released Thursday, December 25th

"That Pair from Thespia"

(A rip-roaring Western comedy with Augustus Carney)

Released Saturday, December 27th

"A Snakeville Courtship"

(A Western comedy sensation with Margaret Joslyn and Augustus Carney)

Coming Friday, December 26th

"The Great Game"

(In Two Parts)

A strong political drama by Maibelle Heikes Justice, in which a president of a railroad tries to bribe the mayor in order to get him to sign a franchise. Beautiful heralds. One, three and six sheet posters now ready.

OUR POSTERS ARE DISTINCTIVE. They will boom your business. Lithographs are in full four colors, 35c each. You can order these from your exchange or direct from ESSANAY FILM MFG. CO., 521 First National Bank Building, Chicago. Your lobby display will look attractive if you use photographs of ESSANAY players, 8x10, \$3.00 per dozen. You can secure these from the PLAYERS' PHOTO CO., 177 N. State Street, Chicago, Ill.

Essanay Film Manufacturing Co.
521 First National Bank Bldg., Chicago, Ill.
Factory and Studio, 1333 Argyle Street, Chicago, Ill.
Branch Offices in London, Paris, Berlin, Barcelona

See Americans First FLYING "A" FEATURE FILMS



IN THE FIRELIGHT

IN TWO PARTS
MARC EDMUND JONES
author



A powerful appeal to human emotions with transition from pathos to blissful contentment.

One, Three and Six Sheet Four Color Lithographs

RELEASE—MONDAY, DECEMBER 29th, 1913

The Miser's Policy

Greed for riches underlying a selfish and ignoble character.

One and Three Sheet Four Color Lithographs

RELEASE—SATURDAY, JANUARY 3rd, 1914

A Full Line of Posters, Photographs, Slides, Heralds, etc. on all "Flying A" Features.

AMERICAN FILM MFG. CO.
CHICAGO



\$1,000,000

spent in advertising will never build up a profitable following for an exhibitor who is not showing good pictures. The higher the claims made for your show the more is expected by your patrons. The one positive requirement for success is *satisfactory* pictures. "Satisfactory" pictures mean good pictures at every show—day in and day out.

The Biograph, Edison, Essanay, Kalem, Kleine (Cines-Eclipse,) Lubin, Melies, Pathe, Selig, and Vitagraph Companies were the pioneers of the Motion Picture Industry. From the day when the first picture was marketed until now, vast sums of money have been spent in making these brands famous throughout the world. And back of the advertising there is and has ever been a quality that could not be surpassed.

A combination of all the great brands makes the strongest and most compelling program that is possible to throw upon a screen. The General Film Program. Its use is the one sure way to make a picture theatre profitable.

General Film Co. (Inc.)
200 Fifth Avenue, New York



CHARLES KLEIN'S

The Third Degree

was the surest dramatic hit of recent years in New York and throughout the United States.

The Third Degree

has been declared by critics to be the most intense, thrilling and sincere play of its important class. With the co-operation of the author, and a remarkable cast of actors and actresses selected for their special fitness to enact its very exacting characters,

The Third Degree

has been reproduced by the Lubin Company as a

5 Reel Feature Photoplay

No play from the "speaking stage" ever lent itself so perfectly to motion pictures and no finer feature film has ever been turned out.

Full line of advertising matter, heralds, lithographs and lobby displays of the same unusual quality that characterizes all such matter originated by the General Film Company accompanies

The Third Degree

which is exclusively controlled and now being booked by the

General Film Co. (Inc.)

Special Feature Department

71 West 23rd Street, New York





Power's Cameragraph

For Seventeen Years
The Leader

Projects

Real Motion Pictures
on the Yuletide Screen

of a

Happy Christmas

and a

Prosperous New Year

Nicholas Power Company

Mfr's Power's Cameragraph No. 6 A

86-90 Gold Street

New York

Four New Edison Series

The phenomenal success of the "Mary" series proves conclusively that the public wants these serial films. They are the greatest money-makers the exhibitor has ever had. There are four new series, in addition to "Cleek." Put them on your program.

Mary Fuller

in "Dolly of the Dailies," twelve newspaper stories by Acton Davies, released on the last Saturday in each month, beginning January 31st.

William Wadsworth

in "Wood B. Wedd", comic series by Mark Swan, released the last Monday of the month, beginning December 29th.

Andy Clark

in "Andy" comic series, first release Wednesday, December 31st, all others the second Wednesday of the month.

Barry O'Moore

in "The Adventures of Octavius—Amateur Detective," comic series released the second or third Monday in the month, first release January 12th.

Coming Two Reel Features

*** THE ANTIQUE BROOCH

Produced in England

The mysterious disappearance of a priceless brooch, during a big house party, terminates in a thrilling battle upon a flying express train. The thief is pursued along the outside of the car and overpowered while in the act of strangling his victim.

Released Friday, January 2nd

*** THE WITNESS TO THE WILL

A dramatic tale of a stolen will, a wealthy girl who is forced into poverty by her cousin, and of a loyal groom who is hurled over an embankment by the thief. But the groom survives and forces the thief to make restitution.

Released Friday, January 9th

Coming Single Reels

* STANTON'S LAST FLING

A thrilling tale of adventure.

Released Saturday, January 3rd

* THE GIRL IN THE MIDDY

A society girl goes back to childhood.

Released Monday, January 5th

** ON THE GREAT STEEL BEAM

A sensational rescue in mid air.

Released Tuesday, January 6th

* THE SHERLOCK HOLMES GIRL

(On the same reel.)

AFRICAN SEA BIRDS

Released Wednesday, January 7th

** A LONELY ROAD

A selfish millionaire awakes—too late.

Released Saturday, January 10th

** THE ADVENTURE OF THE ACTRESS' JEWELS

First of the adventures of Octavius, Amateur Detective.

Released Monday, January 12th

* A NIGHT AT THE INN

The Innkeeper's sister twice saves the traveler's life.

Released Tuesday, January 13th

* ANDY PLAYS HERO

He saves a little girl by wearing her clothes.

Released Wednesday, January 14th

*One sheets. **One and three sheets. ***One, three and six sheets by the Morgan Lithograph Co.



THOMAS A. EDISON, Inc.
265 LAKESIDE AVENUE, ORANGE, N. J.

It's Pictures You Are Selling

and as your pictures are good or bad, your business is good or bad. You can't have good pictures unless your lens equipment is the best, and you can't have the best lens equipment unless you have

Bausch^{and} Lomb Projection Lenses

They insure pictures that are absolutely true to life, and bring out every detail of a film story with brilliant clearness and distinctness.

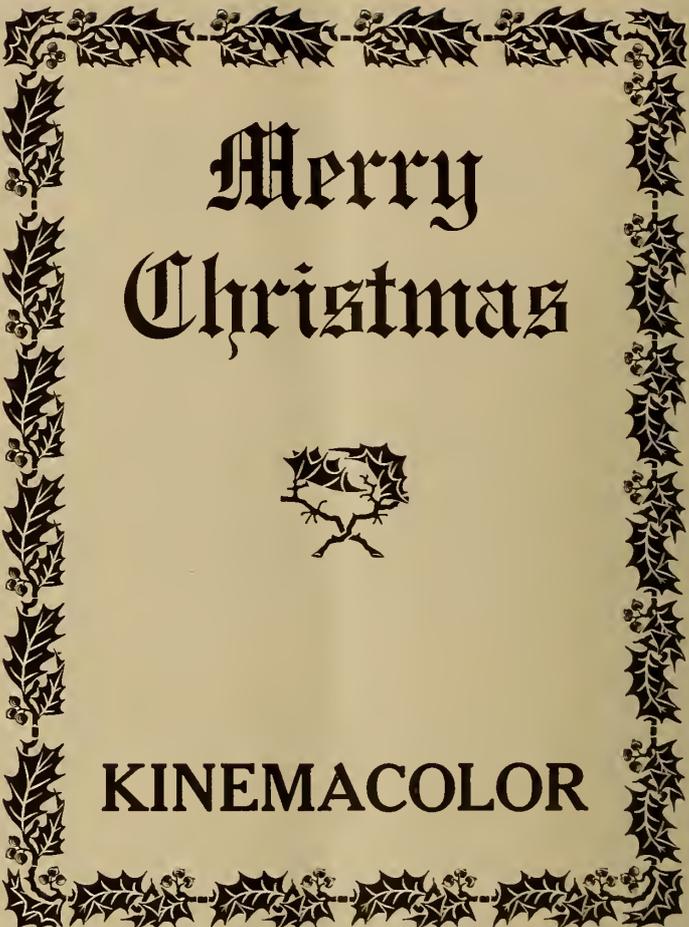
Equip your machine with Bausch & Lomb objectives and condensers, the choice of discriminating operators everywhere.

Regularly supplied with the Edison and Nicholas Power Machines, and procurable from any film exchange.

Our free booklet contains much of interest to owners and operators. It is well worth writing for.

Bausch & Lomb Optical Co.

567 ST. PAUL STREET ROCHESTER, N.Y.
New York Washington Chicago San Francisco



Merry Christmas



KINEMACOLOR

Exhibitors—

Keep posted and up to date by consulting our A-Z list. Whatever you need is there. We're constantly on the lookout for anything new that's worth while. If it **IS** worth while we can supply it.

Our booklet is revised and expanded every little while. Each new edition discloses some added novelties of proven merit.

We're just bringing out a new one now. It's our "**Economic Calcium Light**" — COSTS little—but gets you the light. Traveling showmen and Exhibitors away from the "juice" will want to know about this. Glad to send you a circular.

If you're not in need of Projection goods just now, how about your machine? Yes we do repairing. We've got a well equipped repair department and men with the experience and skill to make your old machine put up a picture like a new machine right out of the box. Our repair shop is busy and getting busier every day. First class tools to work with and genuine parts for your machine. You can depend upon satisfaction.

E. E. FULTON,
150 W. Lake St.,
Chicago, Ill.

Film Quality

Quality in the film—quality from a technical photographic standpoint is as important to the Exhibitor as is interest in the story that the film tells.

There's one film that's recognized the world over as the standard of quality—that is always used by those whose effort it is to give the Exhibitors the very best goods and the very best service — Eastman film.

And it is identifiable. Look for "Eastman" on the perforated margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Other films come, go,
and are forgotten but

Pathe's Weekly

Lives and grows in interest from
week to week in the hearts
of the public. It is the
one best film made
and is now
issued

TWICE A WEEK

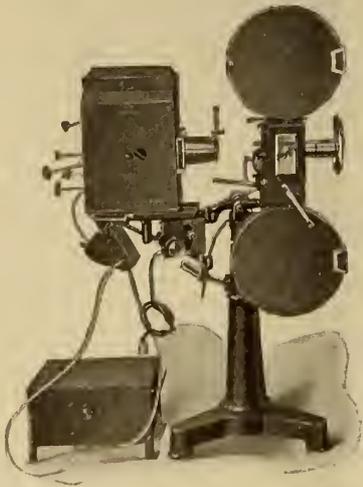
Regarding Simplex

*Do you want the very best?
Buy a Simplex!
Put one in! 'Twill do the rest,
Buy a Simplex!
Want the best, whate'er you pay,
Want the very best today?
Well we've got it. So, we say,
Buy a Simplex.*

We've got the goods and they *are* "the very best today." Money talks but "Results" makes a bigger noise.

We have doubled our output within a year's time—and trebled our factory space

In quality of material, in standard of workmanship—Brains, in fact—and in results accomplished, the wise ones agree with Mr. M. B. Tritch, of Booneville, Mo., who says that



“*Simplex*”

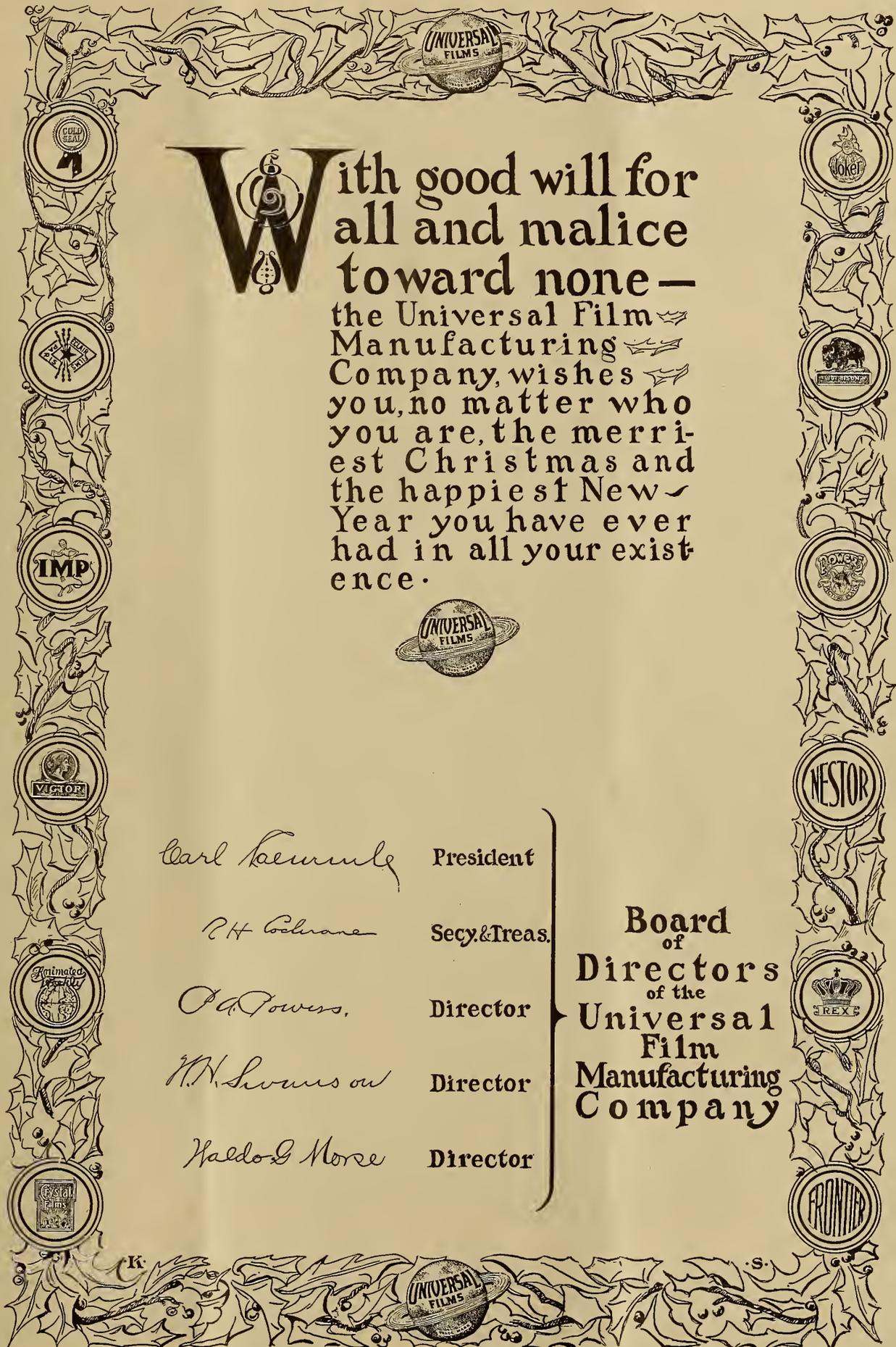
is the best machine on earth”

Illustrated Catalogue N Gives Full Details

Made and Guaranteed by

Precision Machine Company

317 East Thirty-fourth Street : : NEW YORK



With good will for
 all and malice
 toward none —
 the Universal Film
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 Company, wishes
 you, no matter who
 you are, the merri-
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 the happiest New-
 Year you have ever
 had in all your exist-
 ence.



<i>Carl Laemmle</i>	President
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FEATURES IDEAL

Present to You

Mr. Feature Buyer—Novelty Films

On December Fifth

A Three Reel French Algerian War Drama, entitled

The Guerrillas of Algiers

OR

The Mosque in the Desert

(from the novel by Geo. de Brisay)

With a wonderful assortment of lithographs, and all kinds of money-getting advertising matter.

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A thoroughly high-class production, with a moral. Full of sensation, originality and thoroughly interesting to everyone. Will hold your audience spellbound.

Likewise—A wonderful array of alluring posters and advertising matter for this subject.

Your Program and Your Territory are Hungry for just such Features.

No matter **Who You Are**, don't hesitate, sit down and **Write** or **Wire** us at once. Your correspondence will receive prompt and courteous attention. Ask for our folders.

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THE FAMOUS PLAYERS OF FRANCE

Present Three Features per month to you, Gentlemen, giving you the *cream* of the French Productions. The month of December releases are as follows:

December 10th: *A MARTYR TO CONSCIENCE* or *THE SACRIFICE*, 3 reel sensational drama.

December 20th: *SNARED IN THE ALPS* or *WHEAT AND TARES*, 3 reel sensational drama.

December 30th: *THE FUNNY REGIMENT*, a 3 reel comedy—a scream (from the novel of Georges Courtelaine)

Most elaborate line of lithographs on the market together with all kinds of advertising matter to help the **Buyer** reap his harvest.

Write or **Wire**—We promise and guarantee you **Honest** replies and **Square Deals**.

UNION FEATURES, 225 West 42d Street, NEW YORK CITY

*Just ONE Big Thing in Motion Pictures
Is Now Talked About All Over the Country*

“MUTUAL MOVIES”

Look for the Sign
of the
Wing-éd Clock



Look for the Sign
of the
Wing-éd Clock

You've seen the **BIG ADVERTISING** in the Newspapers, in the Saturday Evening Post, in all the Trade Papers, and

You KNOW What the MUTUAL Is Doing
Big Advertising always has one **SURE** result:
It Makes Everybody Want to See
The Thing Advertised.

That's why millions of people, all over this Continent, are now asking where they can see the “**MUTUAL MOVIES.**”

And they are hunting the Theatres that show

“The Sign of the Wing-éd Clock”

They are asking to see the “**Funny Fat Man,**” the “**Two Men and a Mule,**” and they will keep asking for “**The Mutual Girl,**” for months to come.

When **EVERYBODY** is asking to **SEE** the “**MUTUAL MOVIES**” that is the Sign **YOU** want over your theatre.

Get the **MUTUAL** Service; hang up the **MUTUAL** Banner, and “**The Sign of the Wing-éd Clock.**”

And get the **CROWDS** into **YOUR** Theatre, with the help of this **BIG ADVERTISING**, that is yours **Absolutely Free.**

Branches
in 49 Cities

Mutual Film Corporation

New
York

DANIEL FROHMAN

PRESENTS

The Noted

Characterist

CECELIA LOFTUS

In The Popular Novel and
Famous Play



An idyllic blending of the romance, beauty and daring of the days of knighthood—
a brilliant reproduction of the warmth and color of a picturesque period.

In Five Reels. Released January 1st, 1914.

PRODUCED BY THE

FAMOUS PLAYERS FILM COMPANY

Executive Offices
213-227 West 26th St., New York City



ADOLPH ZUKOR, Pres.
DANIEL FROHMAN, Managing Director

Make this book better by mentioning MOTOGRAPHY when you write.



HIS FATEFUL PASSION

(Copyrighted)

5 Parts

Natural Coloring

Now Ready

A colossal feature film produced by the new

ECLECTIC NATURAL COLOR PROCESS

It surpasses all other colored multiple reel productions

Thrilling!

Exciting!

Sensational!

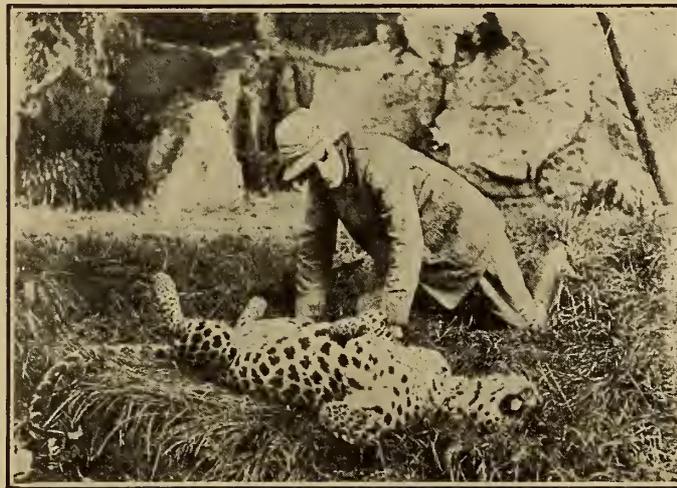
THE LOST DIAMOND

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The "Hit" of "Hits"

A Wonderful Production in Natural Coloring

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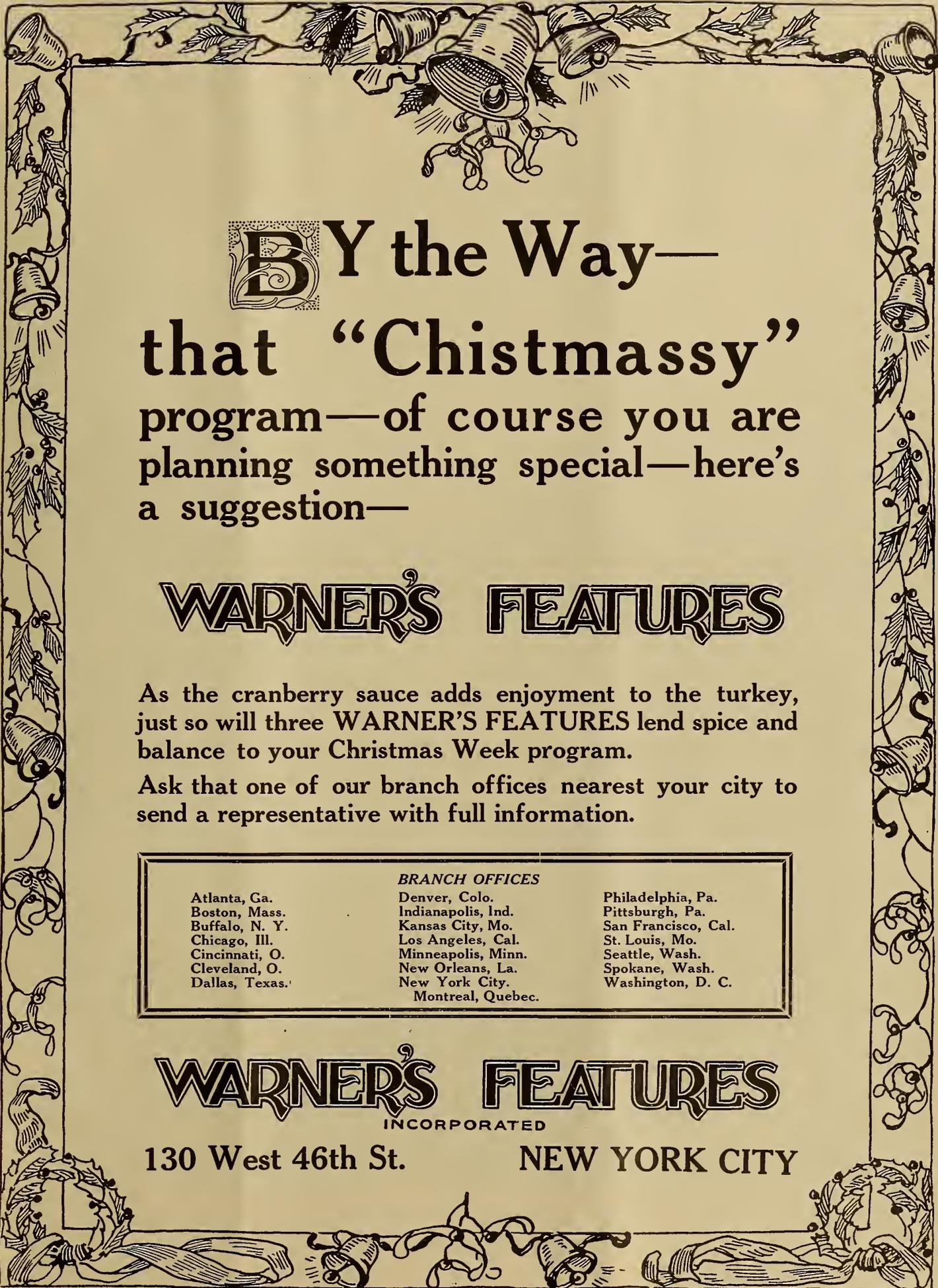
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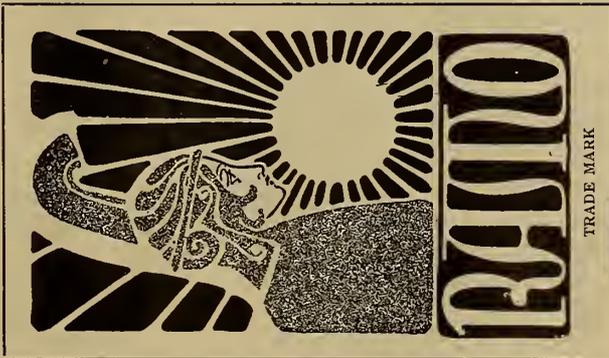


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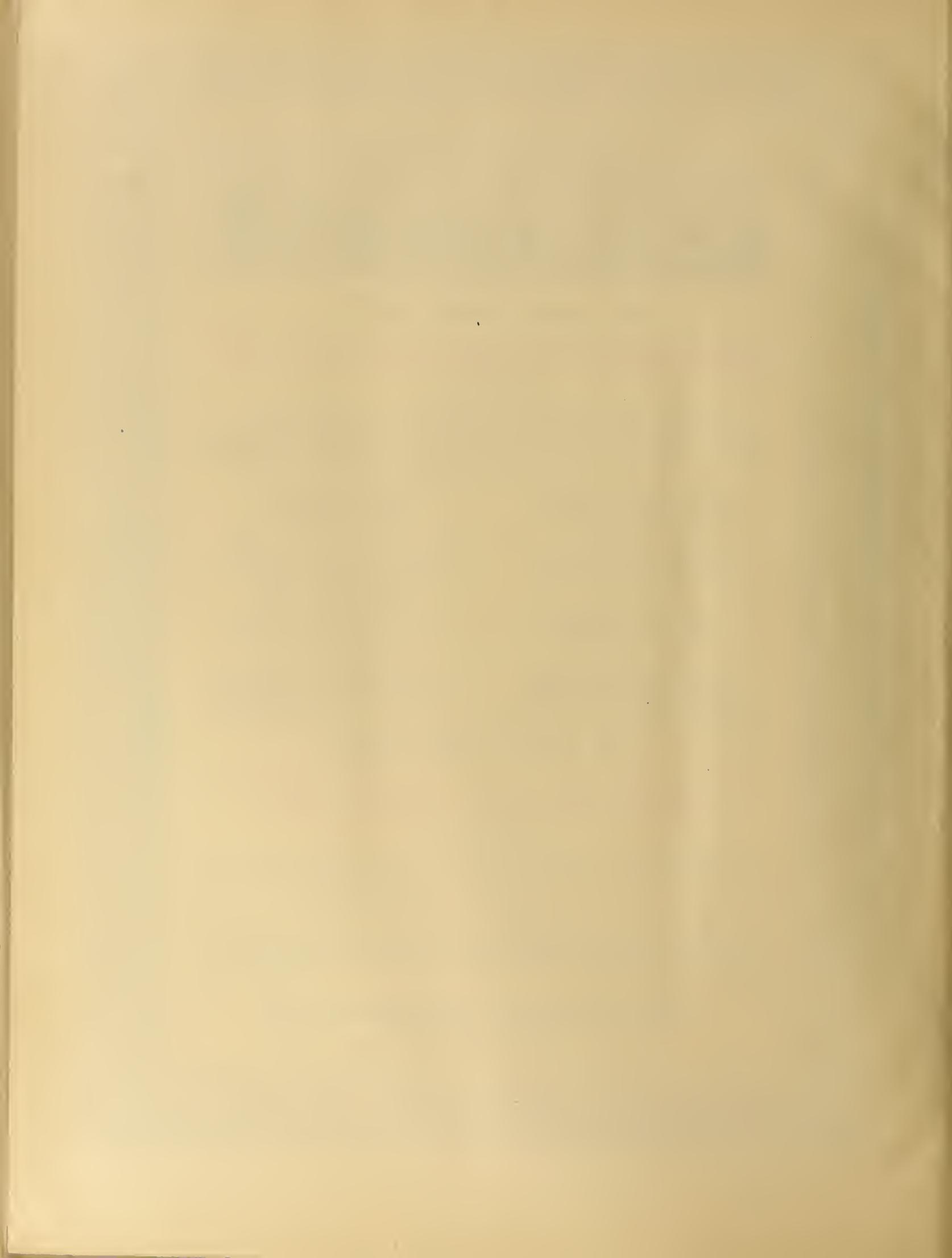
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