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Reel Life

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A MAGAZINE OF MOVING PICTURES



Our Mutual Girl in Kewpie Land

Sept. 19

"THE BOSS OF THE EIGHTH"
—BRONCHO

1914

PN 1993
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¶ The Magazine Records for circulation have been broken by **OUR MUTUAL GIRL WEEKLY** because the women of the motion picture audiences like it tremendously.

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OUR MUTUAL GIRL WEEKLY



OUR MUTUAL GIRL WEEKLY

29 Union Square

New York

SEE AMERICANS FIRST

Flying "A" and American Beauty
Feature Films

A MODERN RIP VAN WINKLE

Intense - Inspiring -
Invigorating - Illustrative
of the Transitions
of a Generation



TWO PARTS

One, Three and Six Sheet Posters

Under Direction of Sydney Ayres

Release Monday, September 28th, 1914

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FEATURING

MARGARITA FISCHER and HARRY POLLARD

"The Legend of Black Rock"

Thrilling, Realistic and Convincing

Release Tuesday, September 29th, 1914

"The Ingrate"

A Sea Coast Story Featuring Winnifred Greenwood

Under Direction of Thomas Ricketts

Release Wednesday, September 30th, 1914



Distributed exclusively in the
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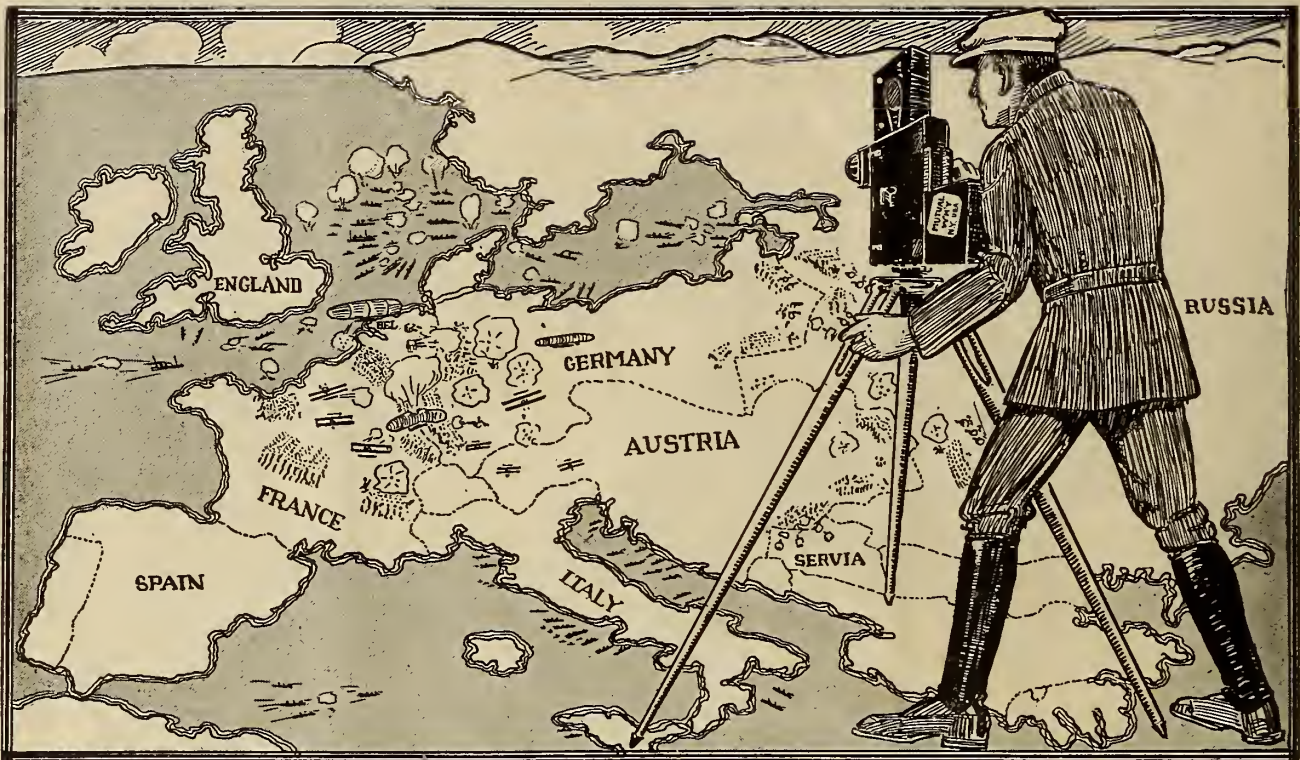


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MUTUAL FILM CORPORATION

PRINCESS FILM COMPANY

PRESENTS

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A STRONG DRAMA WITH A LESSON
TAKEN FROM LIFE

WITH

BOYD MARSHALL
RENE FARRINGTON
MORGAN JONES

AND

THE PRINCESS
PLAYERS



RELEASED FRIDAY, SEPTEMBER 25th

*Mutual Program***THE MAJESTIC MOTION PICTURE CO.**

Presents for feature release

SUNDAY, OCTOBER 4**OUT OF THE AIR**

IN TWO PARTS

A melodrama of exciting thrills and suspense, introducing remarkable scenes with fast moving aeroplane and railroad train never before attempted in motion pictures

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Who Plays Ethel the Stenographer in the "Bill, the Office Boy" Series

The "Komic" Release for
SUNDAY, SEPTEMBER 27th,
No. 7 of the "Bill" Series

**BILL MANAGES A
PRIZE-FIGHTER**

appears to be the best thus far
produced of Paul West's office
boy stories

MAJESTIC GUIDE FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic Releases)

- MEG OF THE MINES** (1 Reel). Release date Tuesday, Sept. 22.—A drama of the West with Mae Marsh in the leading role. The story is not especially novel, but the characteristic work of Miss Marsh makes it a very desirable offering.
- THE GREAT GOD FEAR** (2 Reels). Release date Sunday, Sept. 27.—Proves to be a very unique and superior picture, fresh and pleasing in scenery, story and acting, featuring Mae Marsh and Robert Harron.
- HIS MOTHER'S TRUST** (1 Reel). Release date Tuesday, Sept. 29.—Not entirely up to Majestic standard in detail of production but a strong story featuring Robert Harron.
- OUT OF THE AIR** (2 Reels). Release date Sunday, Oct. 4.—Promises exceedingly well. More definite advice next week.

Majestic Motion Picture Co.

STUDIO: 4500 Sunset Boulevard
Los Angeles, Calif.

BUSINESS OFFICES, 29 Union Sq. W.
New York City

Mutual Program



THE MILLION DOLLAR MYSTERY

Story by Harold MacGrath Scenario by Lloyd Lonergan

THANHOUSER'S MILLION DOLLAR MOTION PICTURE PRODUCTION

Thirteen two-reel episodes of this stupendous serial production are now appearing throughout the country. A two-reel episode is being released each week. Each episode portrays some spectacular feature. The entire play will take 23 episodes. More than 200 leading newspapers are now running this story.

The *continued* interest in this remarkable story is due entirely to the merit of the pictures. The public has found The Million Dollar Mystery full of human interest—thrills—excitement. And theatres are always PACKED on "Million Dollar Mystery Night." Remember, \$10,000 will be paid for the best 100-word solution of the mystery.

Bookings may be arranged by applying to the Syndicate Film Corporation's nearest representative. The Million Dollar Mystery is an independent release and may be obtained regardless of the regular program being used.

SYNDICATE FILM CORPORATION,

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Room 411, 5 S. Wabash Ave., Chicago
71 West 23rd Street, New York

The Thanouser Three-a-Week

Tuesday, Sept. 15. "Gold." A two-reel drama of a mountaineer's life, featuring Harry Benham, Joe Phillips, Rene Farrington, Alice Turner and Justus D. Barnes.
Sunday, Sept. 20. "The Mettle of a Man." A romance of political life, featuring Harry Benham, Justus D. Barnes, S. Lawrence, Mildred Heller, Virginia Waite and N. S. Woods.

**THANHOUSER FILM CORPORATION, NEW ROCHELLE,
NEW YORK**

Head European Office, Thanouser Films, Ltd., London, W. C., England

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



SEP 22 1914 ✓

Reel Life

A MAGAZINE OF MOVING PICTURES

PUBLISHED BY THE MUTUAL FILM CORPORATION
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MERRITT CRAWFORD
Editor

HENRY JAMES
Business and Advertising
Manager

Vol. V, No. 1

SEPTEMBER 19, 1914

Five Cents—\$2.50 a Year

Staging a "Western" in the Big Bear Valley



Donald Crisp and the Majestic Co., Producing "The Great God Fear"

In one of the pauses between "takes" the cameraman snapped this picture of the cast amid the rugged western scenery, which makes so perfect a background for the picture. Besides Donald Crisp, the director, are to be seen Mae Marsh, F. A. Turner, Robert Harron and W. E. Lawrence, noted Majestic stars, and other well-known members of the Majestic Company.

FACTS AND FIGURES AND SUCH

THE Broadway Rose Gardens, the very last word in amusement enterprises in New York, opened its doors last Monday evening with, first, an exhibition of the Williamson-Gregory under-water motion pictures and then a dance and supper in the beautiful ballroom known as the Danse de Pierrette, which is an integral part of the theater.

The usual first-night audience was present, but it was leavened by an element that has not grown blasé in years of seeing new theaters open their doors and new spectacles come into their own. Before the Williamson pictures had run twenty feet of their appointed course all of them—blasé first-nighters and enthusiastic tyros—were spell-bound in the grip of the wonders the screen portrayed.

The history of the Williamson expedition is too well-known to require comment. How these two young men—blond, tanned, modest fellows who are very likeable—invented a collapsible, submersible tube that is let down to the bottom of the sea; how a moving picture camera is placed at its base behind a huge bullseye of plate glass, and how the sub-surface waters of Nassau Harbor and their inhabitants were filmed—this is all an old story.

But actually to see the pictures: to see the rock ledges at the base of the seawall, myriad fish that never had a counterpart in the wildest flights of Jules Verne's imagination, palms and ferns and fans and corals, sharks at play and at their gruesome toll-taking work—this was indeed tremendous. And as the lean, lithe, naked figure of Captain Williamson slipped into and through the water, to engage in a death combat with a nine-foot shark right before the camera twenty feet below the surface, one thrilled and breathed hard with him as he fought a battle such as even the Mad Knight of Spain never attempted.

Of course, the theater, being new, had to be dedicated before the pictures could be run. So Colonel J. Frank Supplee—described by one of his friends as "some toast-master"—made a speech of welcome to the guests and referred gallantly to the American beauties in the audience that imposed an added burden on the Broadway Rose Gardens to look their able prettiest. After Colonel Supplee had recited the "Star Spangled Banner" and quoted statistics from the income tax collector's report to prove that New York still is the Empire State—and presumably, therefore, worthy of housing the Rose Gardens—he introduced Carl Gregory, who took the pictures for the Williamson expedition. Mr. Gregory, a modest young man more used to taking pictures than talking about them, explained how the work was done, what was accomplished, and what it is hoped still to do. Naturally, he and the Williamson brothers got a hearty welcome from the audience.

George Kerr, the genial general manager of the Broadway Rose Gardens, and Mrs. Kerr were hosts to a very pleased audience. Dr. A. T. Jones, one of the best-liked men, albeit a newcomer, in the film world, assisted in making everybody feel comfortable. And off at the side of the house sat Carroll Fleming and beautiful Mrs. Fleming, she smiling her enjoyment of the pictures and he, his brow puckered, pondering how he was going to produce a picture at the Thanouser plant that would combine drama and the wonders of the deep. Knowing Mr. Fleming REEL LIFE feels safe in saying that somehow he'll do it.

And so the Broadway Rose Gardens are open and happily open, and REEL LIFE extends its heartiest congratulations and the hope that they never hang a sign outside its doors except the cabalistic and lucky S. R. O.

At a meeting of the Board of Directors of the New York Motion Picture Corporation, held on September 10, 1914, the following statement was directed to be spread upon the minutes:

The directors of New York Motion Picture Corporation have heard, with deep sorrow, of the death of their associate, Charles J. Hite, a man of strong purpose and broad outlook, with whom the appreciation of a problem meant its solution, eager for new operations and quick to seize them when they came, always a true and loyal friend, and fair and just in every relationship. The loss of his counsel will be long and deeply felt, and his memory will go with us through life as that of an upright, able, vigorous and kindly man.

When S. L. Rothapfel, managing director of the Strand Theater in New York, speaks on any phase of the exhibition of motion pictures he is listened to with the rapt attention that one pays to the successful expert. For Mr. Rothapfel is all that and he has made the Strand Theater the model moving picture theater of New York, if not the whole country.

It is the showy things in a theater that look best and count least. That is to say, a beautiful stage set will go far toward inclining an audience to a cordial reception of the program. Comfortable chairs and good ventilation aid to this end.

But it is the other side of the thing that counts most and which does not look at all showy. We mean the side that works for the mental as well as the physical comfort of the patrons. There is nothing more annoying in a theater than to have ill-spoken ticket-sellers, ticket-takers and ushers. Nothing will injure a theater more than that.

And Mr. Rothapfel was quick to realize it. The four young women in the ticket-selling booths are healthy, happy, clean looking girls. The ticket-takers are nicely uniformed and always are courteous and soft-spoken. The ushers are carefully trained and polite. They move quietly, and instantly to the spot they desire to reach.

Thus far Mr. Rothapfel's training of his employes is along established lines. Only he carries it out, whereas others know it should be done and do not do it. But at the Strand they go even farther. The ushers are kept constantly moving, from this part of the house to that, inquiring of patrons whether there is anything that can be done for their further convenience, a program or a fan or a better seat.

It not infrequently happens that a party of three or four persons are separated because there are not seats in a row for them. The Strand ushers are trained to remember such groups and to tell them, as soon as a change is possible, that they may move from their separated positions to seats together. That is a very fine point in the gentle art of pleasing people.

Soon we hope to have another article from Mr. Rothapfel dealing with just these points, how he has trained the Strand employes to their remarkable state of efficiency. He has been assisted ably by Alfred Jones, who brought to the Strand a wealth of knowledge gained in fifteen years of theater management. And we hope to persuade Mr. Jones, too, to tell us something about the best way, in his opinion, to conduct a motion picture theater from the box office standpoint.

American-Beauty Productions Teeming With Laughter and Thrills



(1) (2) and (3) Scenes from "Caught in Tight Pinch," (4) (7) and (8) "A Modern Rip Van Winkle," (5) and (6) "The Ingrate."
 1. Harry Pollard, Margarita Fischer and Joseph Harris. 2. Margarita Fischer, Harry Pollard and Joseph Harris. 3. Harry Pollard and Margarita Fischer. 4. Reares Eason and Harry Von Meter. 5. Winnifred Greenwood. 6. Winnifred Greenwood. 7. Harry Von Meter. 8. Harry Von Meter, Kink Clark and Vivian Rich.

STORIES OF THE NEW PHOTOPLAYS

THE current issue of the *Mutual Weekly* (No. 90) is one of the broadest possible interest, giving numerous views of the activities incident to the European war covering a wide range. These include scenes from England, France, Germany, Belgium and Canada. Lord Kitchener, England's bulwark, is shown visiting the boy scouts, who have been mobilized for military service in England, the German Crown Prince, Frederick William, appears at the head of his regiment, the famous "Death's Head" Hussars, and King Albert, the beloved young king of the Belgians, is to be seen with some of his grim legions, who recently harassed the German rear. Many other interesting features are contained in this number of the *Weekly*, notable among them being the funeral of Jean Jaures, the noted French socialist, who was assassinated in Paris, and the departure of the steamship "Red Cross" from New York on its errand of mercy.

OUR MUTUAL GIRL

(Chapter 37)

By Carolyn Wells

Sept. 28, 1914

OUR MUTUAL GIRL was face to face with the problem she had dreaded. On her breakfast tray lay a note from Mrs. Knickerbocker.

"Dear Margaret," it ran, "I am at Southampton for a few days. Before I return, you must make some arrangement about that little waif. I cannot let you keep the child. Indeed, you will have to choose between her and

"Your Auntie."

The first thing Margaret did was to indulge in a good cry. Then she felt better. By the time she had eaten her dainty breakfast, she had an inspiration—she would motor up to Westchester and consult her friend, Edith.

Nothing, as it happened, could have been more opportune. It was like a piece of good fortune such as one reads about in a story. Edith and the family were going away in the morning on a month's trip. The house would be kept open, and why should not Margaret have the use of it? Then she could move Baby Lily there, and Lewis could turn nurse, and if Aunt Abbie could come on immediately from Maryland to act as chaperone—why, this would solve everything.

And so it was settled. Next day Our Mutual Girl shopped for Baby Lily and then took her to a photographer's. And there she, Aunt Sally and Edith's brother Ned, who was in town and had begged to help, spent an exciting three quarters of an hour. But perhaps you know what it means to get a baby's picture taken! Even after all three of Lily's devoted admirers had gone down on their hands and knees and "played bear," the photographer, who was one of the old-fashioned sort still employing the time-honored "little bird" trick, had great difficulty in catching Lily at her best.

Aunt Abbie came, and Margaret moved immediately to Edith's house. She had been there only a day or two when one afternoon, as she was crossing the grounds, a mysterious woman appeared, thrusting a package into her hand, and then vanished as suddenly as she had come. By the note attached, Margaret learned that the stranger was Lily's mother. And the parcel contained

an old-fashioned jewel, rare and valuable, which was her one legacy to her baby daughter.

Meanwhile, Our Mutual Girl's days passed blissfully. All was sweet content, with gentle Aunt Abbie, her beloved baby and faithful Lewis, in this beautiful country place. She had written to Mrs. Knickerbocker, telling her exactly how she had solved the dilemma, but had received no reply. Would this mean a break between them. For the first time in her life Margaret longed for independence. Why should she not keep her patrician aunt, who had been so good to her, for her friend always and yet persuade her to let her live her own life under the motherly protection of Aunt Abbie?

CAUGHT IN A TIGHT PINCH—Beauty

One of the Inimitable Fischer-Pollard Comedies

Sept. 22, 1914

CAST

Henry Hunter.....Harry Pollard
Bessie Smythe.....Margarita Fischer
Samuel French.....Joseph Harris

HENRY and Sam are rivals for the hand of Bessie. The former invites her to go with him to a dance, only to find that already she has promised to accompany Sam to the party. On the evening of the affair, Henry borrows some dancing shoes. They turn out to be too small, but as the stores are closed, he must either wear them or relinquish Bessie entirely to his rival. At the party he conceals his discomfort, and plucks up courage to ask Bessie to dance. But his shoes cause him such unspeakable agony that he is forced to retire. He takes himself out in the back yard to nurse his feet—and his troubles. Meanwhile, Sam steps on his partner's foot. She escapes, indignant and tearful, to the back yard, where she finds Henry, similarly afflicted. They console one another, and Henry pops the question. When Sam appears upon the scene, he finds he has lost out with Bessie forever.

THE FINAL TEST—Princess

Wherein a Woman Chooses Before it is Too Late

Sept. 25, 1914

CAST

Dr. Jack.....Boyd Marshall
Mary.....Rene Farrington
Jim.....Oscar Nye
Mary's father.....Morgan Jones
Her mother.....Marie Rainford
Mrs. Burr.....Fan Bourke
Her husband.....Ed Hoyt

JACK CARR, a struggling young doctor, is in love with Mary Grey. She has become engaged to Jim Castle, a rich man, with a brutal streak in him, which, however, he has never shown to Mary. Meanwhile, she meets Dr. Jack in connection with some charity case in which both are interested. She sees that most of his earnings go to help the sick among the poor, and admires him deeply. On the morning of her wedding day, Mary happens to see Castle strike down a woman. When she goes to her aid she finds Dr. Jack on the spot before her. Hailing a messenger boy, she sends back Castle's ring, and gives her promise to the man worthy of her love.

(Continued Overleaf)

Merriment and Pathos in These Majestic-Komic Releases



(1) and (2) Scenes from "The Great God Fear," (3) and (4) "The Million Dollar Bride," (5) and (6) "The Unpainted Portrait," (7) "Out of the Air."

1. Robert Harron, Mae Marsh and Frank Bennett. 2. Frank Bennett. 3. Tod Browning. 4. Tod Browning and Max Davidson. 5. R. A. Walsh. 6. R. A. Walsh and Billie West. 7. Fred A. Turner, Charles Gorman, Signe Aden and Phoebe Bassor.

STORIES OF THE NEW PHOTOPLAYS

A MODERN RIP VAN WINKLE—American (2 Reels)

Wherein the March of Progress is Convincingly
Shown, with a Touching Story Attached

Sept. 28, 1914

CAST

Convict 1617, later Steven Hogan.... Harry Von Meter
Vivian Clark..... Vivian Rich
Vivian Moore of 1860..... Vivian Rich
Her baby girl..... Billie O'Brien
Thomas Dayton..... Jack Richardson
His daughter..... Jimmy Perkins
Clifford Day..... King Clark
Gentleman Dick..... Reaves Eason
Slick Jones..... Frank Nicely

AN old man, serving a life term in a penitentiary, on account of good behavior has his sentence commuted. He is given his freedom, and furnished with a suit of clothes, five dollars in his pocket and a ticket to his native town, is sent back to the scenes of twenty-five years before. The small place where he was brought up has become a thriving city. He sees for the first time an electric car, automobiles and locomotives. All his old friends are gone. Bewildered and helpless, he goes back to the prison and begs to be taken in. A home on a farm is found for him where he ends his days in peace.

THE BOSS OF THE EIGHTH—Broncho (2 Reels)

A Drama of Love and Politics

By Richard V. Spencer and Thomas H. Ince
Oct. 7, 1914

CAST

"Big Steve" Cassidy..... Walter Edwards
"Shorty" Cline..... Shorty Hamilton
Jim Morrissey..... Louis Morrison
Riley..... Arthur Jarret
Molly Norton..... Enid Markey
Mrs. Norton..... Fannie Midgley

"SHORTY" CLINE collects graft from saloons and gambling resorts in the tenderloin for the political boss of the eighth ward, "Big Steve" Cassidy. On one occasion he rescues Molly Norton's stolen purse from "Buck" Hogan, leader of an East Side gang, thus incurring the gangster's enmity. When Cline leaves Cassidy's employ, determined to live honestly in the hope of some day winning Molly for his wife, Hogan and Cassidy frame up a plot and manage to get Cline sentenced to prison for three years. During a mutiny among the convicts, he saves the life of one of the prison guards, for which he is reprieved. He returns to New York. Cassidy soon after succumbs to heart disease, and "Shorty" and Molly are married. This story is told in fiction form on page sixteen of this issue of *Reel Life*.

THE RIGHT TO DIE—Broncho (2 Reels)

A Dramatic Argument, Proving the Selfishness of Suicide
By C. Gardner Sullivan and Thomas H. Ince

Sept. 30, 1914

CAST

David Walters..... Herhall Mayall
Mrs. Walters..... Gertrude Claire
Marie Walters..... Enid Markey

DAVID WALTERS loses heavily in the stock exchange and rather than face his wife and daughter with failure, he determines to commit suicide. He takes poison, but the dose is not strong enough to kill him. He falls

into a troubled sleep, in which is shown him in dreams the fate of the family of a suicide. He sees his wife and daughter reduced to poverty. The latter is forced to work in a factory where she is hounded by a disreputable man with money, but who has only the vilest instincts. He wanders through the scenes suffering the tortures of the damned, but powerless to help his loved ones. When he awakens from these nightmares, he finds his wife and daughter well and happy, and his supposed losses, gains.

WHERE THE MOUNTAINS MEET—Reliance

A Breathless Story of Adventure in the West

Sept. 30, 1914

CAST

Maizie..... Florence Crawford
Jerry..... A. W. Lowery
The Crook..... W. H. Long

JERRY KANE, a kind-hearted cowboy, comes into possession by inheritance of a thousand dollars. When Maizie Wallace arrives in town with her sick father, the latter too ill to go further, and without money, Kane takes up a collection for them at the hotel, putting most of his own wind-fall into the hat. Some rough characters, after Kane is gone, rob the girl and knock her senseless. They then escape.

Kane returns to take the girl and her father to the house he has found for them. He discovers all that has happened. Maizie clings to him for protection. It happens that the robbers have hidden meanwhile in the attic of the cabin which is to be the Wallaces' home. Wishing to be on the safe side, Kane gives the girl a gun, and himself lingers on guard near the house. That night the outlaws attack Maizie and her father. In the confusion that ensues, she wounds Kane. He, however, gives fight, and the arrival of the sheriff's posse decides the fate of the crooks. The money is found. Maizie and Kane agree to share it—and all other things in the future.

THE GAMEKEEPER'S DAUGHTER—Domino (2 Reels)

A Powerful Treatment of the Theme "Vengeance Is
Mine—I Will Repay"

By Richard V. Spencer

Oct. 1, 1914

CAST

Mary..... Rhea Mitchell
Coberley..... Thomas Chatterton
The King..... Arthur Jarret
Margaret, his daughter..... Margaret Thompson
Trick, the jester..... Shorty Hamilton
The gamekeeper..... George Osborne

THE king's gamekeeper, unaware that the king has come to the hunting lodge, goes on his daily rounds of the estate, leaving his daughter Mary alone in the cottage. On his return, he finds her struggling in the embrace of a stranger. Not recognizing the king, the gamekeeper shoots. He is arrested, and Mary is borne off to the palace. Coberly, the king's captain, admiring the girl's courage, takes her secretly to his cottage and promises to free her father. The court jester discovers the plot and informs the king, who orders his henchmen to seize the girl and, if necessary, kill her. Meanwhile, Coberly has helped the gamekeeper to make his escape, and they, with Mary, have boarded a ship for the colonies. The king's only daughter, to whom he is devoted, is thrown from her

(Continued Overleaf)

Broncho, Domino and Kay Bee Subjects With a Real "Punch"



(1) (2) and (3) Scenes from "The Boss of the Eighth," (4) and (7) "One of the Discard," (5) and (6) "The Whiskey Runners."
 1. Shorty Hamilton. 2. Walter Edwards. 3. Enid Markie, Fannie Midgley and Shorty Hamilton. 4. Gladys Brockwell. 5. Gertrude Claire and Walter Edwards. 6. Walter Edwards. 7. Harry Keenan and Charles Ray.

STORIES OF THE NEW PHOTOPLAYS

horse and finds refuge in Coberly's empty cottage. Not recognizing the princess, the thugs capture and kill her, taking her body in a sack to the king.

THE SHERIFF'S MASTER—Reliance

A Strong Western Comedy, Starring Arthur Mackley

Oct. 2, 1914

PETE, the sheriff, is inflated with his own importance. But when his wife turns suffragette, he gets his deserts. To escape from her iron rule, he takes to his bed, feigning sickness. Miranda is aware of the ruse, and she and the doctor plot to punish the sheriff. He is forced to take the bitterest medicine imaginable and is gravely told that he has little hope of recovery. A friend of the sheriff's, who knows the joke from the doctor, comes to see Pete, who by this time really believes that he is frightfully ill. The friend tells him that his wife and the doctor are only bluffing him, and invites him to come and have a game of poker. The sheriff runs away to the saloon where he loses all his money, his pistols and his watch. Terrified at the thought of facing his wife, he persuades Red Steve, a notorious outlaw whom he meets, to exchange clothes with him and go home in his place.

Pete's wife falls upon the disguised outlaw and gives him a terrible beating. Then, when she discovers her mistake, she is overcome with horror lest the outlaw has killed her husband. She compels him to lead her to the spot where he last saw Pete. The latter has already enjoyed the situation from afar. He now lies down in the road and pretends to be half dead. Miranda beats the outlaw breathless, then, under her caresses, Pete slowly revives—never again to descend to such depths of masculine humiliation.

ONE OF THE DISCARD—Kay Bee

(2 Reels)

A Powerful Western Drama in Which Love Conquers
Revenge

By Thomas H. Ince and Gardner Sullivan

Oct. 2, 1914

CAST

Jack Denning.....Charles Ray
Flora.....Gladys Brockwell
Ella Denning.....Elizabeth Burbridge

JACK DENNING, "the man from the East," tiring of Flora, a former dance hall girl, receives a letter telling him that his uncle has left him a fortune. He decides to give up prospecting and return to his wife. Flora is broken-hearted. She asks for her old job back, and determines to get even with the whole opposite sex by fleecing every man she meets. Meanwhile, Denning loses his inheritance through speculation and goes back West. He strikes it rich. On the eve of his return to his family, he drops into a saloon, where it happens Flora is plying her trade. The proprietor sees in him an easy mark, and after serving him with drinks until he is stupefied, sends for the girl. They fail to recognize each other. But while searching her victim, Flora finds a picture of his wife and baby boy, with a letter which reveals his identity. Her old love for him revives, she returns the money, and smuggles him safely to the station in time to catch the Eastern express.

THE WIRELESS VOICE—Reliance

(2 Reels)

In Which Electricity Plays the Leading Role

Oct. 3, 1914

CAST

Hastings, a young inventor.....Frank Bennett
Mary Manners.....Irene Hunt
Sykes, a crooked electrician.....Vester Pegg

HASTINGS and his partner, Warren, on the perfection of their wireless telephone, go to John Manners, father of Hastings' sweetheart, for funds to finance the invention. Manners refuses aid and sends Sykes to break into the test station and make sketches of the machinery, meaning to steal the patent himself. Hastings, however, discovers Sykes at his work. After a fierce hand-to-hand combat the latter escapes with Manners in an automobile. Hastings contrives to get in touch with his partner by means of the new invention. He is stranded several miles away with a wireless telephone apparatus, on a road over which Manners and Sykes must pass. Warren succeeds in causing the arrest of the fugitives, and Manners, on his release, vows vengeance. He breaks into the test station and arranges a steel plate in such a way that whoever touches it will be electrocuted. Instead of Hastings, however, it is Mary, his daughter, who is first exposed to the danger. In his effort to turn off the current before it is too late, Manners, not knowing the right switch, tries them all. His own body deflects the current, bringing instant death.

OUT OF THE AIR—Majestic

(2 Reels)

Wherein an Exciting Race Between an Aeroplane and a
Runaway Engine Effects a Thrilling Rescue

Oct. 4, 1914

CAST

The Engineer.....Fred A. Turner
The Aviator.....Capt. Hodgson
The Girl.....Miss Auen
The Fireman.....Charles Gorman

THE fireman is in love with Ruby Lane, his engineer's daughter, and they become engaged. For an act of apparent cowardice, the engineer discharges the fireman and advises Ruby to have nothing to do with him. Wandering aimlessly down the tracks, Bob, the rejected lover, comes upon an aviator working on his machine and secures a position as a mechanic.

Shortly after, the engineer's daughter and her little sister are playing about the tracks, chasing a dog, when Ruby's foot is caught in a frog. Down the line, their father is boarding a locomotive, about to start out with a new fireman, when the throttle is thrown open, and jumping off with a spurt, the engine tosses the two men into the ditch and races away. When the two girls realize that they cannot free Ruby's foot, and that a train is coming, the younger runs to the station near by, and finding no one there, manages by the little she knows of telegraphy to signal for help. It chances that the fireman gets the message. He learns the particulars at the further depot, and races the runaway engine in his aeroplane. Managing to swing himself down on board, he shuts off the locomotive and saves Ruby's life.

(Continued Overleaf)

An Arthur Mackley Comedy and Two Strong Reliance Dramas



(1) (2) and (7) Scenes from "The Wireless Voice," (3) "The Runaway Freight," (4) (5) and (6) "The Sheriff's Master." 1. Irene Hunt and J. P. McCarty. 2. Jack Conway and Irene Hunt. 3. Eugene Pallette and Sam De Grasse. 4. Arthur Mackley and Mrs. Mackley. 5. Arthur Mackley. 6. Mrs. Arthur Mackley. 7. Jack Conway and J. P. McCarty.

STORIES OF THE NEW PHOTOPLAYS

THE MILLION DOLLAR BRIDE—Komic

A Side-Splitting Farce by Anita Loos

Oct. 4, 1914

CAST

Henry.....Tod Browning
The fiancée.....Edward Dillon
The elder sister.....Fay Tincher

HENRY is a high-class crook. He will stop at nothing. One day, walking through the park, he sees a newsboy. He knocks the boy down, confiscates his papers, and sits down on a bench to read. Presently, the following meets his eye:

HEIRESS IS WILLED ANOTHER FORTUNE

Ethel Van Rocks to Get \$1,000,000 the Day She Chooses Husband

This is right in Henry's line, and he swears that Ethel Van Rocks shall be his. He steals a bouquet and starts for the heiress' mansion, where he is shown into the parlor and told to wait. When Miss Van Rocks makes her appearance, Henry suffers a shock. She is carried in the arms of her maid—and she is just eighteen months old. Nothing daunted, however, Henry fells the maid and escapes with Ethel. Disguising her in a long linen duster, a hat and a veil, he starts for the house of a minister of his acquaintance who is deaf and almost blind. The police, however, are now on the tracks of the kidnapper. Ethel drops her rattle, by which she is traced to the parsonage. There she is rescued and Henry is hauled off to jail.

THE UNPAINTED PORTRAIT—Majestic

A Tragedy of Selfishness

Oct. 6, 1914

CAST

Jack Londell.....Raoul Walsh
Marion Page.....Mary Alden
Mrs. Walters.....Cora Drew
Claudia.....Billie West

LONDELL, a young artist, marries Marion Page, of whom he has painted a beautiful portrait. A year later, wearied of married bliss, he uses a passage abroad which has been given up by a friend of his, in order to study in Paris. Marion, realizing that he is ready to sacrifice both herself and her unborn baby to his art, goes home to her people, where she gives her life for the child. His daughter Claudia is grown to young womanhood when Londell returns, famous. Her wealthy guardian engages him to paint her portrait. He comes to confide in the gentle girl who arouses his deeper affections, and as she listens to his story, Claudia recognizes her own father, of whose career she has not been left ignorant. The next day, she dresses in the old-fashioned gown in which Londell first painted Marion, and slashing her own likeness on the easel, places the picture of her mother over it. When Londell comes, his slumbering conscience suffers a terrible awakening.

THE BADGE OF OFFICE—Reliance

An Interesting Bit of Psychology, Starring Arthur Mackley

Oct. 7, 1914

THE sheriff loses his office and a new man steps in. The ex-sheriff, losing all ambition, goes down hill fast. Then he becomes acquainted with the small son of the new sheriff, and the two are soon fast friends. One day an outlaw has the sheriff cornered. Only a

door stands between him and death, and there is no weapon within reach. His little boy runs for the old sheriff. But though the latter hurries to the rescue, his former courage is gone. Suddenly the child thrusts into his friend's hand his father's badge, with which he has been playing. The sight of the familiar insignia of office revives his former spirit, and disarming the outlaw, he overpowers him. The new sheriff makes his deliverer his deputy.

THE WHISKEY RUNNERS—Domino

(2 Reels)

Depicting the Bandit Days of the Far West

Oct. 8, 1914

CAST

Bill Jenks.....Walter Edwards
Bill's wife.....Gertrude Claire
Joe Elk.....Swallow
Goldtooth Stubbs.....Mr. Hoffman

BILL JENKS and his wife secretly violate the law by selling whiskey to the Indians. Joe Elk, one of Bill's spies and accomplices, warns him that the marshal's posse is on its way to arrest him, and Bill escapes, after hiding the liquor in a cave. Goldtooth divides the posse, and they trail Bill. The whiskey smuggler and Goldtooth meet, and a fierce fight ensues, in which the former knocks out his rival's gold tooth.

Three months later, Bill is joined by two other outlaws on the Texas-Oklahoma frontier. They plot to hold up the government paymaster on his quarterly trip to the Indian reservation. Their scheme leaks out, however, and the marshal surprises Bill and his gang. Bill is mortally wounded by Goldtooth, creeping home to his deserted cabin to die.

THE TARDY CANNON BALL—Reliance

(2 Reels)

Another Thrilling Western Film by George Pattullo

Oct. 10, 1914

CAST

Dink.....Eugene Pallette
Floss.....Sam De Grasse
The Girl.....Francelia Billington

THE agent on duty at the railway station in Dodd City has just received a message that the Cannon Ball Express is two hours late. While he is waiting, a stranger enters, buys a ticket, and draws the agent into a game of casino. Then he tells him a story.

His tale is of two friends who were sheep herders and partners in New Mexico. They always were honest with one another, and Floss gave Dink a plugged quarter for a keepsake, while Dink presented his partner with a plugged nickel. In the course of time, they grew prosperous, and Dink married. Floss continued, however, to have his meals with Dink and his wife, though he made his home in another cabin nearby. Before long, Jess, the pretty young wife, grew restless. One day Dink returned to find a note from her saying that she had left him, and beside it on the table, the plugged nickel. He took his six-shooter and went in search of the friend who had betrayed him. After a vain quest, he learned that Jess had secured a divorce and was happily married to Floss. . . . The Cannon Ball Express breaks in upon the narrative. And the excessively nervous agent hastens to go outside. The stranger, as he is boarding the train, hands him a coin. "Here is your nickel, Floss," he says.

Strong Themes Ably Handled in These Thanhouser-Princess Films



(1) (3) and (5) Scenes from "The Harvest of Regrets," (2) (7) and (8) "Jean of the Wilderness," (4) and (6) "The Master Hand."

1. Harry Benham, N. S. Woods, Bill Sullivan, J. S. Murray and Al. Reitz. 2. John Sommer, Mignon Anderson and Morris Foster. 3. Dave Thompson, Mildred Heller, Harry Benham, Ethel Stevens and Justus D. Barnes. 4. Rene Farrington, Morgan Jones and Boyd Marshall. 5. Mildred Heller, Dave Thompson, Harry Benham and Justus D. Barnes. 6. E. N. Hoyt, Marie Rainford and Arthur Bauer. 7. Morris Foster. 8. John Sommer, Mignon Anderson and Claude Payton.

"The Boss of the Eighth"

The Tale of a
Budding Politician
Who Reformed

A Broncho Drama by
Thomas H. Ince &
Richard V. Spencer

CAST

"Big Steve" Cassidy.....	Walter Edwards
"Shorty" Cline.....	Shorty Hamilton
Jim Morrisey.....	Louis Morrison
Riley.....	Arthur Jarret
Molly Norton.....	Enid Markey
Mrs. Norton.....	Fannie Midgley

THE police had cleaned out Riley's for fair—and *Trigger Tim* himself had got pinched. "*Shorty*" Cline was congratulating himself that he could hand over such a good account of the last half hour's work to "*Big Steve*" Cassidy, who should worry about any more kicks against his revenue collectors coming from that section of the Tenderloin. It sure was going some, to find one's self confidence man and deputy of the boss of the eighth ward—and a sharer in *Big Steve*'s hauls.

Such thoughts as these created in *Shorty*'s breast, as he hurried along, a kind of rhapsody—according to that young man's lights. He was a kind-hearted fellow, brief of stature and inclined to rotundity, with an ingeniously rosy face—not at all the sort whom you would have suspected of being the stool-pigeon and spy of a notorious political crook.

As he swung around the corner into Sixth Avenue and the lesser lights which prepare Gothamites for the dazzle of the Great White Way a block beyond, *Shorty* almost upset a girl rushing in the opposite direction. In the mercurial glare which poured from a day-and-night photographer's window, he saw that she was blinded with tears. Despite this, however, and the ghastliness of her face in the torrent of greenish light, he registered a distinct sensation that she was pretty. Also, she had style.

"A dip snatched my purse on me," she sobbed. "It had six, twenty-five, in it."

"What kind of a looker?" asked *Shorty*.

"The most I see of him was a little nip out of his left ear, like he'd been chewed up in a fight. The light shone through it when he started to run."

Shorty whistled. "*Spike Kelly*," he said. "I tole him once he'd orter get that ear of his plastered up—it's a dead give-away."

The girl shrank back; but *Shorty* hastened to reassure her that though he had a speaking acquaintance with pick-pockets, he was not one of them. Then he got her to tell him her name, which was *Molly Norton*, and to promise to meet him at the corner of Eighth Avenue and Fifty-third Street, near her home, on the following evening, when he vowed he would restore the purse.

Shorty tracked *Kelly* to *Morrisey's* saloon and, by dint of his political prestige, compelled the gangster to hand

over *Molly's* purse. The difference between its contents and the price of the drinks which *Kelly* and his pals had consumed, *Shorty* made up out of his own pocket. Next night *Molly* kept the rendezvous—and for the first time in his life *Shorty* found himself contemplating matrimony. Not, of course, that she had more than thanked him warmly,

and chaffed with him, and allowed him to hold her hand. She had been visibly shocked, too, at a certain incident in his career which he had flung out quite at random. This actually had set him reflecting upon the morals of the lucrative game of politics as he knew it. Hitherto, his predatory mode of existence had appeared to him not merely legitimate but even laudably brilliant.

It was only a matter of time—and nightly meetings with *Molly*—before *Shorty* decided to break with *Cassidy* and his sort forever. But he failed to reckon seriously enough with the enemies he would leave behind. He

got a job in an express company, and saved up toward the wedding day. At last it came. Smartly attired, with a matter of fifty dollars in his clothes, he proudly led his bride toward the magistrate's house. As they were threading the crowded avenue, four or five roughs elbowed their way between him and the girl, knocking her off her feet. *Shorty*, wheeling about in a rage, to avenge the insult, stood face to face with *Spike Kelly*. In the fight which ensued a revolver found its way into *Shorty's* pocket. When the police brought the weapon to light, he was marched off, and the court gave him three years.

But the stuff of which even an ex-henchman and a convict may be made, if it's the right sort, will out. It was one day working with the prison gang in the quarry that a big brute of a fellow, a ringleader among the convicts, assaulted the keeper, and *Shorty* proved his metal by saving the guard's life. When *Cassidy* set eyes on him again in New York before his time, he attempted to draw him back into the old toils. But the young man answered with a threat which became a nightmare to the boss, and aggravating an apoplectic tendency, probably caused his death scarcely a month later.

But *Molly*, more radiant than ever, who knew *Shorty* for a hero from the first—well, the sequel to all this would make another story.



"Big Steve" is Bearded in His Den

Our Mutual Girl at Newport

By Carolyn Wells

Chapter Thirty-six

CAST

Our Mutual Girl.....	Norma Phillips
Jean Parke.....	By Herself
Captain Welles.....	By Himself
Senator Beekman.....	By Himself
Mrs. Knickerbocker, her aunt.....	Maym Kelso
Margaret's Friend Edith.....	Edith Walters
Edith's Brother Tom.....	Paul Bliss
Margaret's Maid.....	Julia Chippendale
Margaret's old nurse, Sally.....	Melitha Elam
Baby Lily.....	Dorothy Ranges
The Baby's Mother.....	Clara Whipple

Director, John Noble
Ass't Director, Arthur C. Vaughan

FROM the time that *Margaret* arrived at Newport she was the recipient of endless invitations to teas and things, all of which were intended to delight a young girl's heart. *Margaret* was born to the purple. Intuitively, she loved beautiful and luxurious surroundings. Quiet, well-trained service and lavish but correct appointments were things that to her, went without saying.

But she was not altogether prepared for the magnificent, though unostentatious extravagance of the Newport set. She deftly concealed her impressions, but she was almost awestruck at the glory of some of the elaborate functions she attended.

One day she attended a tea at Malbone House, the famous old Morris place. Such pleasant people! Such gay chatter and laughter! And yet, in the midst of the fun, *Margaret* wandered away by herself. She just could not keep her mind from thoughts of that dainty, baby face, which daily was becoming dearer to her. As *Edith* had said, *Margaret* couldn't keep *Lily* for herself, for her aunt wouldn't hear of it, and her problem was indeed a difficult one. And so it was with a sigh that *Our Mutual Girl* turned and retraced her steps to the pleasure seeking crowd. Again among their light banter, *Margaret*, always adaptable, became once more, her own bright, happy, adorable self.

There were the "showplaces" of Newport to be seen—the historic places, the Old Stone Mill, General Prescott's headquarters, Trinity Church and others of thrilling memories. And did *Margaret* see them? Indeed, yes! And the homes of the grandes! Great modern piles, some beautiful, some hideous, but all the last word of up-to-date costliness and comfort. Marble House, The Breakers, Crossways—their name is legion, and *Margaret* enjoyed them with her never failing fund of interest and young enthusiasm.

Then the Casino; the shopping on Bellevue Avenue, the Fifth Avenue of Newport; walks on Lovers' Lane, garden parties among terraces, fountains, sundials and flower gardens; and last, but by no means least, bathing on the marvelous beaches in the very smartest of all smart bathing suits. *Margaret* tried to keep her heart problem out of her

mind and fairly well she succeeded. Yet she was just on the eve of a flying visit to New York to have one of Gotham's best photographers take *Baby Lily* in a score of childish poses, so that she might have them always with her, when she was called to the

telephone. At the other end of the line was *Captain Welles*, of the Navy, who made an urgent request for *Our Mutual Girl* to attend the sailor's drill at the naval parade ground on the morrow. Like most of Uncle Sam's navy, the Cap-

tain was not to be denied, and so, on the next afternoon, *Margaret*, listening to stirring marches and still more stirring bugle calls, watched the sailor-lads go through a landing drill and bayonet exercises and battle formations. When it was all over she and *Captain Welles* had half an hour of banter, and Senator Beekman of Rhode Island was presented to her and a number of the younger officers said pretty things, and altogether *Margaret's* afternoon was wonderful.

That night she was awakened by a maid with a telegram. Hurriedly she opened it, trembling lest it contain bad news of *Baby Lily*. But it was only an urgent message from Mrs. Rogers telling her that she had determined to adopt the child without delay. Mrs. Rogers asked *Margaret* to go to New York to get the baby and added that, as *Mrs. Knickerbocker* was away, one of her own cars would meet *Our Mutual Girl* at the Grand Central and be at *Margaret's* disposal throughout her stay.

The next morning *Margaret* admitted to herself that probably this was the very best thing she could do for *Baby Lily*. So down to town she went and was driven by Mrs. Rogers' chauffeur to Aunt Sally's cottage. As *Margaret's* arms flew around *Baby Lily's* neck and the little one was held close to *Our Mutual Girl's* breast in an ecstatic "bear hug" the chauffeur fairly jumped from his seat. In *Baby Lily* he had recognized his own child. How he makes a desperate effort to kidnap the little one in one automobile, while *Margaret* gives chase in another, forms a thrilling climax to the reel, while the discovery that he is a notorious criminal by the officer who arrests him, adds to the effect. But more than ever *Margaret* is determined to keep *Baby Lily*.



Margaret at a Newport Garden Party

Real Tales About Reel Folk

DIRECTOR Jack Adolphi at work is about the most dramatic sight about the Reliance and Majestic studios. Recently he pulled off a thrilling scene at the Los Angeles police station in "The Runaway Freight", an exciting romance of railroad life. Here he had to break in a couple of raw recruits to the movies, in the persons of two officers of the city force who were obliged to handle a Thespian crook well trained by Mr. Adolphi in the art of putting up a stiff fight. The policeman said afterward that they never had met with a tougher proposition on bona fide duty.



Jack Adolphi Directing a Scene in "The Runaway Freight"

Fred Burns and his horse, Ripper, are the admired of all beholders. Perhaps in all the West there is no more striking pair.



Fred Burns Writing Poetry While His Horse, Ripper, Patiently Waits

acre lot, he will swing himself from the saddle to jot down a poem before he forgets it. "Vigorous motion over an inspiring country," he says, "is enough to jar up all the poetry that's in you, and send the ideas rolling together in quatrains and stanzas."

J. P. McCarty, the electrical inventor, has become a movie star. He appears in the Reliance two-reeler, "The Wireless Voice," one of the most remarkable plays which the Los Angeles studios have ever put out. The drama has a thrilling plot, with a love story interwoven, and is also a first class educational subject. It initiates the spectator into the wonders of electrical invention through show-



Director Fred A. Kelsey being instructed in the Mysteries of Wireless by J. P. McCarty

ing minutely the interior of a test station and the mechanism of the wireless telephone recently perfected by Mr. McCarty. The illustration at the bottom of this page shows the inventor instructing Director Fred A. Kelsey of the Reliance in the use of this wonderful device. That it is a success is evident from the delighted expression on Kelsey's face.

The Thanouser Company announces that David H. Thompson, the popular "Dave" of the Big Stage for the past year, has returned to character and heavy leads in pictures. He was unable longer to endure his exile.

Mr. Thompson, because of his good judgment and knowledge of the business, was selected a twelvemonth ago to handle the extras in rehearsals, which kept him out of the films himself. But he was clever enough to tutor Frank Grimmer meanwhile, who now steps into the shoes Thompson only too gladly sheds. Everybody familiar with his work in "Aurora Floyd" and many other Thanouser productions in which he has won distinction, will be delighted to see their old favorite once more on the screen.



Dave Thompson, of Thanouser, Who Again Comes to the Screen

Recently, on a trip to Los Angeles, several American stars were sitting in a restaurant when they noticed a small boy at the next table staring wildly at Louise Lester.

"Oh, mother!" he cried, pointing excitedly, "There is Calamity Anne!"

Of course, everybody in the café turned and looked, and the mother hastened to apologize for her son. It seemed that Miss Lester's famous character was the heroine of all his childish romances, and the actress-playwright, far from being disconcerted, frankly admitted that she had never felt so complimented by any ovation in her life. She has sent her little admirer a photograph of Calamity and her burro, Tommy.

Of all her roles, Miss Lester's favorite is Calamity Anne. She would rather be known as the "quaint old woman of the West," than in any of her brilliant society parts.

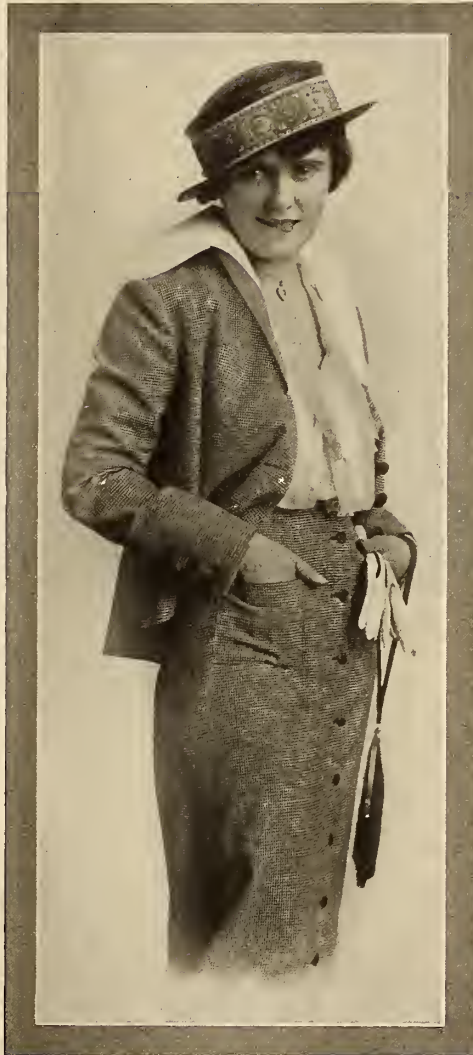
The Personal Side of the Pictures

FAY TINCHER, comedienne of the Komic Company, was born in Topeka, Kansas, on All Fools' Day—a conjunction of the stars which probably explains her proclivity for fun-making. She always had plenty of "act" in her, and when the family moved to Chicago, she entered the Ziegfeldt Musical College where she studied physical culture and dramatic art.

"Ziegfeldt was all very well," says Miss Tincher. "But I was impatient for practical experience, and I knew that the requirements of a theatrical company could be learned only by getting into one. So, the second year, after the summer vacation, instead of going back to school, as everybody expected me to do, I jumped into Savage's "Shogun" Company.

"I was lucky to get that chance. I played with them several months, and staying *that* long with Savage is no joke. If an actress wishes to get a first class training, and to inure herself to all the ups and downs of stage life, the best thing she can do is to go to Savage. There's no stricter manager in the country, or one who "makes" people quicker. You have to toe the boards for him, though. He'll never let anybody get it over him the least fraction of an inch. He'd rather discharge his leading man overnight than put up with his being five minutes late at a rehearsal."

The "Shogun" discipline led to Joe Weber's "In Dream City," in which Miss Tincher played the ingenue. This



Fay Tincher in a Characteristic Pose

engagement lasted a year. Then came an opportunity to see Europe with her sisters. Miss Tincher spent three years touring the British Isles and the Continent—and the footlights grew dim indeed. Her quick intuition absorbed much of the life she saw. She studied all manner of types, and practiced privately the art of mimicry. She was especially charmed by Paris, Vienna and Baden.

Again in the United States, she was astonished to feel the old stage ambitions returning with redoubled force. Nothing

acceptable in the dramatic line was available, however, and she was attracted to pictures. Good fortune led her to D. W. Griffith who had just been appointed director-in-chief of the Reliance and Majestic Companies. Her first day's work as an extra fascinated and delighted Mr. Griffith, and she was cast for the rôle of *Cleo*, in "The Battle of the Sexes." Her well known success in this part was the beginning of her triumphant career in pictures.

Cleo, however, was very far removed from the type which eventually was to be Miss Tincher's own. The adventurous of this tense, psychological drama was scarcely a comic figure. But Mr. Griffith, from the first, discerned in the young actress those qualities which go to make a comedienne of foremost rank, and which are extremely rare. She had the faculty of humorous exaggeration, and the gift of presenting a ludicrous situation with the utmost seriousness. As soon as the Komic Company was formed, she was placed under the directorship of assistant-producer, Ed Dillon, and the strides which she has made in the last few months have been one of the surprises of filmdom.

Although Miss Tincher is a strikingly handsome girl—with large, dark brown eyes, dark hair and a magnetic personality—she does not hesitate to make herself grotesque, and actually repulsive, for art's sake. She thoroughly enjoys the reputation of being awkward and hideous on the screen.

Miss Tincher's idea of sport and recreation is a trifle vigorous. In her eyes, a prize fight is more interesting than football, and far less brutal. While abroad, she attended all the big bouts in Paris and London, and even smuggled herself in at a Madison Square Garden contest in New York by disguising herself in boy's clothes and cutting off some of her hair. She contends that the conventions of a country have everything to do with the kind of rough games which are tolerated, and that the ring fights here and in Europe are frequently child's play compared to the battles engaged in by the athletic teams of American colleges. Miss Tincher can throw a baseball with the ease and despatch of a professional player. She also is a skilled boxer. Flying is another of her accomplishments. She has made numerous aeroplane ascents, and once soared over Terre Haute, Indiana, to a height of more than 1,000 feet. In the water she is fearless, and in one of her recent pictures, she dived forty-five feet off the pier at Venice, California, into the Pacific, scoring an artistic dolphin plunge, which delighted, while it thrilled the startled onlookers.



Ready to Leave the Studio



Her Favorite Pet Is a Lamb

ing acceptable in the dramatic line was available, however, and she was attracted to pictures. Good fortune led her to D. W. Griffith who had just been appointed director-in-chief of the Reliance and Majestic Companies. Her first day's work as an extra fascinated and delighted Mr. Grif-

From Berne to London in War Time

S. S. Hutchinson, Head of "Flying A," Had a Thrilling Trip

S S. HUTCHINSON, president of the American Film Manufacturing Company, who is expected to arrive in America within the next fortnight or ten days, will have some thrilling experiences to tell his friends when he lands. He was in Switzerland when the declaration of war was made between France and Germany and only succeeded in reaching London after a trying journey through France, which took him exactly six days. Despite the numerous inconveniences and discomforts, which he was forced to undergo, he was able to get a clear insight into the methods by which the mobilization of the troops was effected, which are especially interesting in the light of later events.

"It was sheer good fortune," said Mr. Hutchinson on his arrival in London, in an interview in the "Kinematograph & Lantern Weekly," "that I was not stranded in Germany. My plans included a two weeks stay in that country, and I was about to cross the border on the day on which war was declared. By that time it was impossible to get through France owing to mobilization. With the other two or three thousand British and American visitors in Switzerland, I resigned myself to wait until communication became restored to a more normal condition. At Berne we had no reliable information as to the course of events in the field; such papers as reached us were German, and their news was very highly colored. The mobilization of the Swiss army, was, however, a remarkable sight. I should have been sorry to miss it. Quite 400,000 troops assembled in Berne, and I don't wish to see a finer looking set of men. Their determination to defend their frontier against either or both of the contending armies was strongly expressed, and they are in every way well equipped to do it. We saw 150,000 of these men take the oath of allegiance—a most impressive sight!

"The English and Americans in the various Swiss resorts formed associations and held frequent meetings to discuss the best methods of meeting the situation. The general opinion was that the visitors should follow their original plans as closely as possible and continue to enjoy themselves. There is plenty of food in the country and the hotel keepers extended credit so that things went on in practically a normal way. Everybody, however, was anxious to get across to England at the earliest possible moment. Of course, we saw little of the rival armies, but at Basle, which is near the German border, only about sixteen miles from Mulhausen, fugitives from that place, where there has been so much fighting, came in. We heard of numbers of British people in Freiburg who had been refused permission to leave. One or two Englishmen were venturing into Germany to recover their wives and children, but I do not know how they fared.

"We decided to leave Berne at the earliest possible opportunity and obtained passports from the American minister there. At last we secured a train which took us to Geneva and thence we crossed the border and proceeded to make the best of our way to Paris, pursued with the



S. S. Hutchinson, President of the American Film Manufacturing Co.

good wishes of the remaining guests and requests to inform them of the state of the line. That railway journey was as tedious an affair as I have ever experienced. It was not merely that we went slow, changed frequently, and we were perpetually submitting our papers to inspection. What was worse was that each new train (we managed to find hotel accommodation at one or two intermediate stations) invariably started between five and six in the morning, and the regulations demanded that passengers should be on the platform an hour and a half in advance of that time. We got quite into the habit of turning out of our beds about three in the morning.

"The journey was, however, rendered interesting by the scenes witnessed by the way. We passed innumerable trains carrying French soldiers, heavy guns and other supplies to the front, all gaily decorated with flowers. Other trains were returning with wounded and German prisoners.

After we had passed Dijon and were approaching Paris, we had plenty of signs of the pains that are being taken to make Paris both well provisioned and well fortified. The French capital itself was indescribable—a veritable city of the dead. No one is allowed to be out after eight in the evening and it is unsafe to be there without a police permit and impossible to leave without one. In order to get to Boulogne we had to apply to the American consul for fresh papers, carry them to the police to be viséd and then on to the British Ambassador for approval. That took the best part of a day, but I had time to notice that only one or two kinemas were open and these did not appear to be doing wonderful business.

"We had another tussle at Boulogne, where we were left to fight our way on to the boat, many ladies fainting in the crush. There were three inspections of papers, before we were allowed on board, and more then, and at Folkestone we had more inspection still, before being allowed to land.

"The effect of the war on the continental trade? I am afraid there will be practically no trade there for a long time. As far as I could gather, production is almost at a standstill. This applies even to Italy, which is not at war. Moreover, there is practically no public for the shows, even if they could succeed in keeping open.

"In England and America? I cannot speak with much authority about the former, but I understand that business is good. As far as the "American" Company is concerned we are out to consider and assist our customers in a business and financial way as much as possible. At the same time exhibitors and renters should realize that the manufacturer cannot bear all the financial strain. He has big regular liabilities to meet for stock, chemicals, salaries, etc. It rests largely with the exhibitor to make the indefinite continuation of the trade possible. As long as he is doing normal business he ought to make normal payments and so keep the whole machinery of the trade working in an easy manner. Other methods cannot but hamper the renter and manufacturer and thereby affect his own future business."

"The Million Dollar Mystery"

Episode Fourteen—Reels Twenty-seven and Twenty-eight

WHILE Florence and Jimmy Norton pursue their idyllic courtship, lulled to a false sense of security by the apparent inactivity of the conspirators, Braine and the others plan a desperate coup. It is nothing less than effort to place Florence and the old butler under the ban of Uncle Sam's secret service. With them out of the way, the conspirators reason, it will be a comparatively simple matter to search the Hargreaves' mansion from top to bottom, thus learning once for all whether the treasure is located within its walls.

In pursuance of this plan Jackson and some of the gang break into the house at dead of night and hide a bundle of counterfeit bills behind the tapestry on the wall of the library. Old Jones hearing the crooks in the house, fires at them, but they make good their escape, having successfully accomplished their mission. The next day Braine, in the writing room of a New York hotel, sends an anonymous note to the chief of the secret service, telling him that the Hargreaves' house is the haunt of a gang of counterfeiters, whose product is "passed" by Florence and Norton. A considerable amount of the "queer", writes Braine, is concealed behind the tapestry in the library.

It happens that a few minutes after Braine has gone, Jimmy Norton enters the hotel writing room and sits down in the identical place just vacated by the other. By accident his eye catches Florence's name on the blotter, which the chief conspirator has just used, and holding it up to a mirror, Norton speedily deciphers the message. Instantly the whole scheme is apparent to him. Hastening back to the house he shows Jones the betraying blotter and the two soon find the counterfeits behind the tapestry, replacing them with an equal amount of genuine bills. That done, Norton sets out for the headquarters of the secret service, being assured of a hearing by the chief through his newspaper connections.

Soon after his arrival he is closeted with the head of Uncle Sam's sleuths and to him he tells his suspicions. The veteran sleuth nods his head understandingly as Norton tells him of the activities of the conspirators, the object of their latest plot and the probability that they are engaged in gigantic counterfeiting operations. When Norton has finished, his auditor outlines a plan, which he believes will thwart the conspirators and which may result in the capture of the whole band. Then he calls in two of his men

and directs them to go with Norton to the Hargreaves' mansion, where they are to install a dictograph.

The chief's plan is simple. It is to make a false arrest of Florence and her companion and old Jones, while the two men with Norton wait in the house to see what the conspirators try to do. By means of the dictograph they hope to get evidence which will convict the whole band. Yet like many of the best laid plans this one fails to achieve its object.

With the two secret service men Norton goes to the Hargreaves' house and acquaints Florence with the ruse they intend playing. The dic-

tograph is installed and the men sit down to await events. Not long afterward a number of other secret service men arrive and search the house, finding the money which Norton and Jones had hidden behind the tapestry. Jackson, posing as a newspaperman, is with them and he chuckles inwardly as he sees how well the conspirators' scheme is working. After a few formal inquiries the secret service men place Florence and Jones under arrest and take them, outwardly protesting, to headquarters.

As soon as they are gone, the conspirators, who have been watching the house closely, make haste to enter it, whereupon they commence a thorough search for the treasure. Every possible place where it might be concealed comes in for their scrutiny, but they find no trace of it. All the while, in an upper room, Norton and the two sleuths are keeping a close watch on their movements by means of the dictograph. They hear the conspirators laugh among themselves at the ruse which has left the house open for their search. They hear too of the counterfeiting plant which the gang are operating. Just as they are ready to capture the crooks, however, one of the latter by the merest chance learns of the officers' presence and gives the alarm.

But the sleuths are not to be balked so easily. Norton springs to the telephone and calls police headquarters. A few hurried directions and he, with the two secret service men, sets out for the meeting place of the conspirators. There they meet the police reserves who had been sent in answer to Norton's telephone call. With these reinforcements they seek to gain entrance to the conspirators secret meeting-room. Battering down the door they enter, just in time to see the last conspirator disappearing through a trap door in the far corner of the room. The police hurry pellmell after them, but too late to effect their capture.



Norton and the Secret Service Men Spy On the Conspirators



Jones Fires On the Intruders

Norton Reads Braine's Note (left) Florence is shown the Dictograph

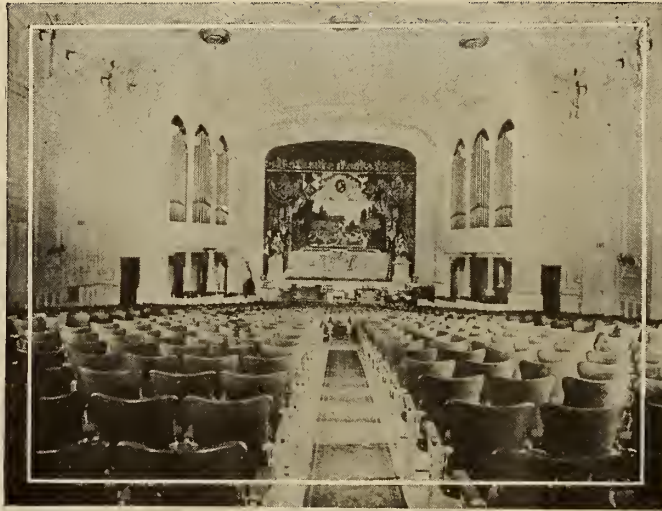
The Exhibitor's End of It

EVERY exhibitor has his dull nights and with all it is a problem just how to get the public—or a sufficient portion of it—interested in the program on some particular evening each week. The nights when business is booming naturally take care of themselves, but there are almost sure to be certain evenings when the audience is thin. How to counteract this backwardness in coming forward toward the box-office is thus the pet problem of many an exhibitor on at least one night weekly; and many are the expedients, which have been tried to solve it.

One exhibitor whom we recently heard about, however, has done it, and in a fashion that has proved highly satisfactory, and we offer his scheme here for the consideration of any who may be interested. In this particular case Friday night was the slack night each week. No matter how well attended the theater was earlier or later in the week, on Friday night it was always more than half empty. Saturdays, Sundays and other nights this program, which was chiefly Mutual subjects, might be so good—and it usually was—that he turned people away, but Friday with rare exceptions was invariably a “jinx”. Then an idea struck this exhibitor, which he has since worked out with entire satisfaction to himself and to his public.

Every Friday night a big streamer across the entire front of the theater announces “The Biggest Pay Roll in Town.” By giving away a total of \$15.25, the house is filled to capacity and a lively desire is stimulated in his patrons to attend the next Friday evening's performance. Every purchaser of an admission ticket is permitted to select an envelope of the usual payroll size from a huge box at the side of the ticket window. There are 736 of these envelopes in all—or one for each seat in the house. Seven hundred of them contain once cent each; one of them contains a \$5 bill; twenty of them contain nickels, ten of them dimes, and five of them quarters. Every person who pays an admission to enter the theater is therefore presented with money. The scheme has won great popularity for the theater, giving it wide advertisement, but most of all it has the merit of solving the “dull night” problem effectively.

A motion picture house de luxe is the Palace Theater of Little Rock, Ark., pictures of which are shown on this page. It is said to be—and there is hardly any danger of contradiction—the handsomest photoplay building, with the most modern and up-to-date construction, in the South.



Artistic Interior of the Palace Theater, Little Rock, Ark., one of the Handsomest Photoplay Houses in the South

It is absolutely fireproof, with twenty exits in addition to the main entrance and exit, and contains every convenience for the public, among them being a spacious and perfectly appointed reception room for ladies and a smoking room for gentlemen. The building, which was erected at a cost of \$100,000, is 50 x 100 feet in its dimensions, with a seating capacity of 1,200. It has a perfect air-cooling system and, as in all modern houses, the operating room is constructed of steel and concrete, two machines being used. A six-piece orchestra and one of the finest pipe organs ever installed in any motion picture house in the United States,

furnishes the music. In keeping with its de luxe appointments is the Palace's program, which consists of twenty-four reels of first run Mutual pictures weekly.

A novel idea in the way of increasing box-office receipts was recently put into execution by a Cincinnati theater. It was this exhibitor's desire to show more first run pictures and high class features, but owing to the keenness of the house's competition, he feared to increase his admission price, which is ten cents. In order to overcome this price limit he built across the center of his theater a row of boxes, separated from the rows of seats before and behind by brass railings. Each box contained comfortable movable chairs. The boxes will seat fifty persons and for box-seats a charge of twenty cents or double the regular admission price is charged. The public at once took to the idea and since then the boxes have been much in demand. The boxes are located at what is considered by experts to be the most desirable section of the theater, being midway from the screen and extending clear across the house.

One theater that has been taking advantage of the war to augment its business, is the Colonial of Rochester, N. Y.

Before any war films were available, the management, realizing the intense interest of the public in the news from the front, set aside part of the space on the billboards in front of the theater on which were pasted the telegraph pages of the newspapers as fast as they appeared on the streets, giving the latest details of the war. As a result, people stopped to look over these dispatches, attracted by the scareheads evolved by the editors, and, quite incidentally, also noticed the announcement of the films being shown inside. It is said that the device brought many new patrons to the Colonial's box-office.



The Palace Theater, Little Rock, Ark.

Scene Building for Our Mutual Girl

NEW chapters now in the making for Our Mutual Girl series are causing a fresh outburst of activity, not only in the studio regions of 29 Union Square West, New York City, but in the carpenter shop also. There the buzzing of the saws, the squeaking of planes and the din of hammers loudly testify to the lively inventions of Carolyn Wells, who is carrying Our Mutual Girl forward through all manner of ingenious adventures.

Recently, Arthur B. Lent, draughtsman, architect, electrician, scene painter and artist, was able to rest briefly on his laurels, while the Atlantic booming over the rocks of Gloucester, and the famous cliffs and gardens of Newport, furnished settings for Margaret in the rôle of summer girl. But now Miss Wells' story is calling for any number of brand new interior stage sets, and Mr. Lent finds his hands full what with planning and preparing the models. One of these miniature scenes stands complete, and already the set itself is nearly ready for use. This is a breakfast room of his own design, where on crisp autumnal mornings we shall see our heroine sipping her *café-au-lait*, cozily clad in the very latest of downy negligées. For, with the first breath of fall, Margaret craves the touch of white swansdown about her snowy throat.

The Mutual technical director has every detail of his art at his finger tips. Mr. Lent's method is first to prepare a cardboard model of the set. This includes walls, painted to represent woodwork, plaster or paper finish, windows and doors of appropriate design, and floor finish, also any built-in furniture. Often Mr. Lent presents also a furniture set for exact reproduction. This he submits to Mr. Noble, Our Mutual Girl's dramatic director, who passes upon it purely from the practical point of view. Artistically no one questions Mr. Lent's skill. He is so exacting with himself that he has even mastered the laws of photographic reproduction, and especially color, as affected by the camera, in order to get accurate and beauti-

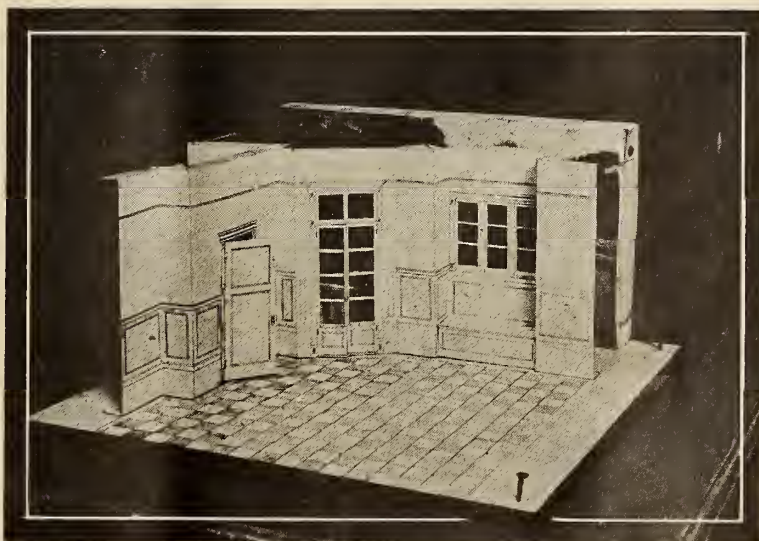


Arthur B. Lent

ful results on the screen. The new breakfast room is exquisitely dainty. As seen in the pictures, the walls are panelled in wood, tinted pearl grey. A cushioned seat is built in under casement windows giving upon a delightful vista of lawn and trees. A long French window opens upon the terrace. Over the beautiful parquet floor streams the south-east sunshine.

This scene was needed in a hurry, and Mr. Lent did not have long to think it out. However, it is just the sort of room any of Margaret's admirers with a keen sense of the fitness of things would have wished for her. Not infrequently Mr. Lent receives these rush orders—sometimes, overnight, he must devise a ball-room scene or an elaborate library set. In this case, before he sleeps, he has visualized the entire scene in his imagination, to the smallest detail of arrangement and decoration. The next morning he makes his model, and lays out materials for the carpenters. Two days may be consumed in these preparations and in actual construction. On the morning of the third day the scene is ready to be set up in the studio.

While Mr. Lent has won a reputation for himself and the Mutual by his clever reproduction of famous interiors—such as the ball-room at Castle House, scenes from "Sari," and Dorothy Dix's drawing-room—he confesses that he does not find the art of copying anywhere nearly so fascinating as originating his own designs. To work out one's own construction, one's own ideas of what is beautiful and in keeping with the subject, he says, is the real joy of the technical director. He is infinitely painstaking, and long after a set appears perfect to the average critic, he will continue to add those trifling improvements which make all the difference between the work of the artisan and that of the true craftsman and artist. A familiar and beautiful scene is Our Mutual Girl's boudoir, with its French rose hangings and old ivory furniture. Recently Mr. Lent repainted this set, so that now it photographs more attractively than ever before.



A Breakfast Room in Miniature

Mutual Releases

MONDAY—American (2), Reliance, Keystone.

TUESDAY—Thanouser (2), Majestic, Beauty.

WEDNESDAY—Broncho (2), American, Reliance.

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

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

SATURDAY—Reliance (2), Keystone, Royal.

SUNDAY—Majestic (2), Komic, Thanouser.

American

- Aug. 3—At the End of a Perfect Day (2)
- Aug. 5—The Widow
- Aug. 10—The Trap (2)
- Aug. 12—The Butterfly
- Aug. 17—False Gods (2)
- Aug. 19—Their Worldly Goods
- Aug. 24—This is th' Life (2)
- Aug. 26—Lodging for the Night
- Aug. 28—The Song of the Sea Shell
- Aug. 31—The Aftermath (2)
- Sept. 2—The Wrong Birds
- Sept. 7—Lola (2)
- Sept. 9—Break, Break, Break
- Sept. 14—The Cocoon and the Butterfly (2)
- Sept. 16—The Mirror
- Sept. 21—The Redemption of a Pal (2)
- Sept. 23—His Faith in Humanity
- Sept. 25—The Taming of Sunnysbrook Nell
- Sept. 28—A Modern Rip Van Winkle (2)
- Sept. 30—The Ingrate
- Oct. 5—Daphnia (2)
- Oct. 7—Billy's Rival

Apollo

- Apr. 12—Some Bull's Daughter
- Apr. 19—Up and Down
- Apr. 26—Apollo Fred Becomes a Homeseeker
- May 3—The Cheese of Police

Beauty

- July 7—The Other Train
- July 14—A Joke on Jane
- July 21—Her "Really" Mother
- July 28—A Mid-Summer Love Tangle
- Aug. 4—A Suspended Ceremony
- Aug. 11—Suzanna's New Suit
- Aug. 18—The Silence of John Gordon
- Aug. 25—Susie's New Shoes
- Sept. 1—A Modern Othello
- Sept. 8—The Motherless Kids
- Sept. 15—The Only Way
- Sept. 22—Caught in a Tight Pinch
- Sept. 29—The Legend of Black Rock

Broncho

- July 22—Shorty and the Aridville Terror (2)
- July 29—The Long Feud (2)
- Aug. 5—Jim Regan's Last Raid (2)
- Aug. 12—Shorty and the Fortune Teller (2)
- Aug. 19—The Rohbery at Pine River (2)
- Aug. 26—The Sheriff's Sister (2)
- Sept. 2—When America Was Young (2)
- Sept. 9—The Cruise of the Molly Anne (2)
- Sept. 16—A Tale of the Northwest Mounted (2)
- Sept. 23—Parson Larkin's Wife (2)
- Sept. 30—The Right to Die (2)
- Oct. 7—The Boss of the 8th (2)

Domino

- July 30—The Curse of Caste (2)
- Aug. 6—The Thunderbolt (2)
- Aug. 13—A Romance of the Sawdust Ring (2)
- Aug. 20—The Defaulter (2)
- Aug. 27—The Village 'Neath the Sea (2)
- Sept. 3—The Silver Bell (2)
- Sept. 10—Mildred's Doll (2)
- Sept. 17—A Tragedy of the North Woods (2)
- Sept. 24—The Test of Flame (2)
- Oct. 1—The Gamekeeper's Daughter (2)
- Oct. 8—The Whiskey Runners (2)
- Oct. 15—Jimmy (2)

Kay Bee

- June 26—The Voice at the Phone (2) 2d part
- July 3—The Heart of a Crook (2)
- July 10—The Feud of Beaver Creek (2)
- July 17—The City (2)
- July 24—The Sheriff of Bisbee (2)
- July 31—An Eleventh Hour Reformation (2)
- Aug. 7—The Gangsters and the Girl (2)
- Aug. 14—The Stigma (2)
- Aug. 21—The Winning of Denise (2)
- Aug. 28—The First Love's Best (2)
- Sept. 4—Stacked Cards (2)
- Sept. 11—The Silver Candlesticks (2)
- Sept. 18—No-Account Smith's Bahy (2)
- Sept. 25—The Death Mask (2)
- Oct. 2—One of the Discard (2)
- Oct. 9—The Sheriff of Muscatine (2)
- Oct. 16—The Word of His People (2)

Keystone

- July 16—Mahel's New Joh (2)
- July 18—The Sky Pirate
- July 20—The Fatal Sweet Tooth
- July 23—Those Happy Days
- July 25—The Great Toe Mystery
- July 27—Soldiers of Misfortune
- July 30—(No release)
- Aug. 1—The Property Man (2)
- Aug. 3—(No release)
- Aug. 6—A New York Girl (2)
- Aug. 8—A Coat's Tale
- Aug. 10—The Face on the Bar Room Floor
- Aug. 13—Recreation—The Yosemite
- Aug. 15—Such a Cook
- Aug. 17—That Minstrel Man
- Aug. 20—Those Country Kids
- Aug. 22—Caught in a Flue
- Aug. 24—Fatty's Gift
- Aug. 27—The Masquerader
- Aug. 29—Her Last Chance
- Aug. 31—His New Profession
- Sept. 3—The Baggage Smasher
- Sept. 5—A Brand New Hero
- Sept. 7—The Rounders
- Sept. 10—Mahel's Latest Prank

Komic

- Aug. 2—Bill Takes a Lady to Lunch (No. 3)
- Aug. 9—Ethel's Teacher
- Aug. 16—Bill Saves the Day (No. 4)
- Aug. 23—A Physical Culture Romance
- Aug. 30—Bill Organizes a Union (No. 5)
- Sept. 6—The Mascot
- Sept. 13—Bill Goes in Business for Himself (No. 6)
- Sept. 20—Foiled Again
- Sept. 27—Bill Manages a Prize-fighter (No. 7)
- Oct. 4—The Million Dollar Bride
- Oct. 11—Bill's Vacation (No. 8)

Majestic

- July 5—The Angel of Contention (2)
- July 7—The Only Clew
- July 12—The City Beautiful (2)
- July 14—An Old Derelict
- July 19—The Painted Lady (2)
- July 21—A Red Man's Heart
- July 24—Lest We Forget
- July 26—The Mystery of the Hindoo Image
- July 28—Down by the Sounding Sea
- Aug. 2—Moonshine Molly (2)
- Aug. 4—The Idiot (This film was hurned, and has been remade)
- Aug. 9—The Tavern of Tragedy (2)
- Aug. 11—The Saving Flame
- Aug. 16—Her Mother's Necklace (2)
- Aug. 18—The Inner Conscience
- Aug. 21—A Lesson in Mechanics
- Aug. 23—The Second Mrs. Roehuck (2)
- Aug. 25—Granny
- Aug. 30—Frenchy (2)
- Sept. 1—The Milk Fed Boy
- Sept. 6—For Those Unhorn (2)
- Sept. 8—Sierra Jim's Reformation
- Sept. 13—The Final Verdict (2)
- Sept. 15—Every Man Has His Price
- Sept. 18—Down the Hill to Creditville
- Sept. 20—Her Awakening (2)
- Sept. 22—Meg of the Mines
- Sept. 27—The Great God Fear (2)
- Sept. 29—A Mother's Trust
- Oct. 4—Out of the Air (2)
- Oct. 6—The Unpainted Portrait
- Oct. 11—The Sands of Fate (2)
- Oct. 13—The Warning

Mutual Weekly

- June 18—No. 77
- June 25—No. 78
- July 2—No. 79
- July 9—No. 80
- July 16—No. 81
- July 23—No. 82
- July 30—No. 83
- Aug. 6—No. 84
- Aug. 13—No. 85
- Aug. 20—No. 86
- Aug. 27—No. 87
- Sept. 3—No. 88
- Sept. 10—No. 89
- Sept. 17—No. 90
- Sept. 24—No. 91
- Oct. 1—No. 92

Princess

- July 24—Scenic
- July 31—The Target of Destiny
- Aug. 7—Her Duty
- Aug. 14—A Rural Romance
- Aug. 21—The Belle of the School
- Aug. 28—The Keeper of the Light
- Sept. 4—His Winning Way
- Sept. 11—Sis
- Sept. 18—The Master Hand
- Sept. 25—The Final Test
- Oct. 2—The Balance of Power
- Oct. 9—The One Who Cared

Reliance

- Aug. 12—So Shines a Good Deed
- Aug. 15—The Wagon of Death (2)
- Aug. 17—Our Mutual Girl (31)
- Aug. 19—Izzy Gets the Wrong Bottle
- Aug. 22—For the Last Edition (2)
- Aug. 24—Our Mutual Girl (32)
- Aug. 26—The Stolen Ore
- Aug. 29—Through the Dark (2)
- Aug. 31—Our Mutual Girl (33)
- Sept. 2—The Miner's Bahy
- Sept. 4—Turned Back
- Sept. 5—In the Nick of Time (2)
- Sept. 7—Our Mutual Girl (34)
- Sept. 9—The Sheriff's Choice
- Sept. 12—Broken Nose Bailey (2)
- Sept. 14—Our Mutual Girl (35)
- Sept. 16—The High Grader
- Sept. 19—How the Kid Went Over the Range (2)
- Sept. 21—Our Mutual Girl (36)
- Sept. 23—The Last Shot
- Sept. 26—The Runaway Freight (2)
- Sept. 28—Our Mutual Girl (37)
- Sept. 30—Where the Mountains Meet
- Oct. 2—The Sheriff's Master
- Oct. 3—The Wireless Voice (2)
- Oct. 5—Our Mutual Girl (No. 38)
- Oct. 7—The Badge of Office
- Oct. 10—The Tardy Cannon Ball (2)

Royal

- Aug. 8—Ringing the Changes
Miss Gladys's Vacation
(Split Reel Comedy)
- Aug. 15—Cupid Dances a Tango
- Aug. 22—His Long Lost Friend
- Aug. 29—A Run for His Money
- Sept. 5—O'Flanagan's Luck
- Sept. 12—The Prodigal Hushand
- Sept. 19—The Horse Trader
- Sept. 26—Scarecrow
- Oct. 3—Cousin Billy
- Oct. 10—The Pet of the Petticoats

Thanouser

- July 14—The Substitute (2)
- July 17—A Gentleman for a Day
- July 19—Harry's Waterloo
- July 21—The Pendulum of Fate (2)
- July 26—From Wash to Washington
- July 28—The Messenger of Death (2)
- Aug. 2—The Butterfly Bug
- Aug. 4—The Guiding Hand (2)
- Aug. 9—The Telltale Scar
- Aug. 11—Stronger Than Death (2)
- Aug. 14—In Peril's Path
- Aug. 16—Her Big Brother
- Aug. 18—McCarn Plays Fate (2)
- Aug. 23—A Dog's Good Deed
- Aug. 25—Conscience (2)
- Aug. 30—Arty the Artist
- Sept. 1—A Mother's Choice (2)
- Sept. 6—Little Mischief
- Sept. 8—Jean of the Wilderness (2)
- Sept. 11—In Danger's Hour
- Sept. 13—The Emperor's Spy
- Sept. 15—Gold (2)
- Sept. 20—The Mettle of a Man
- Sept. 22—The Varsity Race (2)
- Sept. 27—The Harvest of Regrets
- Sept. 29—The Trail of the Love Lorn (2)
- Oct. 4—A Dog's Love
- Oct. 6—The Cripple (2)

Mutual Exchanges

Serving the Mutual Program

Amarillo, Texas.....	Mutual Film C. of Texas....	304 E. 4th St.
Atlanta, Ga.....	Mutual Film Corporation.....	Mion Bldg. Luckie St.
Baltimore, Md.....	Mutual Film Exchange.....	28 W. Lexington St.
Boston, Mass.....	M. F. C. of Mass.....	1106 Boylston St.
Buffalo, N. Y.....	Mutual Film Corporation.....	272 Washington St.
Butte, Mont.....	Pacific Mutual Film Corp'n.	American Theatre Bldg.
Calgary, Alberta.....	M. F. C. of Canada, Ltd....	Leeson & Lincham Block
Charlotte, N. C.....	Mutual Film Corporation.....	322 North Tryon St.
Chicago, Ill.....	M. F. C. of Illinois.....	5 S. Wabash Ave.
	H. & H. Film Service Co....	117 N. Dearborn St.
Cincinnati, Ohio.....	The Mutual Film Company.	17 Opera Place
Cleveland, Ohio.....	The Mutual Film Company..	106 Prospect Ave., S. E.
Columbus, Ohio.....	The Mutual Film Company..	422 N. High St.
Dallas, Texas.....	Mutual Film C. of Texas....	1807 Main St.
Denver, Colo.....	Colorado M. F. C.....	21 Iron Bldg.
Des Moines, Iowa.....	Mutual Film Corporation....	Cohen Bldg.
Detroit, Mich.....	Mutual Film Corporation....	97 Woodward Ave.
El Paso, Texas.....	M. F. C. of Texas.....	524 Trust Bldg.
Evansville, Ind.....	M. F. C. of Indiana.....	Keene Bldg.
Grand Rapids, Mich.....	Mutual Film Corporation....	7-8 Hawkins Bldg.
Harrisburg, Pa.....	M. F. C. of Pa.....	9 N. 4th St.
Indianapolis, Ind.....	Mutual Film Corporation....	150 N. Illinois Street.
Kansas City, Mo.....	M. F. C. of Mo.....	Empress Theatre Bldg.
Los Angeles, Cal.....	Pacific Mutual Film Corp'n.	738 South Olive St.
	M. F. C. of Canada, Ltd....	Waterloo Street
Memphis, Tenn.....	Mutual Film Corporation....	McCall Building
Milwaukee, Wis.....	Western Film Ex. of Mil'kee	301 Enterprise Bldg.
Minneapolis, Minn.....	Mutual Film Corporation....	440-445 Temple Court
Montreal, P. Q.....	M. F. C. of Canada, Ltd....	154 St. Catherine St.
New Orleans, La.....	Mutual Film Corporation....	340 Carondelet St.
New York City.....	Mutual Film Corporation....	71 West 23rd St.
	Western Film Exchange.....	145 West 45th St.
Oklahoma City, Okla.....	M. F. C. of Oklahoma.....	25 Hudson Street
Omaha, Neb.....	M. F. C. of Neb.....	1413-1415 Harney St.
Philadelphia, Pa.....	Mutual Film Exchange.....	902 Filbert St., 4th Floor
	Continental Features Film Ex.	902 Filbert St., 3rd Floor
Portland, Ore.....	Pacific Mutual Film Corp'n.	389 Oak St.
Portland, Me.....	Mutual Film Corporation....	410 Fidelity Bldg.
Regina Sask., Can.....	M. F. C. of Canada, Ltd....	312 Westman Chambers
Salt Lake City, Utah.....	M. F. C. of Utah.....	123-5 East Second South St.
San Francisco, Cal.....	Pacific Mutual Film Corp'n.	162-164 Turk St.
St. John, N. B.....	M. F. C. of Canada, Ltd....	Waterloo St.
St. Louis, Mo.....	M. F. C. of Mo.....	1311 Pine Street
Seattle, Wash.....	Pacific Mutual Film Corp....	205-6 Joshua Green Bldg.
Sioux Falls, S. D.....	Mutual Film Corporation....	209 West 9th Street
Spokane, Wash.....	Pacific Mutual Film Corp'n.	408 First Ave.
Springfield, Mass.....	Mutual Film Ex. of Mass....	179 Dwight Ave.
Syracuse, N. Y.....	Western Film Ex.....	10 Weiting Bldg.
Tampa, Fla.....	Mutual Film Corporation....	405 Curry Bldg.
Toronto, Ont.....	M. F. C. of Canada, Ltd....	15 Wilton Ave.
Vancouver, B. C.....	M. F. C. of Canada, Ltd....	329 Carrall St.
Washington, D. C.....	Mutual Film Corporation....	428 Ninth St., N. W.
Wheeling, W. Va.....	Mutual Film Corporation....	Rooms 4 & 5 Register Bldg
Wilkesbarre, Pa.....	Western F. Corp'n of Pa....	61 S. Pennsylvania Ave.
Winnipeg, Manitoba.....	M. F. C. of Canada, Ltd....	McDermott Ave.

Other Exchanges Using the Mutual Program

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

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

Mutual Program

(Week of Sept. 28th to Oct. 4th, inc.)

Monday, September 28th, 1914

AMERICAN.....	A Modern Rip Van Winkle (2 Reel Sociological Drama)
RELIANCE.....	Our Mutual Girl No. 37
KEYSTONE.....	Not yet announced

Tuesday, September 29th, 1914

THANHOUSER.....	The Trail of the Love Lorn (2 Reel Drama)
MAJESTIC.....	A Mother's Trust (Drama)
BEAUTY.....	The Legend of Black Rock (Drama)

Wednesday, September 30th, 1914

BRONCHO.....	The Right to Die (2 Reel Drama)
AMERICAN.....	The Ingrate (Drama)
RELIANCE.....	Where the Mountains Meet (Western Drama)

Thursday, October 1st, 1914

DOMINO.....	The Gamekeeper's Daughter (2 Reel Drama)
KEYSTONE.....	Not yet announced
MUTUAL WEEKLY.....	No. 92

Friday, October 2nd, 1914

KAY BEE.....	One of the Discard (2 Reel Drama)
PRINCESS.....	The Balance of Power (Drama)
RELIANCE.....	The Sheriff's Master (Western Comedy)

Saturday, October 3rd, 1914

RELIANCE.....	The Wireless Voice (2 Reel Drama)
KEYSTONE.....	Not yet announced
ROYAL.....	Cousin Billy (Comedy)

Sunday, October 4th, 1914

MAJESTIC.....	Out of the Air (2 Reel Drama)
KOMIC.....	The Million Dollar Bride (Comedy)
THANHOUSER.....	A Dog's Love (Drama)

MUTUAL WEEKLY No. 90

LATEST PICTURES FROM THE SEAT OF WAR.

England.

H. M. S. "Queen Mary" enters Queenstown Harbor. Speedy motorcyclists enlist as dispatch carriers. Drilling recruits in South London. Naval Volunteers and the school ship "President." "Playing Soldier!" Lord Kitchener, England's Bulwark, visits the Boy Scouts. Scottish regiment leaving for the front. Recruiting on the "Horse Guards" Parade Grounds.

France.

Meeting of the Chamber of Deputies. Automobiles are commandeered for war purposes. The Louvre appears in the background. Funeral of Jean Jaures, noted French Socialist, who was assassinated in Paris.

Canada.

England's Big Colony continues to send her sons to aid the Mother Country.

Germany.

The Crown Prince, Frederick William, and his regiment, the famous "Death's Head" Hussars.

Belgium.

The young King Albert and some of the Belgian troops. S. S. "RED CROSS" SAILS FROM NEW YORK ON ITS ERRAND OF MERCY.

CHAMPION SWIMMERS COMPETE AT STRASSBURG, ALSACE-LORRAINE, NOW THE SCENE OF HARD FIGHTING.

A RECORD CATCH OF SALMON AT ANACORTES, WASHINGTON.

"HAY FEVERITES" HOLD 41st ANNUAL CONVENTION AT BETHLEHEM, N. H.

STEAMER "CITY OF CHICAGO" FIRESWEPT, RACES THROUGH FOG, IS BEACHED, BUT LANDS HER 250 PASSENGERS SAFELY.

ANOTHER MEMBER OF THE "DOWN AND OUT" CLUB. —Francisco Carvajal, former President of Mexico, arrives in New Orleans.

REGULAR MUTUAL PROGRAM FEATURES

BRAND	TITLE	RELEASE
MAJESTIC	"Out of the Air" (2).....	OCT. 4
RELIANCE	"The Wireless Voice" (2).....	OCT. 3
KAY BEE	"One of the Discard" (2).....	OCT. 2
DOMINO	"The Gamekeeper's Daughter" (2).....	OCT. 1
BRONCHO	"The Right to Die" (2).....	SEPT. 30
THANHOUSER	"The Trail of the Love Lorn" (2).....	SEPT. 29
AMERICAN	"A Modern Rip Van Winkle" (2).....	SEPT. 28
MAJESTIC	"The Great God Fear" (2).....	SEPT. 27
RELIANCE	"The Runaway Freight" (2).....	SEPT. 26
KAY BEE	"The Death Mask" (2).....	SEPT. 25
DOMINO	"The Test of Flame" (2).....	SEPT. 24
BRONCHO	"Parson Larklin's Wife" (2).....	SEPT. 23
THANHOUSER	"The Varsity Race" (2).....	SEPT. 22
AMERICAN	"The Redemption of a Pal" (2).....	SEPT. 21
MAJESTIC	"Her Awakening" (2).....	SEPT. 20
RELIANCE	"How the Kid Went Over the Range" (2).....	SEPT. 19
KAY BEE	"No-Account Smith's Baby" (2).....	SEPT. 18
DOMINO	"A Tragedy of the North Woods" (2).....	SEPT. 17
BRONCHO	"A Tale of the Northwest Mounted" (2).....	SEPT. 16
THANHOUSER	"Gold" (2).....	SEPT. 15
AMERICAN	"The Cocoon and the Butterfly" (2).....	SEPT. 14
MAJESTIC	"The Final Verdict" (2).....	SEPT. 13
RELIANCE	"Broken Nose Bailey" (2).....	SEPT. 12
KAY BEE	"The Silver Candlesticks" (2).....	SEPT. 11
DOMINO	"Mildred's Doll" (2).....	SEPT. 10
BRONCHO	"The Cruise of the Molly Anne" (2).....	SEPT. 9
THANHOUSER	"Jean of the Wilderness" (2).....	SEPT. 8
AMERICAN	"Lola" (2).....	SEPT. 7
MAJESTIC	"For Those Unborn" (2).....	SEPT. 6
RELIANCE	"In the Nick of Time" (2).....	SEPT. 5
KAY BEE	"Stacked Cards" (2).....	SEPT. 4
DOMINO	"The Silver Bell" (2).....	SEPT. 3
BRONCHO	"When America Was Young" (2).....	SEPT. 2
THANHOUSER	"A Mother's Choice" (2).....	SEPT. 1
AMERICAN	"The Aftermath" (2).....	AUG. 31
MAJESTIC	"Frenchy" (2).....	AUG. 30
RELIANCE	"Through the Dark" (2).....	AUG. 29
KAY BEE	"The Old Loves Best" (2).....	AUG. 28
DOMINO	"The Village 'Neath the Sea" (2).....	AUG. 27
BRONCHO	"The Sheriff's Sister" (2).....	AUG. 26
THANHOUSER	"Conscience" (2).....	AUG. 25
AMERICAN	"This Is th' Life" (2).....	AUG. 24
MAJESTIC	"The Second Mrs. Roebuck" (2).....	AUG. 23
RELIANCE	"For the Last Edition" (2).....	AUG. 22
KAY BEE	"The Winnng of Denlse" (2).....	AUG. 21
DOMINO	"The Defaulter" (2).....	AUG. 20
BRONCHO	"The Robbery At Pine River" (2).....	AUG. 19
THANHOUSER	"McCarn Plays Fate" (2).....	AUG. 18
AMERICAN	"False Gods" (2).....	AUG. 17
MAJESTIC	"Her Mother's Necklace" (2).....	AUG. 16
RELIANCE	"The Wagon of Death" (2).....	AUG. 15
KAY BEE	"The Stigma" (2).....	AUG. 14
DOMINO	"A Romance of the Sawdust Ring" (2).....	AUG. 13
BRONCHO	"Shorty and the Fortune Teller" (2).....	AUG. 12
THANHOUSER	"Stronger Than Death" (2).....	AUG. 11
AMERICAN	"The Trap" (2).....	AUG. 10
MAJESTIC	"The Tavern of Tragedy" (2).....	AUG. 9
RELIANCE	"The Bank Burglar's Fate" (2).....	AUG. 8
KAY BEE	"The Gangsters and the Girl" (2).....	AUG. 7
DOMINO	"The Thunderbolt" (2).....	AUG. 6
BRONCHO	"Jim Regan's Last Rald" (2).....	AUG. 5
THANHOUSER	"The Gulding Hand" (2).....	AUG. 4
AMERICAN	"At the End of a Perfect Day" (2).....	AUG. 3
MAJESTIC	"Moonshine Molly" (2).....	AUG. 2
RELIANCE	"The Gunman" (2).....	AUG. 1
BRONCHO	"The Long Feud" (2).....	JULY 29
THANHOUSER	"The Messenger of Death" (2).....	JULY 28
FLYING A.	"The Broken Barrier" (2).....	JULY 27
MAJESTIC	"The Mystery of the Hindu Image" (2).....	JULY 26
RELIANCE	"The Saving of Young Anderson" (2).....	JULY 25
KAY BEE	"The Sheriff of Blispee" (2).....	JULY 24
DOMINO	"The Defaulter" (2).....	JULY 23

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RADIUM GOLD FIBRE SCREENS are the standard that the fakirs try to copy. The "fibre golds," the "golden mirrors," the "gold cloths," the "mirror fibres," the "Radio Golds" and the rest of them are the nearest approach to the name of the original success, RADIUM GOLD FIBRE SCREEN that the parasites of the industry dare to make. Protected by the trade mark copyright laws of the United States, Atsco will protect the exhibitor from the fakirs and their fakes. Let the buyers beware. You cannot get the genuine, the screen that's used in all parts of the world, except from

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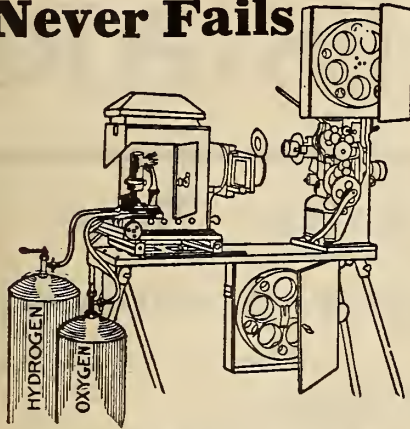
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News of the Trade



THE Baird Motion Picture Machine, a picture of which is shown here is one of the most costly, durable and efficient projectors ever constructed. It is exceedingly large, standing about six and one-half feet high and is very heavy, weighing about four hundred and seventy pounds. No sheet metal is used in its construction, the lamp house and magazines being made of castings. Many novel improvements are incorporated, chief among which is that the machine handles three thousand feet of film with uniform tension from start to finish and when running with direct current at normal speed, produces pictures of unusual brilliancy and without the slightest trace of flicker. The intermittent movement consists of a specially designed star wheel and pin wheel, hardened and ground and running in an oil bath.

The cost of the Baird complete with motor is \$450.00 and without the motor \$400.00. This machine is manufactured and is just being put on the market by the Baird Motion Picture Machine Company, with factory and main office at No. 31 Runyon Street, Newark, N. J., and New York office and salesroom at No. 24 East 23rd Street.

We understand such a large number of orders have already been received that the company is holding back all advertising and catalogues until it is in position to accept additional orders for fairly prompt shipments.

The Hardesty Manufacturing Company, of Canal Dover, Ohio, report large sales in Motion Picture theater chairs and equipment. It is evident from the orders being received by the Hardesty Manufacturing Company that there is no appreciable falling off in the construction of new houses. Due to the extensive line they manufacture they are able to equip theaters from the smallest to the largest and most expensive.

The demand for reel bands and the even greater demand for lantern slides have kept all the manufacturers of reel bands and slide mats exceptionally busy. Accuracy, workmanship, prompt service and price constitute the leading factors in this industry. The Lantern Slide Mat Company, 149 West 35th Street, New York City, are large manufacturers of goods of this kind, and are ready to accept orders for prompt delivery.

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OUR MUTUAL GIRL WEEKLY
29 UNION SQUARE, NEW YORK



One Two-Part Photo-play a Week

Friday, Sept. 25—The Death Mask
“ Oct. 2—One of the Discard
“ “ 9—The Sheriff of Muscatine
“ “ 16—The Word of His People



Three a Week

Monday Sept. 21—He Loved the Ladies
Thursday “ 24—The New Janitor
Saturday “ 26—Fatty’s Debut
Monday “ 28—Hard Cider

IMPORTANT NOTICE

The Keystone Co. in the very near future will release a multiple reel comedy every other week in addition to the regular releases.



One Two-Part Photo-play a Week

Wednesday Sept. 23—Parson Larkin’s Wife
“ “ 30—The Right to Die
“ Oct. 7—The Boss of the 8th
“ “ 14—The End of the Galley
“ “ 21—Shorty and Sherlock Holmes



One Two-Part Photo-play a Week

Thursday, Sept. 24—The Test of Flame
“ Oct 1—The Gamekeeper’s Daughter
“ “ 8—The Whiskey Runners
“ “ 15—Jimmy
“ “ 22—The Power of the Angelus
“ “ 29—Eric the Red’s Wooing

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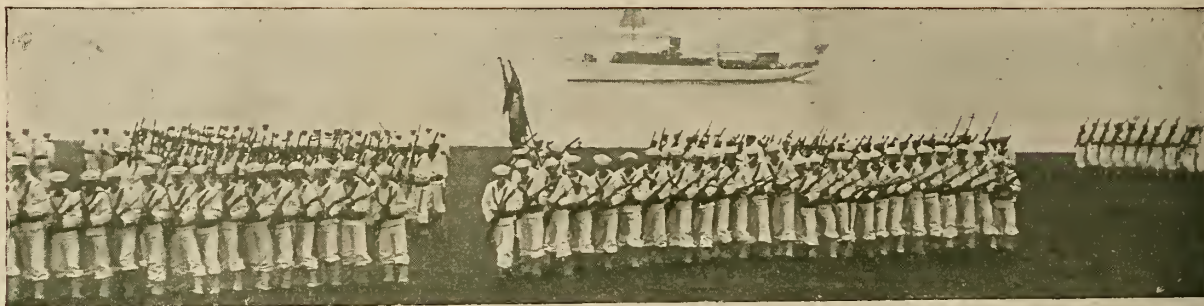
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In Chapter 36
By CAROLYN WELLS
Released September 21

OUR MUTUAL GIRL WEEKLY

WILL tell your women patrons all about the new styles in frocks, hats, and feminine fur-below. It speaks with distinction and authority. It is the only magazine in the world devoted to the women patrons of motion pictures. You can give it to your audiences free, at no cost to you. Write us about it.



Jean Parke (left) and Margaret (right) at a Newport Lawn Tea

THE LAST SHOT

One Reel Western Drama—Released September 23

A rattlesnake is about to bite a child. After a running fight of miles with a sheriff's posse, you have one cartridge left. You can use that last shot to save yourself or to save the child. That is The Bad Man's problem in THE LAST SHOT.

THE RUNAWAY FREIGHT

Two Reel Railroad Drama—Released September 26

A wild ride down a mountain side in a handcar. A girl's clever rescue of her lover from a gang of railroad thieves, of which he once was a member! A bold robbery of a railway depot! All these are cleverly told in THE RUNAWAY FREIGHT.



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MABEL NORMAND—Keystone

Sept. 26

"THE LEGEND OF BLACK ROCK"
—BEAUTY

1914

OUR MUTUAL GIRL



Margaret and Edith at Edith's Westchester Home

WHEN Margaret rescues Baby Lily from her father, she realizes the intensity of her love for the little one. Auntie Knickerbocker writes Margaret to choose between her and Lily, and Margaret moves to lovely Westchester County with the baby. She gets her Aunt Abbie to chaperone her. Then Lily's mother appears and gives Margaret a jewel that becomes the cause of great adventures.

In Chapter 37
By CAROLYN WELLS
Released September 26

OUR MUTUAL GIRL WEEKLY

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Lily's Mother and Baby Lily

Where the Mountains Meet

One Reel Western Drama—Released September 30

A breathless story of adventure in the west, wherein a girl is aided by an unknown hero and by mistake shoots him with the gun he has given her to defend herself.

The Sheriff's Master

One Reel Western Comedy—Released October 2

It's a woman, of course. Sheriff Mackley's wife turns militant suffragette and what the poor man has to endure before he gets things straightened out is what makes this reel a roaring farce.

The Wireless Voice

Two Reel Business Drama—Released October 3

You've read about wireless telephones. In this picture you see how they work, with the inventor of the newest of these intricate devices one of the actors. Frank Bennett, Vester Pegg and lovely Irene Hunt help to make this a really remarkable film.



Reliance Motion Picture Corp.

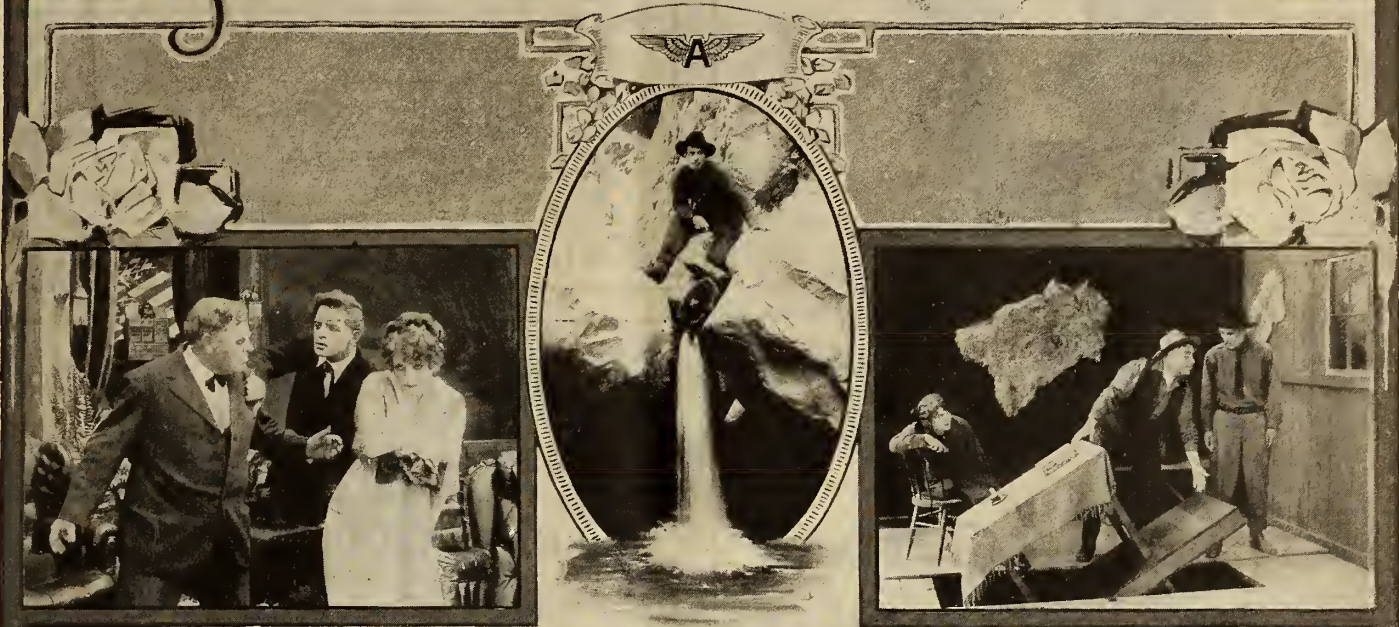
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"NIEDA"

An Absorbing Gem of Intense Pathos Release Tuesday, Oct. 6th, 1914

"BILLY'S RIVAL"

Featuring WM. GARWOOD and VIVIAN RICH
 Under direction of Sydney Ayres in a domestic drama that all but develops into a tragedy
 Release Wednesday, Oct. 7th, 1914

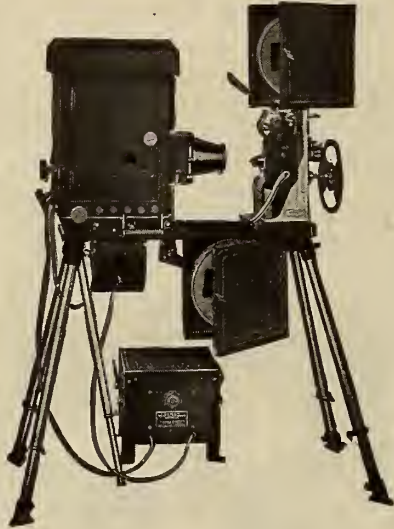


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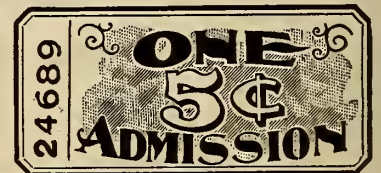
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Mutual Program

THE MAJESTIC MOTION PICTURE CO.

In its two-part Feature for release

SUNDAY, OCTOBER 11

SANDS OF FATE

presents in the leading parts the favorite Majestic players



DOROTHY GISH

DOROTHY GISH
AND
ROBERT HARRON

Majestic Two Part Features

And One Reel Regular Releases

are showing constant gains in popular favor. It has been our aim to make them, if possible, the most dependable one- and two-reel pictures in any program, free from padding, superior in story and treatment and featuring leading players such as **BLANCHE SWEET**, **MAE MARSH**, **LILLIAN GISH** and **DOROTHY GISH**, so that exhibitors may feel assured of profitable box office results every time the word "MAJESTIC" appears in their billing. The verdict of the public, as evidenced by the gratifying increase in the demand for Majestic releases, would seem to indicate that we are measurably succeeding.

THE MAJESTIC GUIDE FOR EXHIBITORS

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

HIS MOTHER'S TRUST (1 Reel). Release date Tuesday, Sept. 29.—Not entirely up to standard of Majestic in detail of production but a strong story featuring Robert Harron.

OUT OF THE AIR (2 Reels). Release date Sunday, Oct. 4.—One of the most thrilling pictures we have ever seen. The hero drops from a flying aeroplane to a moving train, both going 60 miles an hour—a marvelous feat never before attempted.

THE UNPAINTED PORTRAIT (1 Reel). Release date Tuesday, Oct. 6.—An exceedingly well produced, strongly interesting society drama.

SANDS OF FATE (2 Reels). Release date Sunday, Oct. 11.—Our candid opinion of this picture featuring Dorothy Gish and Robert Harron, will be announced next week.

Majestic Motion Picture Co.

STUDIO: 4500 Sunset Boulevard
Los Angeles, Calif.

BUSINESS OFFICE: 29 Union Sq. West
New York City

Mutual Program

House Advertising Without Cost

Here is a practical example of the free distribution plan of
Our Mutual Girl Weekly in actual operation:—

The Hippodrome

GEORGE M. KRUPA, MGR.

LANCASTER, PENNA.

Sept. 15, 1914.

Our Mutual Girl Weekly,
29 Union Square,
New York City.
Gentlemen:—

Enclosed cover from the Mutual Girl Weekly will show you to what use we put the space you leave blank. This space could be divided so as to net ten dollars from advertising which would more than cover cost of magazine and printing, but we think it to our advantage to use the largest space for our program, as that seems to be an inducement to get it in the home where it should be, as it is such a delightfully, interesting magazine for the ladies.

Our magazine is given to each lady purchasing one or more tickets. Expect in the near future to increase our weekly order to 1000 copies.

Wishing you every success,
I remain respectfully yours,

Geo. M. Krupa.

The page referred to is divided into thirds. The upper and lower thirds are sold to four local advertisers. The middle third is used for the Hippodrome program. What the Hippodrome has done you can do. Let us tell you how to give this wonderful business builder free to your patrons without cost to you.

OUR MUTUAL GIRL WEEKLY
29 UNION SQUARE, NEW YORK

Reel Life

A MAGAZINE OF MOVING PICTURES

PUBLISHED BY THE MUTUAL FILM CORPORATION

29 Union Square, New York City
Telephone, Stuyvesant 683

MERRITT CRAWFORD
Editor

HENRY JAMES
Business and Advertising
Manager

Vol. V, No. 2

SEPTEMBER 26, 1914

Five Cents—\$2.50 a Year

Only the Swans Knew Their Secret



A Pretty, Sylvan Scene from "The Cripple," Forthcoming Thanhouser Release, with Nolan Gane and Lydia Mead in the Role of the Lovers.

How a lad, maimed from birth, by his courage and self-sacrifice, wins the girl of his dreams, after a miracle of surgery has made him whole again, is told in this charming story of heroism and devotion. It will be released on the Mutual Program on October 6.

FACTS AND FIGURES AND SUCH

IN connection with conflict now raging between the armed hosts of Europe it is interesting to note that during the past year the motion picture played a not unimportant part in furthering the fighting efficiency of the British Navy and the German Army. Last Fall the British Admiralty came to the conclusion that the motion picture as a means of recording the effect of gunfire might prove exceedingly valuable. A series of films of this nature was accordingly taken, the most important being a film showing the results of the secret experimental firing by dreadnoughts at the obsolete battleship, "Empress of India" last November. Pictures were taken of every stage of this experiment, and in the early part of the present year a secret exhibition of them was given by the naval authorities before a large company of officers of the British navy. The strictest precautions were taken, it is said, to make certain that no unauthorized persons were present at the exhibition.

Motion pictures, previous to the present war, had a wide use in the German army, being used to instruct the men in first aid methods, how to erect fortifications, and for the purpose of giving technical instruction of various kinds.

THE "Reel Fellows" of Philadelphia, a social organization composed exclusively of men engaged in producing or exhibiting motion pictures, which is rapidly becoming known outside the limits of the so-called somnolent city by reason of the lively spirits who make up its membership, recently gave an entertainment and banquet to their friends in the Ridge Avenue Theater in that city. Vaudeville and motion pictures of distinctive quality made up the bill aside from the good things to eat and drink, but the feature that was the hit of the occasion was "The Property Man," a Keystone comedy, which had been loaned the "Reel Fellows" by the heads of the local Mutual exchange, who are members of the organization. Mack Sennett and Charles Chaplin with other popular Keystoneers occupied the attention of the audience for more than half an hour and when the play ended, according to Steve Talbot, financial secretary of the "Reel Fellows", it was voted the greatest laugh-provoker ever screened. Altogether over three hundred members and their friends attended the affair, which was one of the most successful which this youthful organization has yet had.

THE Motion Picture Exhibitors' Association of Greater New York sends us the following notice to manufacturers, with the request that it be given a place in the columns of REEL LIFE:

"The Motion Picture Exhibitors' Association of Greater New York have hired the four floors of Grand Central Palace for the Fourth Annual Entertainment and Ball to be held on Monday night, December 7, 1914.

"NO PROGRAM WILL BE ISSUED for this Ball and therefore we ask all manufacturers to cooperate in the abolishment of this form of levying for "ADS" on the manufacturers.

"This Ball is being held for the usual purpose of getting together the manufacturers, the photographers, the exhibitors and 50,000 photoplay patrons, and a gala time is assured."

THE first expedition of motion picture actors to be granted governmental permission to take pictures in Yellowstone Park, has returned to the Thanhouser studio. In sending a company to the National reservation the Thanhouser management has scored a triumph. There have been permits granted in the past for the use in the Park of motion picture cameras, but never before has a company of actors been allowed actually to work out a picture. The Yellowstone trip constitutes an advance in the educational phase of the motion picture industry. By means of these pictures, which will shortly be released by the Thanhouser company, the scenic wonders of the nation's biggest and most beautiful playground will be brought within the view of millions of people in the United States, who are unable to go and see the park.

This point was given emphasis by Secretary of the Interior Lane, in granting the permit. "I want as many of the people of the United States to enjoy these National Parks as is possible," he said.

The motion pictures will first be shown to the Secretary of the Interior at Washington. The company which went to Yellowstone Park was headed by Mignon Anderson and Morris Foster. John Lehnberg appeared in the character parts.

MUTUAL exhibitors and readers of REEL LIFE and *Our Mutual Girl Weekly* constantly find cause for felicitation. The following letter from H. D. Carr, manager of the Rex Theater, Defiance, O., explains itself:

Editor, REEL LIFE:

"Kindly increase my order for REEL LIFE to seventy-five copies per week. I would like to compliment you on the recent issues of *Our Mutual Girl Weekly* in which the back cover is blank. That is an exceptional advantage to the exhibitor and I use mine for advertising my show. I am sure that every exhibitor who is 'alive' will say that this page is the best advertising medium to be had for his week's program.

"I am having splendid success with the Mutual program here in Defiance; my competitors own the other two shows in town and are running them for 2 1-2 cents each—five cents admitting to both shows. This certainly speaks well for the Mutual program and my ability to run a show. What do you think?

"I simply advertise a show of Quality not Quantity of three reels each night of *Mutual Movies*. Wishing you all success and a continuation of the splendid editions of REEL LIFE, I am.

"A FAITHFUL MUTUAL EXHIBITOR, H. D. CARR."

MANAGERS of motion picture houses which are so arranged, that they have no retiring room for women, would do well to take a hint from V. L. Schram, manager of the Orpheum Theater, Canton, O. Schram noticed that a great many of his feminine patrons made use of a long panel mirror in the lobby to tidy up their hair or adjust their hats on leaving the theater. He had noticed also that women frequently lost hairpins in the theater and it occurred to him that it would be a good idea to put a shelf with a box of wire hairpins conveniently near the mirror. The scheme worked like a charm and the hairpin box has since proven very popular.

Romance and Self-Sacrifice in These American-Beauty Films



(1) (2) and (5) Scenes from "The Legend of Black Rock," (3) (4) and (7) "Daphnia," (6) (8) and (9) "Billy's Rival."

1. Joseph Harris and Margarita Fischer. 2. Margarita Fischer, Joseph Harris and Mary Scott. 3. Winnifred Greenwood, John Stepping and George Field. 4. Ed. Cozen and Winnifred Greenwood. 5. Margarita Fischer. 6. Vivian Rich and William Garwood. 7. John Stepping, Ed. Cozen and Winnifred Greenwood. 8. William Garwood, Louise Lester and Jack Richardson. 9. William Garwood and Vivian Rich.

STORIES OF THE NEW PHOTOPLAYS

WITH the conclusion of Chapter 38 of *Our Mutual Girl*, Carolyn Wells lays down the gifted pen which has carried Margaret through many thrilling adventures, and Arthur James, who already has contributed several interesting chapters in the screen-life of Margaret, again takes up the thread of the story where Miss Wells lays it down. Chapter 39 of *Our Mutual Girl* will prove to be one of the most popular that have thus far been offered the exhibitor. It teems with thrills and novel situations, which are handled in the cleverest fashion. Through a series of perfectly natural coincidences, Margaret finds herself a suspected burglar, and is made a prisoner by a rather good-looking young man with a shotgun, while he strives to ascertain just who she is and what her purposes are in being in the house. And Margaret, who, from considerations in which the welfare of Baby Lily plays a large part, steadfastly remains silent, while she goes through a series of adventures which would try the mettle and nerve of any young miss, still more so one as gently nurtured as *Our Mutual Girl*. Yet she goes through it all without a murmur, only to find that Baby Lily's father has again proved himself a thief and that her efforts to replace the jewel, which had led to her being placed in the position of being thought a burglar had been in vain.

Altogether Chapter 39 promises to be the beginning of a chain of events in *Our Mutual Girl's* life quite different from all that have gone before and the scenario writer is to be congratulated on the happy fashion in which he has blended legitimate comedy and polite drama, obtaining an effect, distinctly pleasing, yet quite different from previous numbers of this popular series.

OUR MUTUAL GIRL

(Chapter 38)

By Carolyn Wells

Wherein Baby Lily's Jewel Causes Serious Complications

Oct. 5, 1914

MARGARET spent an idyllic day shopping with Aunt Abbie. That little lady was as excited as a child.

All the wonderful gowns, negligees and luxurious wraps that her niece bought for her were chosen with such perfect taste, and were made in such beautiful, soft, becoming colors and materials, that she felt like an elderly Cinderella. When they reached home in Westchester, Margaret ran to find Baby Lily.

"I have the *booflest* idea," she told that cherub, hugging the little life out of her. "You shall have a party!"

She persuaded Lily to sit on the sofa while she dashed off half a score of notes to children in the neighborhood. Then she ran to the telephone and ordered goodies and toys and treasures enough for a whole Christmas. The party was the very next day. Baby Lily proved herself a perfect hostess and Margaret was proud of her.

It was the day after that, that *Our Mutual Girl* went to a tea at the Hamiltons'. Just as she started she was reminded of the jewel Lily's mother had brought. It was too valuable to risk leaving in the house, and she decided to slip it in her lace dansant bag; and then go round to the bank with it after the tea.

She had scarcely reached the scene of the festivities, when somebody noticed an antique pin which their hostess was wearing. Miss Hamilton took it off, and it

travelled from hand to hand among the admiring guests. When it came to Margaret, she was startled to find that it was an exact replica of the one she had in her bag. She stepped aside a moment to compare the two. Why should Miss Hamilton have a jewel the counterpart of Lily's mother's?

In the course of its passage among the score or more of guests, the pin was lost for a moment, and in the excitement of locating it, one of the girls turned her handbag wrong-side-out and suggested that everybody else do the same, in case some absent-minded member might have tucked it away unconsciously. *Our Mutual Girl* was in a quandry. But her quick wits came to her rescue. Drawing herself up haughtily, she said:

"I think this is all utterly absurd! I, for one, refuse to open my bag. I scorn the imputation, and I bid you good afternoon."

Of course they ran after her and brought her back with a thousand apologies, and in the general commotion, the mislaid pin was discovered. Then Miss Hamilton told its history—which was decidedly romantic, it being the companion stone to one possessed by a cousin who had eloped with a chaffeur, and had never since been heard from. Margaret, painfully excited, though hiding her emotions, could not fail to recognize the clue to the family of Baby Lily.

The following evening *Our Mutual Girl* might have been seen in Miss Hamilton's boudoir, searching her bureau, dresser and chiffonier before she brought to light the companion stone. The day before, while comparing them, she had exchanged the two pins. She knew she had by the different initials marked on the back. She could not have gone openly to her friend about it, as this would have been to expose the identity of Baby Lily. Hardly had she made the matter right when, opening the door, she found herself looking into the muzzle of a double barrelled shotgun.

"Hands up!" commanded a very determined looking young man, nowise daunted to find his "burglar" a beautiful young girl.

And *Our Mutual Girl* had no choice but to obey.

THE LEGEND OF BLACK ROCK—Beauty

A Romance of the Sea, Starring Margarita Fischer
Sept. 29, 1914

CAST

Carmelita.....	Margarita Fischer
Joe Thornton.....	Joseph Harris
His mother.....	Mary Scott
Mona, his wife.....	Gladys Kingsbury
His children.....	{ Kathie Fischer Albert Cavens

ONE morning after a big storm at sea, Joe Thornton, a young fisherman, finds a half-drowned girl lying on Black Rock. He carries her home to his mother who revives her. She cannot understand a word of English, but keeps repeating over and over her own name in the Spanish tongue—"Carmelita." Thornton teaches her to speak as he does, growing every day fonder of her, but thinking of her always as a charming child, a younger sister. Meanwhile, Thornton has been engaged to Mona, who presently returns to the fishing village. Carmelita follows the lovers to their rendezvous, and in a fit of insane jealousy, tries to stab the American girl. Thornton

(Continued Overleaf)

Majestic-Komic Films that will Call for the S. R. O. Sign



(1) and (6) Scenes from "Out of the Air", (2) and (4) "The Unpainted Portrait", (3) and (5) "The Warning", (7) and (8) "Bill Spoils a Vacation", (Bill Series No. 8)

1. F. A. Turner. 2. Billie West and Cora Drew. 3. Donald Crisp and Dorothy Gish. 4. R. A. Walsh and Mary Alden. 5. Donald Crisp and Dorothy Gish. 6. Captain Hodgson and Charles Gorman. 7. Maxfield Stanley, Fay Tincher and Max Davidson. 8. Howard Gage, Fay Tincher, Tammany Young and Max Davidson.

STORIES OF THE NEW PHOTOPLAYS

saves his sweetheart and deals sternly with Carmelita, by no means realizing the depth of her passion for him. On their wedding night the young fisherman and his bride take ship for San Francisco. A lonely figure on Black Rock watches the vessel out of sight. The next morning the Spanish girl has disappeared. This story in fiction form will be found on page sixteen of this issue of REEL LIFE.

THE TRAIL OF THE LOVE-LORN—Thanhouser (2 Reels)

An Exciting Detective Story
Sept. 29, 1914

CAST

May Mildred Heller
Jack, U. S. Postal Inspector..... Harry Benham
Tom, a crook..... John Myers
Joe, his pal..... Sam Niblack

TOM and Joe, two mail order crooks, are put out of business by Jack, a postal inspector for Uncle Sam. Arriving in a small town, they are attracted by the beauty of May Morris, and manage to secure board and lodging in her father's house. They then steal a photograph of May to use as an advertisement in a matrimonial paper, and thus make some easy money. The scheme works, and in addition to impassioned letters money and jewelry pours in. It happens that Frank, who sends a necklace which is intercepted by the crooks, not hearing from May, complains to Jack. He gets on the case, and through May, with whom he has long been in love, manages to track down the crooks. He also saves the girl from implication in their crime and from the "third degree." Soon after, Jack and May are married.

THE BALANCE OF POWER—Princess

Wherein a Plucky Girl Saves Her Brother From Failure
Oct. 2, 1914

CAST

George Davis..... Boyd Marshall
Ruth, his sister..... Rene Farrington
Ruben Sampson..... Morgan Jones
His wife..... Frances Keyes
Their maid..... May Dunn

THE president of a large manufacturing company dies, and in his will asks his son to take his place at the head of the corporation. The executor of the will is the vice-president of the concern, who, young Davis discovers, is scheming to get control of the company and become president himself. The balance of power is held by Ruben Sampson, to whom Davis appeals. But Sampson, who has had a long standing feud with the older Davis, will not come to the rescue. Then Ruth steps in. At the risk of her own life she shows Sampson what the Davis blood is good for, and the old man gives her brother his support in the election.

DAPHNIA—American (2 Reels)

In Which a Desperate Woman Gets Even
Oct. 5, 1914

CAST

Julia Mathews..... Winnifred Greenwood
Daphnia, ten years later..... Winnifred Greenwood
John Mathews, a counterfeiter..... John Stepling
James Goodwin, in love with Julia..... Ed Coxen
George Baxter, U. S. Secret Service..... George Field
George Baxter, Jr..... King Clark

GEORGE BAXTER, a United States secret service man, manages to convict John Mathews and James Goodwin for counterfeiting, through misusing the love

and confidence of Mathews' daughter, Julia. Ten years pass. On their release from prison, Mathew and Goodwin are summoned to visit a famous gambling resort in St. Louis, and in "Daphnia," the woman who runs it, they recognize Julia. Bitterly blaming her for the past, they denounce her and return to the southern hills. Daphnia, counting her money, finds a counterfeit bill. She finds out that it has been passed by a certain George Baxter, Jr., the son of the man who was the beginning of all her unhappiness. She summons the United States inspector and when he sees his own son he is heartbroken. Julia reveals her identity, and tells him that at last the old account is squared.

BILLY'S RIVAL—American

A Marital Mix-Up With a Clever Climax
Oct. 7, 1914

CAST

Billy Manning..... Wm. Garwood
Mary, his wife..... Vivian Rich
Thomas Day, a father..... Harry von Meter
Mrs. Day, his invalid mother..... Charlotte Burton
Mary's father..... Jack Richardson
His Wife..... Louise Lester

THE ceremony that wedded Billy Manning to Mary was just over and the festivities were at their height when the bride was shocked to learn the evident displeasure her husband experienced at the presence of the children who had kindly acted as flower girl and ring bearer. There was no doubt Billy was much devoted to his wife and the two were exquisitely happy with each other, but Billy wasn't home all the time. For eight hours each day the husband had his office to look after and these were exceedingly lonesome hours for Mary, until one day the flat next door was rented by another young couple, with a little baby. The infant was sickly and Mary frequently took the child to her own flat and cared for it. One afternoon Billy returned earlier than usual and upon entering the apartment heard his wife uttering words of endearment and showering kisses upon some one. Billy's jealousy was immediately aroused and he had blood in his eye when he forced entrance to his wife's room.

The little rival proved a surprise, but the incident touched a responsive chord in Billy's heart and husband and wife were more firmly united in love and kindness toward each other.

THE CRIPPLE—Thanhouser (2 Reels)

A Love Story with an *As You Like It* Ending.
Oct 6, 1914

CAST

Will Jameson..... Nolan Gane
Ruth Stevens..... Lydia Mead
Her father..... Arthur Bauer
Mrs. Stevens..... Mrs. Fairbanks
Mr. Jameson..... Ernest C. Ward
His wife..... Virginia Waite

WILL JAMESON has been crippled from boyhood. He bears his affliction bravely until he falls in love with Ruth Stevens. He often is a guest at Judge Stevens' home, and one evening, feeling that he cannot longer endure the merriment among the other young folks in

(Continued Overleaf)

Striking Scenes from Latest Broncho, Domino and Kay Bee Productions



(1) and (3) Scenes from "The End of the Gallery", (2) and (7) "Jimmy", (4), (5) and (6) "The Sheriff of Muscatine".
 1. Richard Stanton. 2. Domino Players. 3. Richard Stanton, Harry Keenan and Miss Brockwell. 4. Fanny Midgley. 5. Richard Stanton. 6. Fanny Midgley and Richard Stanton. 7. Domino Players.

STORIES OF THE NEW PHOTOPLAYS

which he may take no active part, he goes to find the Judge and excuses himself on the pretext that he has promised to be home early. Meanwhile, an ex-convict, whom the Judge formerly sentenced, has entered the house meaning to avenge himself. Will reaches the library barely in time to save the Judge's life. In his struggle with the convict, however, his leg is broken. An eminent surgeon discovers that the operation which must be performed will cure Will of the old trouble. The young man induces him to keep this a secret from the Stevens family. Later, Will returns and proposes to Ruth, who realizes that she loves him.

THE SHERIFF OF MUSCATINE—Kay Bee (2 Reels)

The Clever Plot of Two Desperadoes
By Gardner Sullivan and Thomas H. Ince
Oct. 9, 1914

CAST
Bill Eagan.....Richard Stanton
Anne, alias Bill's mother.....Fanny Midgley
The Sheriff.....Louis Morrison

BILL EAGAN, a bandit, with a price on his head, calls at the Muscatine postoffice for a letter which is advertised for him. Starting back to the hills, he is pursued and captured by the sheriff and his posse. As a last request he asks that the sheriff read the letter aloud to him. The missive is from Bill's mother, telling him that she is on her way to Muscatine to see him. At the same moment the stage drives in, and a sweet-faced little old lady comes forward with outstretched arms. The kind-hearted sheriff takes off his badge, and pinning it on Bill's coat, tells her that her son has just been elected sheriff of Muscatine. They are then shown to two of the best rooms in the hotel. When the path is clear, the "mother" takes off her disguise, proving to be Anne, a cowgirl, Bill's pal. That night they rob the bank and postoffice, and escape to the hills.

BILL SPOILS A VACATION—Komic Being the Eighth of the Famous Bill Series

By Paul West
Oct. 11, 1914

CAST
Bill.....Tammany Young
Ethel.....Fay Tincher
Mr. Hadley.....Tod Browning
The millionaire.....Baldy Belmont

BILL'S boss decides to give Ethel a vacation. To show his appreciation of her services, he advances her a month's pay, and Ethel immediately starts off to show Newport what life really is. She is not long in bringing down a millionaire, who quickly proposes. She accepts, and wires her boss that she has no intention of returning to dictation. He goes wild and Bill is sent to find Ethel and bring her back. Bill locates her all right—just as she is about to dine. He decides to butt in on the big feed. The millionaire begins to doubt whether Ethel is a wise choice after all, and excusing himself for a few moments, makes up his mind he will not return. The waiter must have his check, and Bill being dead broke, the big haul comes on Ethel, who is left with just her fare back to New York. Millionaires lose their savor, and she gladly returns to the office with Bill.

THE RESCUE—Thanouser

A Drama of Forgiveness Thrillingly Won
Oct. 11, 1914

CAST
Alice.....Mildred Heller
Harry, her brother.....Harry Benham
Ann.....Mayre Hall
Sinclair.....Arthur Bauer
Harry's friend.....Billy Noel

ALICE thinks the world of her brother Harry, who always has been her companion in all her out-of-door sports. When he falls in love with Ann Sinclair, she becomes intensely jealous. Harry partly wins her over, but when he tries to affect a reconciliation between the two girls, Ann is obstinate. One day at the beach Ann is caught out in a launch which gets on fire. From the shore Alice sees her danger. As there is no one within call, and the engineer of the boat, panic stricken, has deserted Ann, she jumps into the water and puts her reputation for swimming to good account. Harry arrives just in time to pull the two exhausted girls into his speed boat. And then he has the happiness of seeing his sister and sweetheart kiss and pledge friendship.

THE SANDS OF FATE—Majestic (2 Reels)

In Which the Villain Proves Himself the Hero in
the End
Oct. 11, 1914

CAST
Helen.....Dorothy Gish
Lee.....Robert Harron
Holden.....Raoul Walsh
Mrs. Robinson.....Cora Drew

THROUGH a foolish mistake, and a deceitful ruse on Holden's part, Lee leaves Helen Robinson, who becomes the wife of his rival. Helen never ceases to love Lee, and her husband fails in winning from her the least affection. Several years later, the three meet in a mining district in the West. Lee, athirst for revenge, plots to send Holden to his death in the Arizona desert, but at the last moment he learns that Helen has accompanied her husband on the ill-fated expedition. For her sake he goes to their rescue. There is barely water enough to get them all safely back. But Holden, realizing that his attempt to make Helen care for him has failed, and that he stands in the way of her happiness with Lee, pours his portion of water into the sand, and wanders away by night across the trackless waste.

THE DIAMOND OF DISASTER—Thanouser (2 Reels)

The Story of a Diamond Which Rivalled the Famous
"Spanish Opal" in Ill Omen
Oct. 13, 1914.

CAST
Davis, an Englishman.....Irving Cummings
His wife.....Carey L. Hastings
Hindoo merchant.....J. S. Murray
The Fakir.....Ernest Ward
Hindoo servant.....David Thompson
The bandit chieftain.....Justus D. Barnes

AFAMOUS diamond, which has caused death and dishonor to a Rajah and his captain, is given by a dying Hindoo to an Englishman. The Englishman,
(Continued Overleaf)

Reliance Releases With An Individuality All Their Own



(1) and (3) Scenes from "The Badge of Office," (2) (6) (7) and (8) "The Tardy Cannon Ball," (4) and (5) "The Revenue Officer's Deputy."

1. Florence Crawford. 2. Sam De Grasse and Florence Crawford. 3. Florence Crawford and Arthur Mackley. 4. W. E. Lowery, Irene Hunt, Jack Conway and Frank Bennett. 5. Irene Hunt and Jack Conway. 6. Francelia Billington and Eugene Pallette. 7. Francelia Billington and Sam De Grasse. 8. Sam De Grasse and Eugene Pallette.

STORIES OF THE NEW PHOTOPLAYS

Davis, learns the story of the fatal gem from a native fakir, or wise man, but will not permit himself to be alarmed by superstitious tales. Not long after, he goes away, leaving his wife and baby in the care of a trusted Hindoo servant. However, the servant has seen the diamond, and loyalty giving way before greed, he plots with a bandit chieftain to rob the Englishman of the gem. The diamond is found, and the two Indians quarrel for its possession. In the struggle, a lamp falls into a barrel of gunpowder, blowing up the house. The Englishman, who has turned back, sees the building fall, but reaches the place in time to rescue his wife and child. The servant and the bandit are found dead. Then Davis takes the precious stone and hurls it into the sea.

THE WARNING—Majestic

Wherein a Dream Averts a Tragedy
Oct. 13, 1914

CAST

Dorothy Dorothy Gish
Her mother..... Miss Washington
Mr. Edwards..... Donald Crisp

DOROTHY, dissatisfied with humdrum life in the country, becomes infatuated with Edwards, a city man, and an adept at love-making. Her mother warns her, but the girl is headstrong. One day, lying in the hammock, indulging her romantic day dreams, she falls asleep. Presently Edwards finds her. She is waked by his kisses. And when he urges her to elope with him, promising marriage and all the pleasures of city life, she consents. On their arrival in New York he takes her to a boarding-house, where he goes through a ceremony with her. Later, disillusioned and deserted, she finds out that the marriage was "fake." Unable to find work, she is on the brink of suicide, when a kindly landlady persuades her to go back to her mother. But Dorothy finds herself an outcast from home—her own mother will not take her in. She wanders down to the bridge over the lake, and is in the act of jumping into the water—when the scene fades out, and she realizes that she is falling out of the hammock.

BAD MAN MASON—Reliance

A Western Story of Love and Lawlessness
Oct. 14, 1914

CAST

Bad Man Mason..... A. E. Lowery
Fred, the tenderfoot..... Frank Bennett
Fanny Bright..... Florence Crawford
The sheriff..... Arthur Mackley

JEREMY DEXTER, sheriff of Serman County, notifies Lanky Mason to leave town, though reluctantly, for there is a great deal of good in Mason. Once he saved the life of the Sheriff's own child, and another time he rescued the town from fire. But the night before he has got into a shooting scrape, killing a Mexican. And the Sheriff realizes that the community would be better off without Lanky. In the next town the exile comes to the rescue of Fred, a tenderfoot, who has lost his last cent in a gambling den. He learns from the Easterner that he has come West to claim his sweet-

heart, Fanny Bright. This is the name of a young school teacher in the town Lanky has just left, for whom, as it happens, "Bad Man Mason" has long cherished a secret admiration. He resolves to lead Fred to her house. En route, Lanky is fired at from ambush by the dead Mexican's brother. Seriously wounded, he is carried to the school-teacher's home. It turns out that she had sent Fred back East as unworthy of her. But recognizing the really heroic qualities in Mason, she nurses him back to health. The Sheriff ceases to fear for the future good behaviour of Lanky.

THE END OF THE GALLERY—Broncho (2 Reels)

Wherein the Spirit of Revenge is Tragically Revealed
By Thomas H. Ince and C. Gardner Sullivan
Oct. 14, 1914

CAST

Bob Shores..... Richard Stanton
Maude Dunbar..... Gladys Brockwell
Dunbar..... Harry G. Keenan

SHORES, a miner, young and wealthy, is hoodwinked by an adventuress into selling his mine and giving her the proceeds. That same night, Maude Dunbar and the man who, unknown to Shores, is her husband, escape with the check for \$30,000. Years later, Maude and Dunbar are conducting a mining office in Denver. They are looking over a certain region, when they are recognized by Shores, who has made a rich find there. Half crazed by his early experience, and greatly changed in looks, Shores is not recognized by Maude and her husband. When he invites them to inspect his property with an eye to purchasing it, they readily fall into the trap. Having imprisoned the two inside, Shores sets off the bomb which he has secreted in the mine, letting in the river and drowning the victims.

JIMMY—Domino (2 Reels)

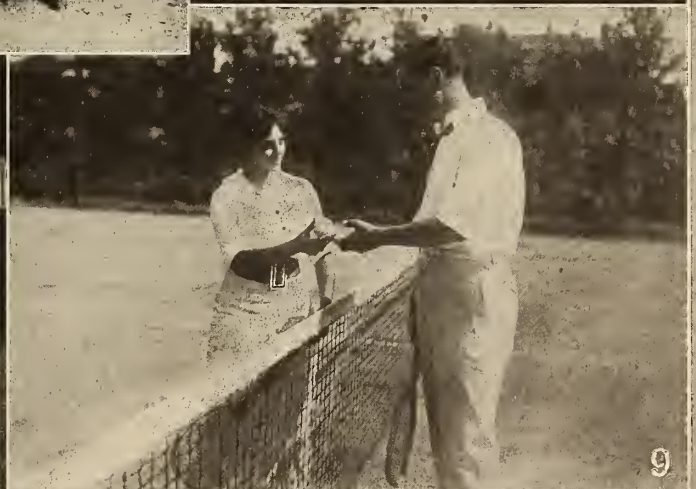
A Play of Strong Human Interest
By Thomas H. Ince and Richard V. Spencer
Oct. 15, 1914

CAST

Jimmy..... Cyril Gottlieb
Jimmy's mother..... Gertrude Claire
Mary..... Mildred Harris
Dr. Lobel..... Charles French

JIMMY, a newsboy, is the sole support of his mother and crippled sister, Mary. His mother reads of the arrival in the city of the noted European surgeon, Dr. Lobel, and his offer to treat patients at a free clinic. Mary is taken to the hospital. But while Jimmy is holding her place in the waiting line, the surgeon announces that he must leave at once to catch his steamer and return to Paris. Jimmy pleads with the great doctor, who telephones the steamship officials and persuades them to delay the sailing half an hour. The operation is speedily and skilfully performed. When the surgeon reaches the pier the ship is already steaming down the bay. But the captain of a tug boat hurries Dr. Lobel on board and succeeds in overtaking the liner.

Latest Thanhouser-Princess Productions Have Unusually Clever Plots



(1) and (5) Scenes from "The Cripple." (2) and (3) "The Balance of Power," (4) "The Diamond of Disaster," (6) and (7) "The Trail of the Love Lorn," (8) and (9) "The Rescue."

1. Mayre Hall, Fan Bourke, Mrs. Thompson, Ethel Stevens and Bill Sullivan. 2. Morgan Jones and Rene Farrington. 3. Boyd Marshall, Rene Farrington and Morgan Jones. 4. Ernest Ward, J. S. Murray, Dave Thompson and Irving Cummings. 5. Arthur Bauer, Virginia Waite, Mrs. Fairbanks, Ernest Ward, Lydia Mead and Nolan Gane. 6. Mildred Heller and Dave Kellerer. 7. Dave Kellerer, Harry Benham and Mildred Heller. 8. Mildred Heller, Harry Benham and Mayre Hall. 9. Mildred Heller and Harry Benham.

"The Legend of Black Rock"

A Folk Lore
Romance of
California

Presenting
Margarita Fischer and
the Beauty Players

CAST

Carmelita	Margarita Fischer
Joe Thornton	Joseph Harris
His mother	Mary Scott
Mona Reaves	Gladys Kingsbury
Children	Kathie Fischer and Albert Cavens

ON a lonely stretch of Californian shore, precipitous and storm-haunted, the fishing village of San Marco looks across the unbroken waste of the Pacific. Calm and blue as the ocean is on the far horizon, a constant booming of waves resounds through the little hamlet—the lullaby for generations of fishermen's children, first Indian, then Spanish, now American; the last sound, also, old men and women hear, as they drift silently away on the Far Voyage.

When the unresting tide is gathered back into the ocean, the great bass viol over which the waters boom is laid bare. A mass of rocks, storm-worn and cruel, rises from the margin of the sea, black as night, with resonant cavities, ever haunted by the menacing, low humming, the roaring and the thunder of the deep.

Fifty years ago, a young fisherman, *Joe Thornton*, lived in San Marco. He was the son of a forty-niner who had died when *Joe* was still a boy, leaving him to support himself and his mother. The lad had found his way to the coast, where the enterprise of the Americans was fast driving out the Spanish element in the fishing towns. San Marco was wholly American. In spite of the rough life he led, *Joe* had managed to educate himself. It was said that he had read every book in the village. He was looked up to by everybody; and when there developed a romance between him and *Mona Reaves*, the daughter of the paymaster of the fisheries, the lovers had the blessing of the community.

One morning in March, after "the big storm" of which aged San Marcans still speak with bated breath, *Thornton*, clamboring over the Black Rock, scanning the sea for wreckage, and for fishing-boats missing in port, almost fell over the body of a girl. She lay, lashed between two spars, the seaweed clinging in her hair; her dress, discolored and fantastic, torn from her arms and bosom. Her eyes were closed, but the pallor of her cheek had not the chill of death. He lifted her, and carried her to his mother's cottage.

When the stranger came to herself it was discovered that she neither spoke nor understood a syllable of English. One word of her own tongue she repeated again and again with musical distinctness, patting her breast, and smiling up at them—"Carmelita! Car-mel-ita!"

"She's Spanish, mother," said *Thornton*. "She says her name is *Carmelita*. I'm going to teach her English, and she'll be like a daughter to you. Did you ever see anybody

so trusting, so childlike! And she's as pretty as a rose!"

Carmelita, although this speech fell unmeaningly upon her ears, was quick to understand the tone which bespoke admiration. She glanced up at *Thornton*, and a deep blush sprang into her cheek. As she grew stronger, she would sit beside the young fisherman

on the piazza of the cottage, bending over copy-book or reader. Pains-takingly, she repeated after him with delicious exaggeration the syllables and inflections, unconsciously making of English a new and euphonous tongue which charmed his ears. His affection for her increased daily. But he thought of her only as a fascinating child, a younger sister and miraculous gift of the fairies. Then *Mona* came back to San Marco.

The paymaster's daughter had spent the winter in San Francisco, and her lover awaited her return with some anxiety. Had she, perhaps, grown away

from him and his crude environment? The night of her arrival he did not see her. But the next morning early they met on Black Rock, their old rendezvous. She was radiant—the same *Mona*—only more exquisite. Her daintiness and refinement, which he so loved, if possible, were intensified. He took her in his arms. The next instant she uttered a cry and *Thornton* sprang backward dazzled by the glitter of a knife, clutched in the fingers of *Carmelita*. The couple looked at her in startled surprise.

She was staring at *Mona* with incredible, tiger-like fury in her dark eyes. *Thornton* snatched the weapon from her and she cowered before him. Then the horror and repulsion in his heart gave way to pity. Hers was a wild nature. None of them knew her origin—only that the big storm had cast up from the sea this homeless daughter of the passionate Castilian race. Still, he dealt with her sternly, and bound her to a solemn promise that never again would she give way to such fits of childish jealousy. For thus he called it to himself.

In June, *Thornton* and *Mona* were married. The boat sailed that night with the happy pair for San Francisco. As it slipped its moorings, and glided out into the Pacific, lights gleaming from the cabins, a lonely figure on Black Rock watched it fill before the breeze and slowly disappear. Then, as the tide turned, and the boom, boom of the sea grew louder, and the water crept stealthily higher over the cavernous pile, *Carmelita* lay listless on the rocks, as *Thornton* had found her—waiting.



Thornton Seized Carmelita, in Whose Hand Was a Gleaming Blade

Our Mutual Girl Keeps Baby Lily

By Carolyn Wells

OUR MUTUAL GIRL was face to face with the most serious problem she had ever been called upon to solve. Her life had been so gay, so utterly care-free, and her least wish law—until now. She lay in her luxurious bed with wide-open eyes, winking back the tears in the dark. How in the world could she bring herself to give up *Baby Lily*.

"I won't let Mrs. Rogers have her," she told herself fiercely. "If only *Auntie Knickerbocker* would realize that my whole happiness depends on keeping that darling baby! But she thinks I ought to be perfectly satisfied just with having oceans of pretty clothes. I am sure she even believes that bringing up a child would interfere with my social engagements for the winter—she has planned so many things for me already. But I'd be only too willing to give up some of the parties—a baby is so much more fascinating than society. Oh dear! oh dear! I could lie awake fretting about it all night; and I could explain it to *Auntie* a dozen times over without her getting my point of view." With a little hopeless sigh *Margaret* turned a teary cheek to the pillow, and soon was fast asleep.

When *Lewis* brought up the breakfast tray next morning, a letter from *Mrs. Knickerbocker* lay beside *Margaret's* plate. She tore it open eagerly, and read.

"DEAR MARGARET: I am at Southampton for a few days. Before I return you must make some arrangement about that little waif. I cannot let you keep the child. Indeed, you will have to choose between her and
"YOUR AUNTIE."

Then *Margaret* turned over on the pillows and indulged in a good hard cry. She rallied from it, however with smiling face.

"I am the silliest girl alive!" she confided to *Lewis*. "Why didn't I think of it before! Hurry and bring me the rest of my breakfast, please—for I'm going right up to Westchester and talk everything over with *Edith*."

Half an hour later found *Our Mutual Girl* motoring merrily to her friend's country home. She had clad herself in one of her smartest morning gowns, and as the car sped along her spirits rose higher and higher. When she saw *Edith* on the veranda and heard her delighted greeting, something told her that all would be well.

So *Margaret* unburdened her heart to a sympathetic

CAST

Our Mutual Girl.....	Norma Phillips
Edith.....	Edith Walters
Tom, Edith's brother.....	Paul Bliss
Lewis, the maid.....	Julia Chippendale
Sally.....	Melitha Elam
Baby Lily.....	Dorothy Ranges
Lilly's mother.....	Clara Whipple

Director, John Noble
Ass't. Director, Arthur C. Vaughan

Chapter Thirty-seven

listener, and then—well, if it had happened in a story, *Edith's* suggestion could not have been more ideal. It seemed that she and her family were starting next day on a month's trip, though they were keeping the house open as usual. And why should not *Margaret* move, with *Baby Lily*, up there?

"Of course," said *Edith*, "You'll have to have a chaperone. But don't you know of somebody?"

"Yes," cried *Margaret*, "there's *Aunt Abbie*, who's so anxious to come up from Maryland to see me. I'll telegraph her at once."

And so it was settled. After luncheon *Our Mutual Girl* spun back to New York and put in a busy afternoon shopping for *Baby Lily*. The expedition wound up with a visit to the photographer's. He was not an expensive or new-fangled photographer at all, and *Margaret* was thankful that she had accepted the services of *Edith's* brother, *Tom*, who happened to be in town, and who had begged to come along. For perhaps you know what it means to get

a baby's picture taken—especially by the old-fashioned methods. The time-honored "little bird" never came out, for just at that juncture, driven into hysteria by the antics of the artist, *Baby Lily* emitted an ear-piercing wail. Not until *Tom*, *Margaret* and fat *Aunt Sally* had all been down on their hands and knees "playing bear," and had growled and grovelled and thumped around until they were exhausted, would *Baby Lily* forget the indignities she had suffered and let the photographer do his work.

The happy little menage had been established at Westchester only a few days, when *Margaret* received a visit from a mysterious woman, who proved to be *Lily's* mother. She came, and was gone again, in a flash. But she left behind her a parcel containing an old-fashioned jewel of much value, her only legacy to her baby girl.

Margaret brooded a trifle over the incident, but really she had never been so happy in her life before. Mothering *Baby Lily* in the beautiful country, with gentle *Aunt Abbie* at the head of the household, was a life after her own heart. And still, sometimes, she would worry a little, wondering how it would all work out between her and *Auntie Knickerbocker*. She had written her patrician relative everything, but as yet had had no answer.



Margaret and Baby Lily Prepare For Their Visit to the Photographer's

Real Tales About Reel Folk

RICHARD STANTON of the New York Motion Picture studios has given us a piece of powerful character work in "The End of the Gallery," a recent Broncho drama. Irish subjects always have been his forte, and his admirers have so long been accustomed to seeing him as a young, handsome, muscular representative of the Gael, creating true Irish atmosphere with his fine eyes, and his ability to put over a good fight, that as *Bob Shores* in the closing acts of his new play, he may scarcely be recognized. His make-up is that of a Western miner, broken by



Richard Stanton in His Latest Role

in the woods and fields 45 minutes carry the photoplayer into the wilds of Ontario, so characteristic of the North country, are the backgrounds selected by the Thanouser director. Morris Foster, as *Jean Ribot*, the young trapper, is a thoroughly attractive lead. And Mignon Anderson, the charming ingenue, who plays opposite, makes *Grace Halton*, a very real girl, torn between love for her fiancé and self-sacrificing devotion to her father.

Marc Edmund Jones, the noted scenario writer, and F. A. Wall, editor of scripts at the American Film Manufacturing Company, recently made a trip to the Santa Inez Valley, California, where they have been making a study of the construction of the Gibraltar Dam which will furnish Santa Barbara with its water supply. They are at work on a scenario which will be partly scientific, partly scenic, and also romantic, for presentation by the American players. It will deal with the construction

of the water works, into the fascinating details of which the two writers were initiated by the engineers and their assistants. Mr. Jones is loud in praise of the camp commissary department, and if he has his way, will doubtless give credit in the film to the cook who served Mr. Wall and himself with such appetizing rations.

When Irene Hunt and George Seigmann of the Reliance and Majestic studios dropped informally into a photographer's shop and had the very attractive picture taken, which is reproduced here, they probably did not anticipate its appearing in REEL LIFE. But when any little "Real Tales" such as this come floating into New York headquarters, REEL LIFE welcomes them, like Alice's "Crocodile"—"with widely smiling jaws". In this instance, particularly, the bait was too tempting. For when in a hundred chances would one come again upon a perfectly non-professional postcard such as this, showing two of the most popular stars in the Mutual, posing together for a picture which should never appear on the screen? We doubt whether Miss Hunt ever had a more charming likeness. And Mr. Seigmann, looking down upon her curly head with an indulgent smile, also seems in just the right mood to take a thoroughly successful photograph.

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Irene Hunt and George Seigmann



Morris Foster, as He Appears in "Jean of the Wilderness", a Recent Thanouser Release

D. W. Griffith, production-chief of the Reliance and Majestic forces, is spending several days in "Big Bear Valley", making scenes for "The Clansman". He has with him more than a hundred members of his companies, and a dozen automobiles and several big auto trucks were required to convey all the actors and the props to the mis-en-scene. Two entire camps were necessary to give everybody shelter. The point where the scenes are being taken is a mile above sea level in the wilds of the San Bernardino mountains.

Sid Baldrige, scenic artist of the American, may be seen every morning early spinning along in his Reo racer on the Santa Barbara highways. Sid's usual speed is about 60 miles an hour.

Real Tales About Reel Folk

SAM DE GRASSE of the Reliance played a highly romantic part recently in "The Tardy Cannon Ball", in which, as *Floss*, he outwits Eugene Pallette, as *Dink*, and robs him of his charming leading lady. Mr. Pallette and Mr. De Grasse frequently before have been cast as rivals for the favor of Francelia Billington. But never has either, perhaps, made such a clean scoop of her affections as in this very unusually thrilling Western by George Pattullo. De Grasse's make-up is not one exactly inspired to render him more attractive than nature intended. But for Francelia, as well as for the two little daughters of Frank Burns, he seems to have no terrors. The children are great pets of his, although, as previously hinted, on this page, Director Adolph also is their devoted admirer.

When Frank Woods, head of the Reliance and Majestic



Sam De Grasse as He Recently Appeared in "The Tardy Cannon Ball."

scenario department, turns out a better script than usual, it stirs up any amount of rivalry about the studios. The other day, fame of one of his latest scenarios having gone abroad, he was descended upon by Directors Cabanne and O'Brien, both negotiating for the privilege of producing Woods' best story yet. The photograph on this page was snapped just as the trio were coming to an amicable settlement, with all parties pleased—evident-

ly. Woods stoutly maintains that he is impervious to bribery. But Jack O'Brien charges him with being o'erfond of a good cigar. Of these O'Brien is known to have several always about his person—except just after one of these interviews with Woods.

In addition to Paul West of *Bill* series fame, the Komic Company has a witty scenario playwright in C. Allan Gilbert, the well-known artist. He has proved himself capable of appreciating the work of a brother artist by his clever dramatization of A. B. Frost's series of cartoons in the *Century Magazine*. These furnish the basis for the plot in "Dizzy Joe's Career", produced by Ed Dillon who also stars in the title rôle. The comedy has to do with the surprising adventures of a tramp who blunders into the cast-off clothes of a small-pox victim,



Frank Woods Between His Beguilers, Directors Jack O'Brien and Christy Cabanne

and ends up by marrying the bearded lady in a circus. Mr. Gilbert's play is one of the biggest fun-makers on the Mutual Program.

Miriam Cooper and "Nifty" are two of the handsomest brunettes on or off the screen. Miss Cooper, leading lady of Reliance films, is a southern girl, brought up to love out-of-doors and all kinds of pets. She has her own particular horse at the studio, and the Reliance and Majestic mascot, a kid of the quadrupedal variety, follows her everywhere about the grounds. But it is upon "Nifty", her black kitten, that she lavishes most of her affection. "Nifty" is fed and petted between takes, and handed around among the players, until she is quite spoiled. The other day she even arched her back and spit furiously at Francelia Billington's big white angora cat, because she fancied that "Snowball" threatened to cut her out.



Miriam Cooper and "Nifty"

Vivian Rich, leading lady of the American, lately has developed into a scenario writer. She has composed several plays for the Beauty Company, and Harry Pollard has recently finished producing one of the most successful, entitled, "Nieda".

A young woman in New Orleans addresses the following to one of the most popular actors in the New York Motion Picture Companies:

"In California's sunny clime,
Where perfumed breezes play,
In the land of sunshine, love and flowers,
Foremost among the film folk towers
My hero of photoplay.

"A manly man with a noble face,
With a smile that is charming and gay:
Yet a character strong in its lines
I trace,
And with friendship loyal my tribute I'll place
At the feet of Charles E. Ray."

The Personal Side of the Pictures

"BILLY" GARWOOD, although he has starred with three different film companies, has always appeared in Mutual pictures. His only other dramatic experience was on the legitimate stage, where he scored many brilliant successes. He got his start in the Elitch Garden Stock Company in Denver, which led to an engagement with Virginia Harned. He next captured a part in Charles Frohman's production of "Mizpah", which he followed up rapidly with "Just Out of College", in which Joe Wheelock was leading man; the "Brigadier General" with Kyrle Bellw, and "Raffles" with S. Miller Kent. He played in the famous Auditorium Stock in Los Angeles, and in the Alcazar, San Francisco. Dustin Farnum invited him into "Cameo Kirby"—and this was his last appearance on the stage before his debut at Thanouser, New Rochelle, in motion pictures.

For a year and a half Garwood acted before the camera. Then a queer hankering for the footlights got the better of him. But only for a season. He was with stock in Columbus, Ohio, for a few months—which permanently cured him. He came back to the studios, and has been playing for the screen ever since.

His renewal of picture connections took him to the Majestic company in California where he played leading rôles and won immediate distinction. His country-wide popularity was built up, indeed, during these months, and when, in April, 1914, he left the Reliance and Majestic plant to join the American Company a few miles away at Santa Barbara, he took with him not only a wealth of experience but a reputation already a fortune in itself.

The circumstances which attended his transfer to the American were particularly propitious for both actor and company. Sydney Ayres, leading man with Vivian Rich, had recently been appointed to directorship, and Mr. Garwood stepped into his position. Popular as Mr. Ayres had been, it was a wise policy on the part of the American management to replace him with such a universal favorite as Mr. Garwood. His first appearance with the Flying A was in "Beyond the City", written and produced by Mr. Ayres.

In this drama of the wilderness, Mr. Garwood was seen in a typical rôle of the sort he thoroughly enjoys. He represented the Mountaineer lover of Vivian Rich, a romantic, impulsive girl of the hills. In strong contrast with the villain of the piece, the city man who misleads his unsophisticated



"Billy" Garwood as He Looks When Off the Screen

sweetheart, is this virile young woodsman, with his stern, high ideals, and his reverence for womanhood.

Mr. Garwood and Miss Rich make an especially harmonious team in leading rôles. Their temperaments are sympathetic, each is naturally responsive to the other, and both have fine looks combined with exceptional talent, refinement and intellectual qualities. Miss Rich is a beautiful brunette with a thoughtful, sensitive face when in repose. In action she is bewitching, and her laugh is infectious. Garwood, on the other hand, is of much lighter complexion, and may well be described as the genuine American type. He is handsome, strongly built, earnest and versatile.

The American leading man off the screen is quiet and rather reserved. He resents people trying to "pick acquaintance" with him merely from curiosity, and is noted for the dry humor with which he disconcerts such persons and turns them down. He looks the gentleman—and is one, every inch. On one occasion his aristocratic appearance and somewhat nonchalant air put him in an amusing situation. He was sitting on the porch of the Arlington Hotel at Santa Barbara, when a well dressed man bustled up, forced a big cigar on him, and began:

"Now don't be foolish, my boy. I've been hunting you high and low, everywhere between here and Denver. Of course, fathers and sons can't always agree, and when there's a young lady in the case—well, young blood will resent a thing or two. But if you will go back home with me, your father promises that he will overlook everything—yes, everything, sir—"

By this time Garwood had sufficiently recovered himself to hand the man a card. The stranger took one glance at it.

"Oh, aren't you Charlie Van K——!" he said, naming the son of a San Francisco millionaire. "Pardon a thousand times! Here, take another cigar."

Mr. Garwood's favorite diversion is farming. He has a six-room bungalow at Whittier, California, nine miles from Los Angeles. Three acres are given over to crops raised by irrigation, and its owner's pet crop is onions. In the East, they say, Mr. Garwood didn't know a turnip from a carrot. But shortly after he joined the Majestic, he played the part of a working man sentenced to jail on false pretences. He actually worked in the prison garden and passed vegetables to his supposed starving family through the fence. This is the legend of how he became an onion fancier.



As He Appeared Recently with Vivian Rich in "The Taming of Sunnybrook Nell"

"The Million Dollar Mystery"

Episode Fifteen—Reels Twenty-nine and Thirty

AFTER the narrow escape of the conspirators, as narrated in Episode Fourteen, for a time *Braine* and the others remained under cover. But their determination to gain possession of the missing treasure did not waver. *Braine's* fertile mind soon develops a new scheme and his companions are quick to act upon it. While *Norton* is in town attending to his duties on *The Blade*, *Florence* receives a telephone message from one of the gang. "*Norton* is seriously injured," she is told over the wire. "Come to the Queen Hotel at once." And the girl, her only thought being for *Norton's* welfare, calling for her companion *Susan* to accompany her, readily falls into the trap.

Meanwhile a desperate struggle has been going on at the *Hargreave* garage, where *Florence's* chauffeur has been attacked by *Braine* and one of the conspirators. He puts up a game fight, but in the end is overpowered and it is one of his attackers, disguised in the chauffeur's hat, duster and goggles, who drives the car, which glides quietly up

to the front of the *Hargreave* mansion to take *Florence* on her mission of rescue. Without a suspicion that anything is wrong, *Florence* and her companion step nimbly into the machine and direct the pseudo chauffeur to hasten to the Queen Hotel. They have not gone far, however, when the

auto stops not far from the waterside, and another of the conspirators pulls open the door and drags *Florence* out. He threatens to disfigure both the girls with a powerful acid, if any outcry is made, and compels *Florence* to go with him to the wharf, where a speedy motor-boat, already engaged by the gang, is awaiting them. Cowering with terror in the car, *Susan* sees *Florence* placed aboard the craft, which at once speeds away. In the meanwhile, *Braine*, who has awaited his opportunity on the grounds of the *Hargreave* mansion, slips a note under the door. He then rings the bell and hastens away. *Old Jones* answering the ring a moment later finds this message:

"The girl is now in our power. Nothing can save her except the surrender of the treasure before midnight tonight.

(Signed)

THE BLACK HUNDRED."

At once the venerable butler sends for *Norton*, who arrives post haste on learning of *Florence's* peril. The two are considering what is best to be done, when the telephone rings. It is *Susan*, miles away in the country, who has hurried across fields and rough pasture-land, through briars and brambles, to tell of *Florence's* danger.

"They put her—on a—fast motor-boat," she gasps breathlessly, "at the foot of—Storey street."

Norton waits to hear no more and the next instant he is speeding in his runabout to the river. Once there he looks around for some speedy boat in which to set out in pursuit. There is none. But a fast hydroplane, which has just set its owner ashore, is on the beach at the water's edge, with only a mechanic on guard. To him *Norton* tells his urgent need, a few bills pass between them, and in a twinkling, the reporter is off down the bay in the hydroplane in the wake of *Florence* and her captors.

From the merest speck in the distance, the motor-boat, as the speedy hydroplane overhauls it, soon assumes its normal size. Flying low *Norton* calls on *Florence* to jump, although the craft is going at the rate of forty miles an hour, and she, with every confidence in his word and without further thought, leaps into the foaming

wake behind the speeding boat. A minute later, the hydroplane has alighted on the surface, she is taken in, and the rescuer and rescued are off like an arrow for home.

Meanwhile, *old Jones* has been having his troubles. Two of the gang who have obtained entrance to the house and under threat of death have given him exactly fifteen minutes in which to divulge the hiding place of the treasure. The old servant, anxious to gain time, although he has at least one trick in reserve which may thwart the conspirators, writes a hurried note to *Norton*, telling him that the two men are in the house, and throws it out upon the driveway where *Norton* cannot fail to see it. That done, after all other subterfuges to gain time, *Jones* shows the thugs, how by pressing

(Continued on Page Thirty)

The Rescue



Florence a Prisoner on the fast motor-boat

Old Jones holds the Crooks at Bay



Braine Delivers the Message of the Black Hundred

From Our London Correspondent

Editor's Note.—This letter, which was somewhat delayed in transmission, throws an interesting side light on conditions in the film industry when the German forces were approaching Paris. Yet it is interesting to note that while France, a belligerent, until a short time ago was able to send films to England, Italy, a neutral, was entirely cut off.

I said, in my last letter, that one result of the close approach of the German forces to Paris would be a considerable amount of disorganization of the producing and printing facilities of a number of companies previously lucky enough to be on the "normal" list. The event has followed rather sooner than I anticipated. Already the preparations made for the defence of Paris and the disorganization of the means of communication resulting from the presence of both armies in the vicinity of the city, have led to a general "trek" to London. Several American producers whose custom it has been to do the whole of their European positive printing in Paris, have been forced to come over here with their stock of negatives and what supplies of raw stock and chemicals they were able to transport. Native French producers have in some cases already followed suit and in others will probably be compelled to do so.

At the present moment London, ordinarily the least important producing centre of any of the European capitals, is the only one among them where trade is being conducted on anything even remotely approaching normal lines and the "European market" consists for the present and will consist for some time to come of the British Isles only. American makers who feel aggrieved at the fact may console themselves by reflecting that they are not nearly so badly off as many English agents who also sell on the Continent. In many cases these concerns have considerable amounts due them from their various sub-agents in Continental countries. The English agent will have to settle up with America but will consider himself fortunate if he gets his own money from the Continent in eighteen months. In fact, as far as the German and Austrian markets are concerned, he will think himself lucky if he ever sees it again. Apart from cash, valuable negatives are, I believe, in some cases hung up on hostile territory.

Luckily, Mutual producers are less hit than most by the trouble in Paris. One and all print in London and have plenty of negatives and raw stock here. Therein they are better off than at least two makers associated with the Patents Company, who have had to transfer their facilities from Paris to London in a hurry and in the face of considerable difficulties.

The Parisian producers are, however, the people who have had the real hard luck end of this war business. There's the Eclipse Company, for instance. It was doing particularly good business and was advancing its reputation in the English as well as the Continental market. A short time before the German advance drew near Paris it had orders from the military authorities at Paris to vacate its studios, which were forthwith pulled down; they happened to be in the line of fire of one of the forts which defend Paris and like all such obstructions, had to go. Luckily Eclipse have a full equipment on this side and can keep going for a good while on their accumulated negatives. But its production is for the time being absolutely suspended. It may, like other French companies, decide to produce over here during the war, but a producing organization cannot be built up in a day and it is to be feared that French producers as a body will be put back several years as a result of the war.

It should be remembered that most of them have been hit severely already by the wholesale mobilization of their staffs. The Gaumont Company, to name only one organization, has no less than 1,500 men serving with the French and British forces, and all the other French concerns are sure to have been proportionately hit. The two chiefs of the Eclair Company are at the front and the Pathé chief in London, M. Solenne, recently went to the front as a volunteer private soldier. Mr. Ferrand of the Eclipse Company was called back from America, where he had only been for one or two months, in charge of Urban-Eclipse interests on your side.

One of the most curious results of the war has been that while France, a belligerent, has up to the present been able to send us films with more or less regularity, Italy, a neutral has been absolutely cut off. The suspension of the overland route from that country, via France, is, of course, the reason. Apparently shipping facilities have proved inadequate to take the new business. We hear of vessels reaching our ports from Italy at intervals, but evidently they carry goods of greater value at the present juncture than films.

It seems unlikely, however, if Italy continues to remain outside the conflict, that some means will not be taken to resume ocean communication with her. It will be a happy day for many Italian manufacturers when that step is possible. It is generally believed that Great Britain is the best market open to the Italian manufacturer. His home sales cannot be enormous and with nothing else to live on, he can hardly fail to feel present conditions acutely. One must be resigned to expect no big films of the "Quo Vadis" class from Italy for a long time to come.

The English manufacturer is being exhorted on all sides to seize the opportunity presented by the temporary limitation of foreign imports to secure a much larger proportion of the British trade. Such advice, while sound enough is, so far as it is based on the expectation of a positive shortage of films, occasionally too optimistic in tone. An experienced agent here recently gave it to me as his considered opinion that, despite the drop in the Continental output, there was still over-production in this market. You will gain from that some idea of the plethora of films from which we suffer at ordinary times. If he is right, and I am not inclined to dispute his statement, English producers are faced with conditions only slightly more favorable than usual. They have still the whole American output to compete with.

In one particular, English makers have certainly risen to the occasion. They have produced with considerable speed a large number of films of a strongly patriotic and militaristic cast and these are being very largely used by exhibitors. The home makers have made money by means of these films. Before one can say that they are likely to secure a more than temporary benefit from war conditions, however, one must wait to see to what extent they use their immediate profits to improve their stock companies and to advance the technique of their films.

When normal conditions are restored the English makers must expect to be faced with keener competition than ever and they will only be able to face it successfully by producing on the same scale and with the same skill as their foreign rivals. Present conditions, cleverly exploited, may do much to furnish the enterprising Britisher with the sinews of war for a vigorous campaign when peace comes again.

The Exhibitor's End of It

THE ESCAPE", which is regarded by many as the greatest film masterpiece ever produced by D. W. Griffith, head director of the Reliance and Majestic companies, attracted much attention recently when it was shown at Clune's Auditorium Theater, Los Angeles. Mr. Clune issued invitations to many of the ministers, teachers and physicians of the city to attend as his guests at the first performance. Dr. A. B. Houghton, a leading physician, before the picture was projected, gave an explanatory talk and emphasized the truth of the biblical maxim that the sins of the fathers are visited on the children. Following each projection of the Griffith masterpiece, a transformation of three scenes depicting "Babyhood", "True Love" and "A Perfect Man" were given with pleasing electrical effects.

The lobby display of the Auditorium consisted of life-size photographs of Blanche Sweet, Donald Crisp, Mae Marsh, Robert Harron, and F. A. Turner, each in the character in which they appeared in the film production. Twenty-inch advertisements were carried in the amusement section of the local Sunday and Wednesday papers, and followed by smaller copy during the week in both the morning and evening newspapers.

"Packing them in at the Columbia" makes a good caption for the picture at the head of this page. It demonstrates better than anything else could, the value of the Mutual program as a "business-bringer". The Columbia is said to be—and the above picture seems to bear out the contention—the most popular motion picture house in Dayton, Ohio. It seats five hundred and forty people, and according to C. J. Gross, the owner and manager, its capacity is taxed most of the time.

From the beginning it has been the policy of the Columbia's management to run four reels, Mutual first run service, with a uniform admission price of ten cents. The Columbia also runs "The Million Dollar Mystery", Monday and Tuesday, first run, and Mr. Gross reports that he has difficulty in providing for his patrons on these nights, so popular has this famous Thanhouser serial become.



Packing Them In at the Columbia Theater, Dayton, Ohio

The Grand Theater, Lewiston, Idaho, a picture of which is shown here, is one of the most progressive and successful motion picture houses in that state. It has a highly desirable class of patronage, due to the fact that Manager A. H. Hilton has always insisted on maintaining a program of a high standard of quality. As may be seen from the accompanying picture the Grand uses Mutual subjects exclusively, featuring *Our Mutual Girl* and "The Million Dollar Mystery" on different days of the week. The lobby display, while most effective, is in the best of taste, there being no attempt to

obtain the sensational, a quality which would be most objectionable to a majority of the Grand's patrons.

Epitomizing the principles which have resulted in the Grand's popularity and have made it the amusement center of Lewiston, is a card headed "Our Motto", and signed by A. H. Hilton, the manager, which was given out to patrons, when the theater was opened, which contained the following: "We will endeavor to offer at all times only such entertainment as will be consistent with the dignity of American manhood. Our house is a theater for mothers, daughters, wives and sisters; where the purity of their thoughts will be conserved above all other things."

Manager F. O. Adler of the Auditorium, Riverside, Cal., recently advertised "The Million Dollar Mystery" in unique fashion. Three days before the appearance of the story in the Riverside Press, Mr. Adler employed a woman to ride about the city wearing a black mask and a black domino

gown, such as described in the story and shown in the picture. His press agent played up the stunt in every conceivable way and helped agitate the public into believing that she was the advance guard of a band of desperados from Arizona. Interviews with prominent members of the police department were published regarding the strange woman and on the night the first installment appeared in the newspaper, every other item in the reading columns told the people, the answer to the puzzle.

The following evening the first film of the series was shown at the Auditorium.



The Grand Theater, the Amusement Center at Lewiston, Idaho

Mutual Releases

MONDAY—American (2), Reliance, Keystone.

TUESDAY—Thanouser (2), Majestic, Beauty.

WEDNESDAY—Broncho (2), American, Reliance.

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

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

SATURDAY—Reliance (2), Keystone, Royal.

SUNDAY—Majestic (2), Komic, Thanouser.

American

Aug. 3—At the End of a Perfect Day (2)
 Aug. 5—The Widow
 Aug. 10—The Trap (2)
 Aug. 12—The Butterfly
 Aug. 17—False Gods (2)
 Aug. 19—Their Worldly Goods
 Aug. 24—This is th' Life (2)
 Aug. 26—Lodging for the Night
 Aug. 28—The Song of the Sea Shell
 Aug. 31—The Aftermath (2)
 Sept. 2—The Wrong Birds
 Sept. 7—Lola (2)
 Sept. 9—Break, Break, Break
 Sept. 14—The Cocoon and the Butterfly (2)
 Sept. 16—The Mirror
 Sept. 21—The Redemption of a Pal (2)
 Sept. 23—His Faith in Humanity
 Sept. 25—The Taming of Sunnybrook Nell
 Sept. 28—A Modern Rip Van Winkle (2)
 Sept. 30—The Ingrate
 Oct. 5—Daphnia (2)
 Oct. 7—Billy's Rival
 Oct. 12—Jail Birds (2)
 Oct. 14—The Fisherman's Daughter

Beauty

July 7—The Other Train
 July 14—A Joke on Jane
 July 21—Her "Really" Mother
 July 28—A Mid-Summer Love Tangle
 Aug. 4—A Suspended Ceremony
 Aug. 11—Suzanna's New Suit
 Aug. 18—The Silence of John Gordon
 Aug. 25—Susie's New Shoes
 Sept. 1—A Modern Othello
 Sept. 8—The Motherless Kids
 Sept. 15—The Only Way
 Sept. 22—Caught in a Tight Pinch
 Sept. 29—The Legend of Black Rock
 Oct. 6—Nieda

Broncho

July 22—Shorty and the Aridville Terror (2)
 July 29—The Long Feud (2)
 Aug. 5—Jim Regan's Last Raid (2)
 Aug. 12—Shorty and the Fortune Teller (2)
 Aug. 19—The Rohbery at Pine River (2)
 Aug. 26—The Sheriff's Sister (2)
 Sept. 2—When America Was Young (2)
 Sept. 9—The Cruise of the Molly Anne (2)
 Sept. 16—A Tale of the Northwest Mounted (2)
 Sept. 23—Parson Larkin's Wife (2)
 Sept. 30—The Right to Die (2)
 Oct. 7—The Boss of the 8th (2)
 Oct. 14—The End of the Gallery (2)

Domino

July 30—The Curse of Caste (2)
 Aug. 6—The Thunderbolt (2)
 Aug. 13—A Romance of the Sawdust Ring (2)
 Aug. 20—The Defaulter (2)
 Aug. 27—The Village 'Neath the Sea (2)
 Sept. 3—The Silver Bell (2)
 Sept. 10—Mildred's Doll (2)
 Sept. 17—A Tragedy of the North Woods (2)
 Sept. 24—The Test of Flame (2)
 Oct. 1—The Gamekeeper's Daughter (2)
 Oct. 8—The Whiskey Runners (2)
 Oct. 15—Jimmy (2)

Kay Bee

June 26—The Voice at the Phone (2) 2d part
 July 3—The Heart of a Crook (2)
 July 10—The Feud of Beaver Creek (2)
 July 17—The City (2)
 July 24—The Sheriff of Bisbee (2)
 July 31—An Eleventh Hour Reformation (2)
 Aug. 7—The Gangsters and the Girl (2)
 Aug. 14—The Stigma (2)
 Aug. 21—The Winning of Denise (2)
 Aug. 28—The First Love's Best (2)
 Sept. 4—Stacked Cards (2)
 Sept. 11—The Silver Candlesticks (2)
 Sept. 18—No-Account Smith's Baby (2)
 Sept. 25—The Death Mask (2)
 Oct. 2—One of the Discard (2)
 Oct. 9—The Sheriff of Muscatine (2)
 Oct. 16—The Word of His People (2)

Keystone

July 18—The Sky Pirate
 July 20—The Fatal Sweet Tooth
 July 23—Those Happy Days
 July 25—The Great Toe Mystery
 July 27—Soldiers of Misfortune
 July 30—(No release)
 Aug. 1—The Property Man (2)
 Aug. 3—(No release)
 Aug. 6—A New York Girl (2)
 Aug. 8—A Coat's Tale
 Aug. 10—The Face on the Bar Room Floor
 Aug. 13—Recreation—The Yosemite
 Aug. 15—Such a Cook
 Aug. 17—That Minstrel Man
 Aug. 20—Those Country Kids
 Aug. 22—Caught in a Flue
 Aug. 24—Fatty's Gift
 Aug. 27—The Masquerader
 Aug. 29—Her Last Chance
 Aug. 31—His New Profession
 Sept. 3—The Baggage Smasher
 Sept. 5—A Brand New Hero
 Sept. 7—The Rounders
 Sept. 10—Mahel's Latest Prank

Komic

Aug. 2—Bill Takes a Lady to Lunch (No. 3)
 Aug. 9—Ethel's Teacher
 Aug. 16—Bill Saves the Day (No. 4)
 Aug. 23—A Physical Culture Romance
 Aug. 30—Bill Organizes a Union (No. 5)
 Sept. 6—The Mascot
 Sept. 13—Bill Goes in Business for Himself (No. 6)
 Sept. 20—Foiled Again
 Sept. 27—Bill Manages a Prize-fighter (No. 7)
 Oct. 4—The Million Dollar Bride
 Oct. 11—Bill Spoils a Vacation (No. 8)
 Oct. 18—Dizzy Joe's Career

Majestic

July 21—A Red Man's Heart
 July 24—Lest We Forget
 July 26—The Mystery of the Hindoo Image
 July 28—Down by the Sounding Sea
 Aug. 2—Moonshine Molly (2)
 Aug. 4—The Idiot (This film was burned, and has been remade)
 Aug. 9—The Tavern of Tragedy (2)
 Aug. 11—The Saving Flame
 Aug. 16—Her Mother's Necklace (2)
 Aug. 18—The Inner Conscience
 Aug. 21—A Lesson in Mechanics
 Aug. 23—The Second Mrs. Roehuck (2)
 Aug. 25—Granny
 Aug. 30—Frenchy (2)
 Sept. 1—The Milk Fed Boy
 Sept. 6—For Those Unhorn (2)
 Sept. 8—Sierra Jim's Reformation
 Sept. 13—The Final Verdict (2)
 Sept. 15—Every Man Has His Price
 Sept. 18—Down the Hill to Creditville
 Sept. 20—Her Awakening (2)
 Sept. 22—Meg of the Mines
 Sept. 27—The Great God Fear (2)
 Sept. 29—A Mother's Trust
 Oct. 4—Out of the Air (2)
 Oct. 6—The Unpainted Portrait
 Oct. 11—The Sands of Fate (2)
 Oct. 13—The Warning
 Oct. 16—Back to the Kitchen
 Oct. 18—For Her Father's Sins (2)
 Oct. 20—Environment
 Oct. 25—Paid With Interest (2)
 Oct. 27—A Mother's Influence

Mutual Weekly

July 2—No. 79
 July 9—No. 80
 July 16—No. 81
 July 23—No. 82
 July 30—No. 83
 Aug. 6—No. 84
 Aug. 20—No. 86
 Aug. 27—No. 87
 Sept. 3—No. 88
 Sept. 10—No. 89
 Sept. 17—No. 90
 Sept. 24—No. 91
 Oct. 1—No. 92
 Oct. 8—No. 93

Princess

July 24—Scenic
 July 31—The Target of Destiny
 Aug. 7—Her Duty
 Aug. 14—A Rural Romance
 Aug. 21—The Belle of the School
 Aug. 28—The Keeper of the Light
 Sept. 4—His Winning Way
 Sept. 11—Sis
 Sept. 18—The Master Hand
 Sept. 25—The Final Test
 Oct. 2—The Balance of Power
 Oct. 9—The One Who Cared

Reliance

Aug. 19—Izzy Gets the Wrong Bottle
 Aug. 22—For the Last Edition (2)
 Aug. 24—Our Mutual Girl (32)
 Aug. 26—The Stolen Ore
 Aug. 29—Through the Dark (2)
 Aug. 31—Our Mutual Girl (33)
 Sept. 2—The Miner's Baby
 Sept. 4—Turned Back
 Sept. 5—In the Nick of Time (2)
 Sept. 7—Our Mutual Girl (34)
 Sept. 9—The Sheriff's Choice
 Sept. 12—Broken Nose Bailey (2)
 Sept. 14—Our Mutual Girl (35)
 Sept. 16—The High Grader
 Sept. 19—How the Kid Went Over the Range (2)
 Sept. 21—Our Mutual Girl (36)
 Sept. 23—The Last Shot
 Sept. 26—The Runaway Freight (2)
 Sept. 28—Our Mutual Girl (37)
 Sept. 30—Where the Mountains Meet
 Oct. 2—The Sheriff's Master
 Oct. 3—The Wireless Voice (2)
 Oct. 5—Our Mutual Girl (No. 38)
 Oct. 7—The Badge of Office
 Oct. 10—The Tardy Cannon Ball (2)
 Oct. 12—Our Mutual Girl (No. 39)
 Oct. 14—Bad Man Mason
 Oct. 17—The Revenue Officer's Deputy (2)

Royal

Aug. 8—Ringing the Changes
 Miss Gladys's Vacation
 (Split Reel Comedy)
 Aug. 15—Cupid Dances a Tango
 Aug. 22—His Long Lost Friend
 Aug. 29—A Run for His Money
 Sept. 5—O'Flanagan's Luck
 Sept. 12—The Prodigal Husband
 Sept. 19—The Horse Trader
 Sept. 26—Scarecrow
 Oct. 3—Cousin Billy
 Oct. 10—The Pet of the Petticoats

Thanouser

July 21—The Pendulum of Fate (2)
 July 26—From Wash to Washington
 July 28—The Messenger of Death (2)
 Aug. 2—The Butterfly Bug
 Aug. 4—The Guiding Hand (2)
 Aug. 9—The Telltale Scar
 Aug. 11—Stronger Than Death (2)
 Aug. 14—In Peril's Path
 Aug. 16—Her Big Brother
 Aug. 18—McCarn Plays Fate (2)
 Aug. 23—A Dog's Good Deed
 Aug. 25—Conscience (2)
 Aug. 30—Arty the Artist
 Sept. 1—A Mother's Choice (2)
 Sept. 6—Little Mischief
 Sept. 8—Jean of the Wilderness (2)
 Sept. 11—In Danger's Hour
 Sept. 13—The Emperor's Spy
 Sept. 15—Gold (2)
 Sept. 20—The Mettle of a Man
 Sept. 22—The Varsity Race (2)
 Sept. 27—The Harvest of Regrets
 Sept. 29—The Trail of the Love Lorn (2)
 Oct. 4—A Dog's Love
 Oct. 6—The Cripple (2)
 Oct. 9—The Benevolence of Conductor 786
 Oct. 11—The Rescue
 Oct. 13—The Diamond of Disaster (2)

Mutual Program

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

Monday, October 5th, 1914

AMERICAN Daphnia
 (2 Reel Drama)
 RELIANCE.....Our Mutual Girl, No. 38
 KEYSTONE.....Not yet announced

Tuesday, October 6th, 1914

THANHOUSER.....The Cripple
 (2 Reel Drama)
 MAJESTIC.....The Unpainted Portrait
 (Drama)
 BEAUTYNieda
 (Drama)

Wednesday, October 7th, 1914

BRONCHO.....The Boss of the Eighth
 (2 Reel Drama)
 AMERICAN.....Billy's Rival
 (Drama)
 RELIANCE.....The Badge of Office
 (Drama)

Thursday, October 8th, 1914

DOMINO.....The Whiskey Runners
 (2 Reel Drama)
 KEYSTONE.....Not yet announced
 MUTUAL WEEKLY.....No. 93

Friday, October 9th, 1914

KAY BEE.....The Sheriff of Muscatine
 (2 Reel Drama)
 PRINCESS.....The One Who Cared
 (Drama)
 THANHOUSER...The Benevolence of Conductor 786
 (Comedy)

Saturday, October 10th, 1914

RELIANCE.....The Tardy Cannon Ball
 (2 Reel Drama)
 KEYSTONE.....Not yet announced
 ROYAL.....The Pet of the Petticoats
 (Comedy)

Sunday, October 11th, 1914

MAJESTIC.....The Sands of Fate
 (2 Reel Drama)
 KOMIC.....Bill Spoils a Vacation (No. 8)
 (Comedy)
 THANHOUSER.....The Rescue
 (Drama)

Special Productions

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

MUTUAL WEEKLY No. 91

EUROPEAN WAR ILLUSTRATED.
 LATEST PICTURES FROM THE SEAT OF WAR.
 Australian Troopers play war game.
 Japanese cruiser leaves Pacific waters for service off Kiaochau.
 The Dreaded Turcos.
 French Minister of War Millerand inspects troops in Algeria.
 Holiday crowds make merry at Margate despite the war.
 Society women and royalty make supplies for the Red Cross.
 "Grenadier Guards," Major Trotter in command, leave London for the Continent.
 English artillery off for service at the front.
 French troops leave Paris for the German frontier.
 GOVERNOR GLYNN ATTENDS STATE FAIR AT SYRACUSE, N. Y.
 PLAINFIELD, N. J., HOLDS FIRST ANNUAL CIVIC PARADE.
 N. Y. CITY OFFICIALS INSPECT NEW MARKETS WHICH WERE OPENED TO LOWER WAR PRICES ON FOOD.
 NATIONAL STAR-SPANGLED BANNER CENTENNIAL IS CELEBRATED AT BALTIMORE, MD.
 And the star-spangled banner in triumph shall wave
 O'er the land of the free and the home of the brave.

REGULAR MUTUAL PROGRAM FEATURES

BRAND	TITLE	RELEASE
MAJESTIC	"The Sands of Fate" (2).....	OCT. 11
RELIANCÉ	"The Tardy Cannon Ball" (2).....	OCT. 10
KAY BEE	"The Sheriff of Muscatine" (2).....	OCT. 9
DOMINO	"The Whiskey Runners" (2).....	OCT. 8
BRONCHO	"The Boss of the Eighth" (2).....	OCT. 7
THANHOUSER	"The Cripple" (2).....	OCT. 6
AMERICAN	"Daphnia" (2).....	OCT. 5
MAJESTIC	"Out of the Air" (2).....	OCT. 4
RELIANCÉ	"The Wireless Voice" (2).....	OCT. 3
KAY BEE	"One of the Discard" (2).....	OCT. 2
DOMINO	"The Gamekeeper's Daughter" (2).....	OCT. 1
BRONCHO	"The Right to Die" (2).....	SEPT. 30
THANHOUSER	"The Trail of the Love Lorn" (2).....	SEPT. 29
AMERICAN	"A Modern Rip Van Winkle" (2).....	SEPT. 28
MAJESTIC	"The Great God Fear" (2).....	SEPT. 27
RELIANCÉ	"The Runaway Freight" (2).....	SEPT. 26
KAY BEE	"The Death Mask" (2).....	SEPT. 25
DOMINO	"The Test of Flame" (2).....	SEPT. 24
BRONCHO	"Parson Larkin's Wife" (2).....	SEPT. 23
THANHOUSER	"The Varsity Race" (2).....	SEPT. 22
AMERICAN	"The Redemption of a Pal" (2).....	SEPT. 21
MAJESTIC	"Her Awakening" (2).....	SEPT. 20
RELIANCÉ	"How the Kid Went Over the Range" (2).....	SEPT. 19
KAY BEE	"No-Account Smith's Baby" (2).....	SEPT. 18
DOMINO	"A Tragedy of the North Woods" (2).....	SEPT. 17
BRONCHO	"A Tale of the Northwest Mounted" (2).....	SEPT. 16
THANHOUSER	"Gold" (2).....	SEPT. 15
AMERICAN	"The Cocoon and the Butterfly" (2).....	SEPT. 14
MAJESTIC	"The Final Verdict" (2).....	SEPT. 13
RELIANCÉ	"Broken Nose Bailey" (2).....	SEPT. 12
KAY BEE	"The Silver Candlesticks" (2).....	SEPT. 11
DOMINO	"Mildred's Doll" (2).....	SEPT. 10
BRONCHO	"The Cruise of the Molly Anne" (2)	SEPT. 9
THANHOUSER	"Jean of the Wilderness" (2).....	SEPT. 8
AMERICAN	"Lola" (2).....	SEPT. 7
MAJESTIC	"For Those Unborn" (2).....	SEPT. 6
RELIANCÉ	"In the Nick of Time" (2).....	SEPT. 5
KAY BEE	"Stacked Cards" (2).....	SEPT. 4
DOMINO	"The Silver Bell" (2).....	SEPT. 3
BRONCHO	"When America Was Young" (2).....	SEPT. 2
THANHOUSER	"A Mother's Choice" (2).....	SEPT. 1
AMERICAN	"The Aftermath" (2).....	AUG. 31
MAJESTIC	"Frenchy" (2).....	AUG. 30
RELIANCÉ	"Through the Dark" (2).....	AUG. 29
KAY BEE	"The Old Loves Best" (2).....	AUG. 28
DOMINO	"The Village 'Neath the Sea" (2).....	AUG. 27
BRONCHO	"The Sheriff's Sister" (2).....	AUG. 26
THANHOUSER	"Conscience" (2).....	AUG. 25
AMERICAN	"This Is th' Life" (2).....	AUG. 24
MAJESTIC	"The Second Mrs. Roebuck" (2).....	AUG. 23
RELIANCÉ	"For the Last Edition" (2).....	AUG. 22
KAY BEE	"The Winning of Denise" (2).....	AUG. 21
DOMINO	"The Defaulter" (2).....	AUG. 20
BRONCHO	"The Robbery At Pine River" (2).....	AUG. 19
THANHOUSER	"McCarn Plays Fate" (2).....	AUG. 18
AMERICAN	"False Gods" (2).....	AUG. 17
MAJESTIC	"Her Mother's Neckiace" (2).....	AUG. 16
RELIANCÉ	"The Wagon of Death" (2).....	AUG. 15
KAY BEE	"The Stigma" (2).....	AUG. 14
DOMINO	"A Romance of the Sawdust Ring" (2)	AUG. 13
BRONCHO	"Shorty and the Fortune Teller" (2)	AUG. 12
THANHOUSER	"Stronger Than Death" (2).....	AUG. 11
AMERICAN	"The Trap" (2).....	AUG. 10
MAJESTIC	"The Tavern of Tragedy" (2).....	AUG. 9
RELIANCÉ	"The Bank Burglar's Fate" (2).....	AUG. 8
KAY BEE	"The Gangsters and the Girl" (2).....	AUG. 7
DOMINO	"The Thunderbolt" (2).....	AUG. 6
BRONCHO	"Jim Regan's Last Raid" (2).....	AUG. 5
THANHOUSER	"The Guiding Hand" (2).....	AUG. 4
AMERICAN	"At the End of a Perfect Day" (2).....	AUG. 3
MAJESTIC	"Moonshine Molly" (2).....	AUG. 2
RELIANCÉ	"The Gunman" (2).....	AUG. 1
BRONCHO	"The Long Feud" (2).....	JULY 29
THANHOUSER	"The Messenger of Death" (2).....	JULY 28

fection.

WE WON'T BET YOU.

WE WON'T THREAT
YOU.

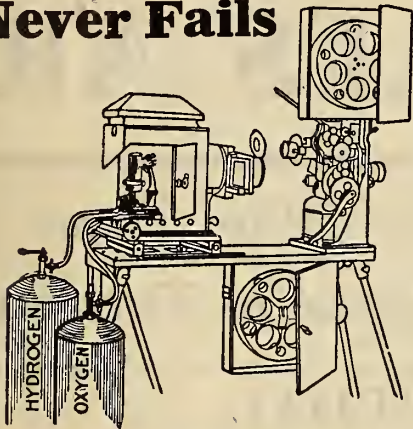
But those who have the
RADIUM GOLD FIBRE
SCREEN in their theatres
WON'T LET YOU contra-
dict this statement.

Everything for the Theatre

ATSCO, Inc.

The Alco Film Corporation
218 West 42nd Street, New York

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Cincinnati Calcium Light Co.

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Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled. Agents for all makes of Moving Picture Machines.

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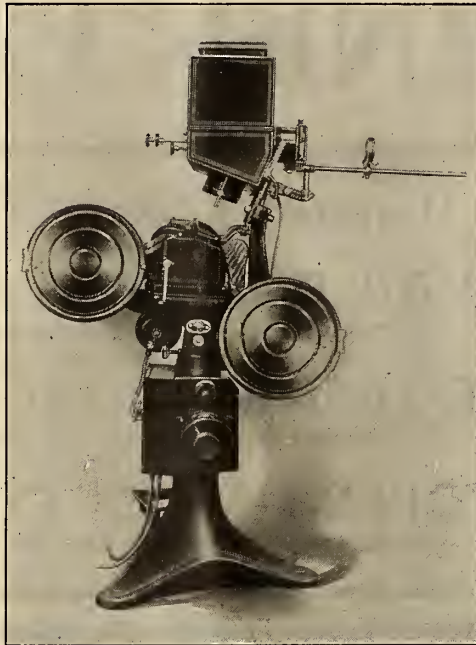
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News of the Trade



Side View of the Vanoscope

THE Vanoscope Company, 220 West Forty-second Street, New York City, are now nearly ready to put on the market the new projector known as the Vanoscope, about which so much has been heard during the past year. It is claimed that the Vanoscope represents the greatest single advance that has been made in the moving picture art since its inception. It is a motion picture projector, which, projecting from a constantly moving film, operating without intermittent movement or shutter, overcomes all of the objections to the ordinary form of motion picture, i.e. flicker, unsteadiness, danger of fire, etc. The Vanoscope operates on an entirely new principle. It is radically different in construction and operation from the intermittent feeding mechanism of other types, as substantially all of its moving parts continuously rotate.

With the Vanoscope the light is on the screen constantly; no shutter is used; the film is always brilliantly illuminated. Even allowing for the very small loss of light that takes place in the mirrors, it is claimed that as brilliant projection can be secured with 25 amperes as against 40 amperes required by other machines. In other words, it is claimed from 25 per cent. to 40 per cent. of current is saved.

With the Vanoscope the film travels continuously through the machine and not intermittently. Consequently the film is subjected to only a fraction of the usual wear. A further advantage of the new machine is the ease with which it may be threaded. No loops are necessary. It is said that the speed of the Vanoscope may be cut down to as low as three pictures per second, and this of course would enable the operator to secure many novel effects.

The opening of many new theatres, as well as old, has brought about a great demand for theatre tickets. These are now supplied by many of the manufacturers in rolls. Among the manufacturers making prompt shipments are the Keller Printing Company, 722 Broadway, and Arcus Ticket Company, 633 Plymouth Street, Chicago, Ill.



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First Oppenheim story on the screen. A
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THE GREAT LEAP

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Great run at Weber's Theatre, New York.
"A great lesson for all."—New York
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Maude Fealy

RUY BLAS

William Garwood and Francelia Billington
From Victor Hugo's Story

SAPHO 6 Reels

With Florence Roberts

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Western Atmosphere Produced in the West

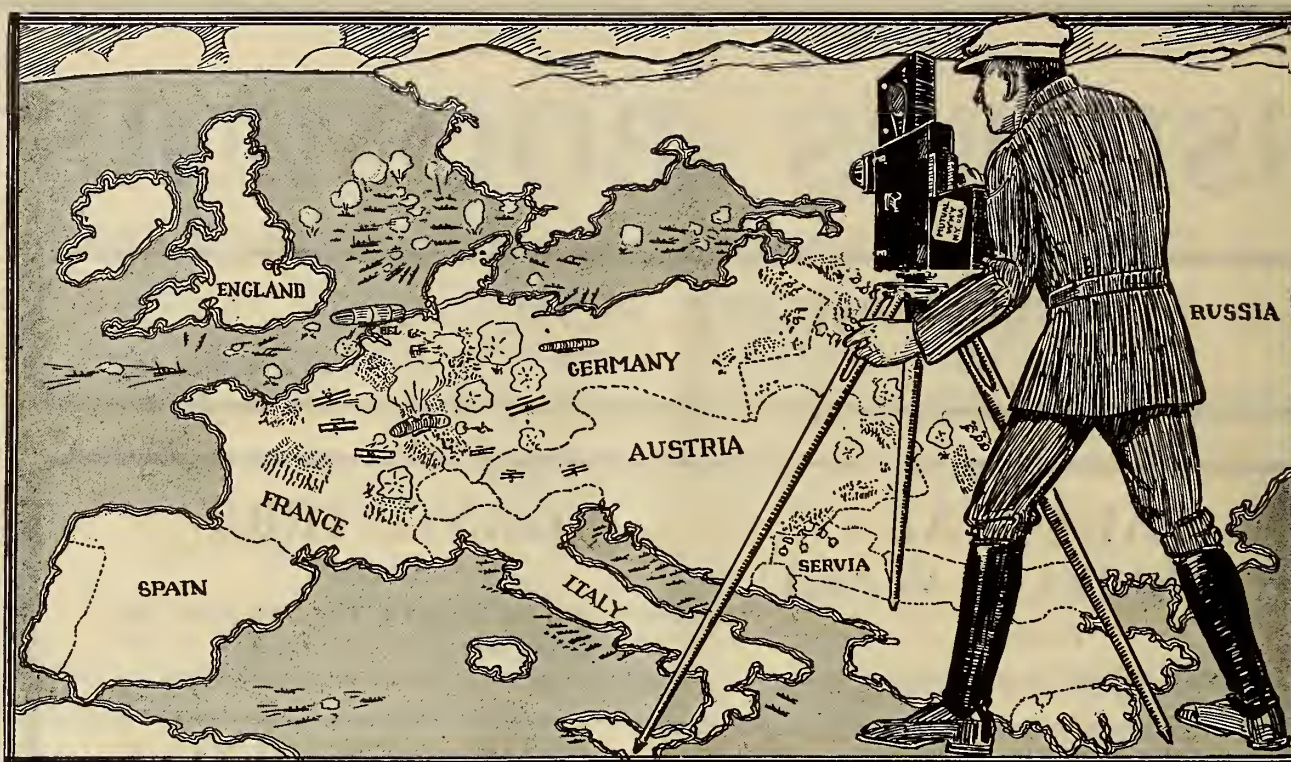
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James Cruze as Joseph. Marguerite Snow as Potiphar's Wife

ZU ZU, THE BAND LEADER 2 Reels

Keystone Mabel Normand

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ARRIVED!

Q First real WAR PICTURES from the front in Continental Europe. They are in hand and ready for you. Latest pictures released Sept. 24 in MUTUAL WEEKLY Number 91. Direct from the seat of war to fill the seats of your theatre. Call it good luck or good management, we've got the pictures. Order the MUTUAL WEEKLY at once and you have the jump on your competitor. The films of the hour are the WAR FILMS.

MUTUAL FILM CORPORATION

"The Million Dollar Mystery"

(Continued from Page Twenty-one)

a secret spring on the wall beside a picture of the vanished *Hargreave*, the portrait slides up disclosing a hidden panel. Touching another spring the panel in turn discloses a space in the wall, apparently the hiding place of the missing million. While the conspirators stare in surprise and delight, thinking that success has crowned their efforts at last, *Jones* thrusts his hand into the aperture and brings forth—not the treasure but a loaded revolver with which he covers the precious pair. As he does so he hears *Norton's* whistle in the driveway and knows that he has got his message for help. *Norton*, who has been helping *Florence* homeward, rushes into the house, while she runs for aid.

The reporter's entrance is the signal for a desperate struggle, for the two crooks have nearly overpowered old *Jones*, having rushed in under his guard an instant before. The battle is soon over, however, for the arrival of the police brought by *Florence* quickly ends the fray. Both of the men are made prisoners and once more *Florence* and the treasure are safe.

Little Stories of Reel Life

Billy Garwood, leading man of one of the Flying A companies, is a great pedestrian. He takes a keen delight in walking and every Sunday, equipped with a pair of long boots, he takes to the mountain trails, never stopping on his hike until he has put twelve or fifteen miles between him and Santa Barbara, where the American studios are situated. In these rambles he often picks out locations that are later used by the directors of the Flying A companies.

A bona fide autopsy, with a deputy coroner, several police officers and a coroner's jury, were used in "The Wrong Prescription," a two reel Reliance drama, produced by F. A. Kelsey at the Reliance and Majestic Mutual studios. How the life of a young physician is almost wrecked, when he thinks he has given an overdose of strychnine to a patient, is graphically told in this production. Irene Hunt, Mary Alden, Ralph Lewis and Jack Conway are the principals in the cast.

Helen Badgley, the "Thanouser Kidlet," was the star of an entertainment given recently by the New Rochelle Lodge of Elks. Thanouser talent captured all the honors of the evening, those appearing being Sidney Bracy and Frank Farrington, of "Million Dollar Mystery" fame; Fan Bourke, Boyd Marshall, Rene Farrington, Morgan Jones, Madeline and Marion Fairbanks, James Dunn, John Rhinehart, Bruce Weyman, Roy Hauck, Jules Cronjager and Alice Turner.

Francelia Billington is being featured in the thrilling two reel Reliance drama, "A Blotted Page," produced by Jack Adolphi at the Reliance and Majestic Mutual studios.

The play is an adaptation from a short story of the same name, by Elizabeth De Jeans, and shows the reuniting of an estranged couple, just as the husband has made preparations to commit suicide. Sam De Grasse and W. E. Lawrence take prominent parts in the production.

Thomas Ricketts, one of the chief Flying A producers, will soon begin production of "The Making Good of Manley." The scenes will be laid around the destruction of the pigeon farm in Los Angeles during the storm of last January. A splendid story has been woven around this incident and will certainly be welcomed by anyone who ever visited the "million pigeon farm" as it once existed.

¶ Our Mutual Girl Weekly is the best business builder that ever entered a motion picture theatre.

¶ Its polite character gives distinction to the theatre that distributes it.

¶ Its smart fashions are of genuine value to women throughout the United States.

¶ Its feature articles are of especial appeal to women, the big factor in motion picture audiences.

¶ And you can distribute it free to your patrons without cost to yourself.

OUR MUTUAL GIRL WEEKLY

29 Union Square, New York

PRINCESS FILM COMPANY

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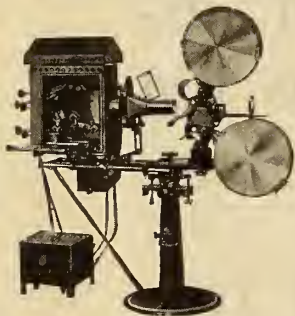
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MORGAN JONES
AND
THE PRINCESS
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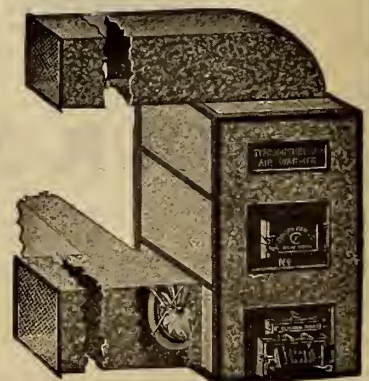
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Reel Life

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A MAGAZINE OF

MOVING PICTURES

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WINNIFRED GREENWOOD—American

Oct. 3

“PAID WITH INTEREST”—Majestic

1914



THE MILLION DOLLAR MYSTERY

Story by Harold MacGrath Scenario by Lloyd Lonergan

THANHOUSER'S MILLION DOLLAR MOTION PICTURE PRODUCTION

Fifteen two-reel episodes of this stupendous serial production are now appearing throughout the country. A two-reel episode is being released each week. Each episode portrays some spectacular feature. The entire play will take 23 episodes. More than 200 leading newspapers are now running this story.

The *continued* interest in this remarkable story is due entirely to the merit of the pictures. The public has found The Million Dollar Mystery full of human interest—thrills—excitement. And theatres are always **PACKED** on "Million Dollar Mystery Night." Remember, \$10,000 will be paid for the best 100-word solution of the mystery.

Bookings may be arranged by applying to the Syndicate Film Corporation's nearest representative. The Million Dollar Mystery is an independent release and may be obtained regardless of the regular program being used.

SYNDICATE FILM CORPORATION, Room 411, 5 S. Wabash Ave., Chicago
71 West 23rd Street, New York

Or Syndicate Film Corporation Representative at Any Mutual Exchange in the United States and Canada.

The Thanouser Three-a-Week

Tuesday, Sept. 29—"The Trail of the Love Lorn." A clever two reel drama dealing with the adventures of two mail order crooks, who conduct a "fake" marriage bureau, using an innocent girl as bait; featuring Harry Benham and Mildred Heller.

Sunday, Oct 4—"A Dog's Love." A touching tale of canine devotion, featuring Helen Badgley, the "Thanouser Kidlet," Shep, the famous Thanouser dog, and Arthur Bauer.

**THANHOUSER FILM CORPORATION, NEW ROCHELLE,
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A

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Under direction of Sydney Ayres

Release Monday, Oct. 12th, 1914

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Featuring MARGARITA FISCHER and HARRY POLLARD

"WINSOME WINNIE"

A rattling good comedy sure to please

One and Three Sheet Lithos.

Release Tuesday, Oct. 13th, 1914

"DOWN BY THE SEA"

A Love Story Depicting an Unusual Surrender

Under direction of Thos. Ricketts.

Release Wednesday, Oct. 14th, 1914



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or The Destruction of Sakura-Jima

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Longacre Building

42nd STREET, BROADWAY

NEW YORK



FAY TINCHER
as Ethel, the Stenographer in
the "Bill" Series

Mutual Program

Majestic Motion Picture Co.

TO ALL EXHIBITORS:

In response to numerous appeals from Exhibitors for enlarged photographs of Majestic stars for Lobby display, we have prepared a set of artistic bromide enlargements 14 x 17, all new poses, of the following players:

Blanch Sweet

Mae Marsh

Henry B. Walthall

Lillian Gish

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These we will mail to any Exhibitor at cost price, each, 50c. or \$3.00 for the Set. Special prices on larger sizes up to 5 ft. high. (All photographs autographed.) Also a unique character photograph of

FAY TINCHER

As she appears in the Komic "Bill the Office Boy" series, in which Miss Tincher has created the part of Ethel, the stenographer, size of photo, 14 x 28, price \$1.00.

For these SPECIAL LOBBY DISPLAY PHOTOGRAPHS address,

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THE MAJESTIC GUIDE FOR EXHIBITORS

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

HIS MOTHER'S TRUST (1 Reel). Release date Tuesday, Sept. 29.—Not entirely up to Majestic standard in detail of production but a strong story featuring Robert Harron.

OUT OF THE AIR (2 Reels). Release date Sunday, Oct. 4.—One of the most thrilling pictures we have ever seen. The hero drops from a flying aeroplane to a moving train, both going 60 miles an hour—a marvelous feat never before attempted.

THE UNPAINTED PORTRAIT (1 Reel). Release date Tuesday, Oct. 6.—An exceedingly well produced, strongly interesting society drama.

SANDS OF FATE (2 Reels). Release date Sunday, Oct. 11.—A fairly well produced story of the great American desert, not one of the best, but nevertheless featuring Dorothy Gish and Robert Harron in an interesting story.

Majestic Motion Picture Co.

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Reel Life

A MAGAZINE OF MOVING PICTURES

PUBLISHED BY THE MUTUAL FILM CORPORATION

29 Union Square, New York City
Telephone, Stuyvesant 683

MERRITT CRAWFORD
Editor

HENRY JAMES
Business and Advertising
Manager

Vol. V, No. 3

OCTOBER 3, 1914

Five Cents—\$2.50 a Year

Photoplay Actors Often Take Big Chances



Charles Gorman, of the Majestic Company, Dropping from an Aeroplane upon a Freight Train Going Forty-five Miles an Hour

To gain the required effects screen artists are often compelled to do deeds of daring, hitherto known only to heroes of fiction. One of the latest to be performed is shown above. It will appear in the forthcoming Majestic two reel drama, "Out of the Air," to be released in the Mutual program Oct. 4.

FACTS AND FIGURES AND SUCH

STEADILY the motion picture scores new triumphs. Those, who a fortnight or a month or a year ago, derided the "movies" as an amusement which was vain and oftentimes deteriorative in its effect on the public's mind, now are becoming the silent art's most enthusiastic champions. The achievements of D. W. Griffith, Thomas H. Ince and other leading exponents of artistic motion picture production are beginning to have their effect on that section of the public who, awhile ago, were averse to admitting that the films were anything but a cheap form of amusement for the vulgar and uneducated classes. Even the ministers are at last coming to realize that the screen presents possibilities for education and entertainment which are almost limitless.

News comes from all quarters of the strides which the motion picture is making in this direction. The Louisville (Ky.) Ministerial Association is planning to use motion pictures in connection with church work during the coming winter, while a majority of the churches of Buffalo, N. Y., are to use films for their entertainments to take the place of the old-fashioned lecture courses, which as a rule were tiresome and often uninteresting. And these are but two of many instances, which might be noted of the steadily widening field of the "movie."

THE current issue of the *Mutual Weekly* (No. 92) is brimful of timely and intensely interesting scenes from the seat of war. Lord Roberts, England's famous fighting general, now too old to go to the front, is shown reviewing the new battalion of the Royal Fusiliers, which by now has reached the firing line to replace the gaps in the ranks of this noted regiment. Alsations enrolling in the French army at Paris, British troops entraining, sentries guarding German prisoners of war; these and many other equally interesting features are included in the latest issue of the *Mutual Weekly*.

ANNOUNCEMENT is made that the Thanhouser company has engaged the services of Marguerite Marsh, a sister of Mae Marsh, who has gained such enviable fame in Reliance and Majestic productions under the tutelage of D. W. Griffith. Miss Marsh, under the name of Marguerite Loveridge, recently played leads under Director Fred Mace at the Majestic studios, Los Angeles, Cal. She will in future be a member of the Thanhouser stock company at New Rochelle, N. Y.

THERE always are at least two sorts of exhibitors, the Fast Asleeps and the Wide Awakes. The four letters which follow are actual letters. The names are, of course, for purposes of illustration. But the facts are not imaginary. You know the Fast Asleeps and you know the Wide Awakes. Personally, we have no sympathy for the Fast Asleeps but we have admiration for the Wide Awakes. Here are the letters:

PRIZE PICTURE THEATER

Seating Capacity 900

August 11.

Our Mutual Girl Weekly,
29 Union Square,
New York.

Gentlemen:

Send me 50 copies of your magazine. I want to see if it is any good as a business getter. Send only

50. If it brings me any business I may order 75. This is a trial order. Business is on the bum here.

Yours, etc.,

Jim Sleep, Manager.

ELECTRIC THEATER

Seating Capacity 400

Aug. 11.

Our Mutual Girl Weekly,
New York.

Gentlemen:

Although business here is good I want more of it. Please send me each week until further notice 300 copies of *Our Mutual Girl Weekly*. I run Reel 30 of *Our Mutual Girl* Next Monday. I want to print my program on the blank back cover of the *Weekly* and get some ads to help pay for it. I may need 400 in a few weeks. Rush these to me every week.

Yours for success,

Charlie Hustle, Manager.

PRIZE PICTURE THEATER

Seating Capacity 900

August 20.

Our Mutual Girl Weekly,
New York.

Gentlemen:

Don't send any more magazines. I tried them one week but didn't see any improvement in business, so I don't want any more. Business is very poor here, anyway.

Yours, etc.,

Jim Sleep, Manager.

ELECTRIC THEATER

Seating Capacity 400

Our Mutual Girl Weekly,
New York.

Gentlemen:

I've got to increase my order for the *Weekly* to 400 copies. It's bringing the business. I first secured several ads for the blank space on the back cover, had my printer set them up along with my program, and thus paid the entire cost of the magazine. I got out 1,500 letters and sent them to the women in our town, telling them about the magazine and saying I would give it away free every Monday to every woman attending my theater. I also ran the little announcement slide you sent to create greater interest in the magazine.

I give the *Weekly* away as my women patrons leave the theater. They take it home and read it and of course they return the following week to see the picture and get another issue.

It's the best business builder I ever saw. I play to capacity every Mutual Girl day and, best of all, the *Weekly* that is helping to bring me this business doesn't cost me a cent.

Rush my next shipment.

Yours in success,

Charlie Hustle, Manager.

We do not know how many Jim Sleeps there are in the motion picture business. But we do know, and we are glad to say, that the list of Charlie Hustles is increasing tremendously. Which goes to show that you can't get enough of a good thing.

Lots of Snap and Vim in These American-Beauty Films



1. William Garwood, Vivian Rich, Louise Lester and Harry Von Meter in "Jail Birds." 2. Vivian Rich and Kathie Fischer (same). 3. Joseph Harris, Margarita Fischer, and Harry Pollard in "Nieda." 4. Margarita Fischer and Joseph Harris (same). 5. Charlotte Burton and Reaves Eason in "Jail Birds." 6. Jack Richardson and Charlotte Burton (same). 7. Harry Pollard and Margarita Fischer in "Nieda." 8. Jack Richardson in "Jail Birds." 9. Vivian Rich, Harry Von Meter and Louise Lester (same).

STORIES OF THE NEW PHOTOPLAYS

TEXAS exhibitors are planning to hold the biggest film exposition ever held in that state in connection with the annual State Fair at Dallas, Texas, which runs for two weeks, beginning with October 16. Every phase of the motion picture industry is to be shown and it is believed that the exhibition will do much to inform the people of the southwest of the magnitude and importance which the film industry has attained. Some of the choicest productions from the Mutual program will be among the principal features to be shown at the exhibition, the Texas representatives of the Mutual Film Corporation being among those most active in promoting the success of the affair. As the State Fair of Texas is attended annually by more than 800,000 people, most of whom come to see and learn, it will readily be seen how great will be the educational as well as the commercial value of the coming exposition to the people as well as the exhibitors of the Lone Star state. The exposition will be under the direction of the Motion Picture Trades Club and the Motion Picture Exhibition League of Texas.

OUR MUTUAL GIRL

(Chapter 39)

The Shotgun and the Lady

By Arthur James

Oct. 12, 1914

CAST

Our Mutual Girl.....Norma Phillips
Ralph Hamilton.....William J. O'Neil

MMARGARET, with Baby Lily's jewel in the little bag hanging on her wrist, stood looking into the muzzle of the young man's gun. Evidently, he had no sense of humor. So, what in the world could she do? Well, the serious sort were susceptible to flattery, and she might cajole him at least into letting her put down her aching arms.

"Don't be silly," said she. Then, for the first time, she smiled. And those who have seen the effulgence of that manoeuvre can imagine the thumps of the young man's heart in instant response. "Surely, you must realize that I am not a burglar," she added.

They kept up a rapid fire of repartee, if not of shells, until, in a happy inspiration, she accused him of threatening her with an unloaded gun. Actually made uncertain, he investigated. Two shells fell out of the breach to the floor. Margaret snatched them up and scampered for the door. He chased her to the hedge across the grounds—and again she was prisoner, this time before a gun that was unquestionably reloaded.

"Couldn't we sit down?" she asked.

He marched her back to the Hamiltons' front porch, they sat down; neither spoke. Meanwhile, unseen by them, a tall, lean man had made his way across the lawn, and had shinned up the column of the porch on the side of the house, to Miss Hamilton's room. When he came down again, the jewel marked with a B was in his pocket. He ran to the road, and jumping into an automobile, drove away at high speed. If Margaret could have seen him she would have recognized Lily's father.

But she and young Hamilton were absorbed in what was becoming a very wearisome situation. Margaret longed to escape home to Aunt Abbie and Baby Lily. Besides, she was hungry. This latter craving she confessed to her captor, and was promptly walked around to the pantry window and directed to "pick a pie" from the shelf. Returning, they devoured it together. Then Hamilton, when her head was turned, ventured cautiously to unload the gun and stand it against the house. He began pacing up and down. In a flash Margaret had the weapon in her hands.

"Now we'll turn the tables!" she cried.

"Pardon me, it really isn't loaded," he answered. But, instantly producing the two shells she had picked off the floor, *Our Mutual Girl* loaded it. And this time it was Hamilton who held up *his* hands.

However, he succeeded in outwitting her, getting possession of the gun again, and the old tête-a-tête was resumed. Miss Hamilton's return cut short another tedious silence. Her brother was greatly relieved to see by her greeting that Margaret was a friend and a neighbor of hers, and that after all he would not be called upon to land this very attractive young lady behind prison bars—for of course soon they would have the real explanation from her. He promised for the present, however, not to say anything to his sister about what had happened, and very willingly allowed *Our Mutual Girl* to return home.

Miss Hamilton, meanwhile, had gone upstairs to take off her hat. When she came down, she scarcely noticed for a moment that her guest was gone. "Oh, Ralph!" she cried, tears starting to her eyes, "Somebody's been in the house and robbed us. One of my jewels is gone!"

Ralph was stunned. So she *was* a burglar after all! But what could he tell his sister?

COUSIN BILLY—Royal

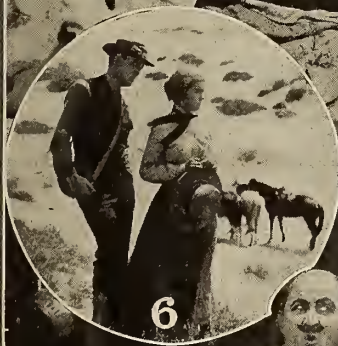
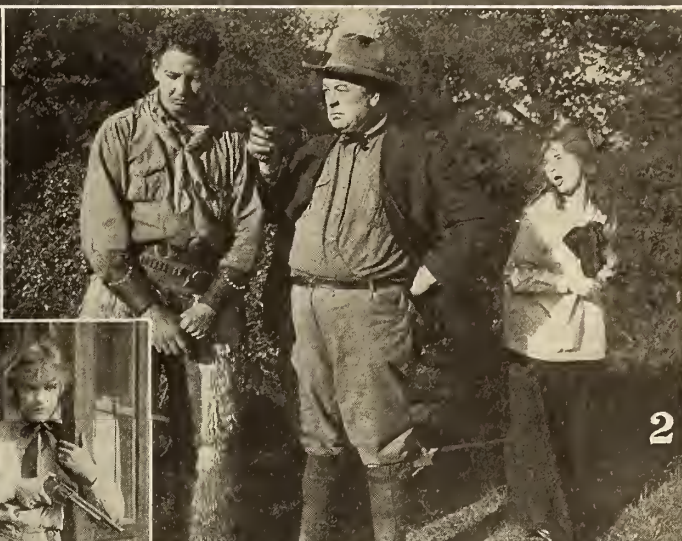
A Laughable Farce on the Unwelcome Guest

Oct. 3, 1914

PPOLLY BUNCE quarrels with her husband, Peter Bunce, because he objects to her inviting her cousin from the country to visit them. She wires Billy to come anyway, and he arrives, bringing a chicken for a gift to his city relatives. Polly makes him comfortable in her husband's smoking jacket and slippers, and when the latter reaches home, he throws the chicken out of the window and snatches his belongings off Billy's person. At dinner time the country cousin shows some timidity about appearing at the table, fearing that his country manners will disgrace him. But Polly tells him to do everything that Peter does, and not to worry. Billy imitates the husband's every move. Peter becomes enraged. But his wife pacifies him and he kisses her. Billy hastens to repeat this also. The husband gets after his cousin-in-law with a gun. He takes refuge on the roof of the porch. The gun accidentally goes off, and Billy is hit. Host and hostess both rush to his side, and the matter is amicably settled.

(Continued Overleaf)

Tense Western Drama and a Snappy Comedy from the Majestic Studios



1. Scene from "The Sands of Fate." 2. Dorothy Gish and W. H. Brown in "Back to the Kitchen." 3. Dorothy Gish in "The Sands of Fate." 4. Dorothy Gish, Robert Harron and R. A. Walsh in "The Sands of Fate." 5. Dorothy Gish, C. Eberts and Robert Harron in "The Sands of Fate." 6. and 7. Robert Harron and Dorothy Gish in "The Sands of Fate." 8. Baldy Belmont in "Back to the Kitchen." 9. Robert Harron and Eagle Eye in "The Sands of Fate."

STORIES OF THE NEW PHOTOPLAYS

NIEDA—Beauty

A Weird Romance of the Wilderness

By Vivian Rich

Oct. 6, 1914

CAST

Nieda.....Margarita Fischer
Her father.....Joseph Harris
Jean Le Claire.....Harry Pollard

MRS. GRAHAM, the wife of a New York business man, dies in an insane asylum, leaving a little daughter four years old. Dr. Gould advises the father to take the child away from other people and bring her up in the open air. When she is twenty, he says, she may be brought back to civilization, without danger of inheriting her mother's tendencies. Nieda's nineteenth birthday finds her still living in the wilderness. For fifteen years she has seen no one except her father. Then she meets Jean Le Claire, a young trapper, who wanders into Mr. Graham's domain. Fearing results, the father tells the stranger to leave the vicinity or he will shoot him. Le Claire is in love with Nieda, however, and they continue to meet secretly. One day he falls from a cliff, and is killed. Mr. Graham buries the body and tells his daughter that the stranger has gone away. She haunts the place where they first met, scattering flowers, and growing every day more childish. One evening Graham misses her. He finds her lying at the bottom of the cliff and realizes that she has tried to rejoin her lover.

THE BENEVOLENCE OF CONDUCTOR 786

Thanouser

A Touching Play, Featuring Riley Chamberlain and the Thanouser Children

Oct. 9, 1914

CAST

Conductor 786.....Riley Chamberlain
Helen.....Helen Badgley
The twins.....Marion and Madeline Fairbanks
Mrs. Smith, their mother.....Fan Bourke
The superintendent.....Joe Sparks
Joe, an employee.....J. S. Murray

CONDUCTOR 786 rescues Baby Helen, who has wandered onto the electric tracks. He takes her home, and discovers that she has twin sisters and a mother, the latter very ill with consumption. The doctor tells the conductor that if Mrs. Smith could go to the mountains there would be some hope of her recovery. Not long after, the superintendent of the road gives the old conductor a banquet to celebrate his twenty-fifth year in the company's employ. The men call on him for a speech. He asks to be excused for a few minutes, and soon returns with the twins and Helen. Then he tells the men about the children's mother and appeals to them for help. A generous collection is taken up, and two days later Conductor 786 puts the Smith family on board the Adirondack express.

THE ONE WHO CARED—Princess

Wherein an Old Country Doctor Sets His Daughter Right

Oct. 9, 1914

CAST

Eunice Hastings.....Rene Farrington
John Bruce.....Boyd Marshall

DR. HASTINGS, a country doctor, is very proud of his pretty daughter, Eunice, who is engaged to marry John Bruce, a young farmer, whom she has known since

childhood. Jameson, a city man, appears, and soon succeeds in fascinating Eunice. He tells Bruce that the girl no longer cares for him, and Bruce, believing that she has fallen in love with the stranger, gives her up. Dr. Hastings is a far-sighted student of human nature. He sees that Jameson is not the man with whom his daughter will be happy, and arranges a test of the suitors. Eunice is convinced that Bruce is the nobler of the two, and that she never really cared for the city man.

THE PET OF THE PETTICOATS—Royal

A Screaming Farce, Involving a Violinist

Oct. 10, 1914

THE women go wild over Puglicheshi, the famous violinist, and one young woman, whose husband is insanely jealous of her, even rushes upon the stage to kiss her idol. The catastrophe is averted just in time, however, and the entire audience swarms about the stage entrance, the musician barely escaping in an automobile. The sentimental young woman, Violette Jenks, and her husband are living at the same hotel where Puglicheshi is stopping, and later the great virtuoso is seen crawling along an ironing-board, many stories high in the air, to get from his room to the bride's apartment. Violin in hand, he makes the passage in safety—only to fly to direr evils. To save reputations, the violinist is forced to clip off his long hair and become temporarily a bungling butler. His adventures with the detectives and the jealous husband, with Violette beside herself with excitement, are excruciatingly funny.

JAILBIRDS—American

(Two Reels)

A Thrilling Commentary on Practical Justice

Oct. 12, 1914

CAST

Robert MacFarlane, young attorney..William Garwood
Dirk Patterson.....Jack Richardson
Mrs. Patterson.....Charlotte Burton
Henry Dupree, a crook.....Harry Von Meter
Mrs. Carson.....Louise Lester
Audrey Austin.....Vivian Rich
Mrs. Austin.....Mrs. Martin
Attorney Bright.....Reaves Eason
Judge O'Brien.....Thomas Gullifer

ROBERT MacFARLANE, a young attorney recently come West, courageously undertakes a divorce case for a poor woman whose brutal husband has terrorized the community. Patterson, the husband, assaults the lawyer in his office, and, in self defence, MacFarlane shoots and kills him. He is arrested and convicted for murder. Several months before this MacFarlane has advised Audrey Austin, a young illustrator, whose home is in the Western town, to go to New York to realize her ambitions. The girl has not succeeded in the big town, and in her lonely, disheartened state, has become intimate with a Mrs. Carson, who is the accomplice of Henry Dupree, a crook. MacFarlane, knowing that his conviction is unjust, escapes to New York. He chances to run into Audrey and her pretended friends just in time to save her from being made the scapegoat of a robbery which they have perpetrated. In bringing the crooks to justice, MacFarlane is obliged to disclose his identity. His offence, however, is pardoned on his return West with Audrey, who becomes his wife.

(Continued Overleaf)

Pleasing Domino and Kay Bee Features and Another "Shorty" Story



1. Enid Markey and Walter Edwards in "The Power of the Angelus." 2. Elizabeth Burbridge and Barney Sherry in "The Word of His People." 3. Shorty Hamilton in "Shorty and Sherlock Holmes." 4. Elizabeth Burbridge in "Shorty and Sherlock Holmes." 5. Enid Markey, Walter Edwards, Barney Sherry and Charles Ray in "The Power of the Angelus." 6. Enid Markey and Walter Edwards in "The Power of the Angelus." 7. Elizabeth Burbridge and Charles Ray in "The Word of His People." 8. Elizabeth Burbridge and Shorty Hamilton in "Shorty and Sherlock Holmes."

STORIES OF THE NEW PHOTOPLAYS

DOWN BY THE SEA—American

A Story of Self-Sacrificing Love

Oct. 14, 1914

CAST

Nell.....Winnifred Greenwood
 Jim.....Ed Coxen
 Dean Ronalds.....George Field
 Ruth, his little sister.....Patricia Lynch
 Abe Thompson.....John Stepling
 Nell's mother.....Edith Borella

NELL, a fisherman's daughter, has given her promise in marriage to Jim, a young fisherman. A strong affection springs up between her and the child of some summer cottagers, and when little Ruth is taken violently ill, Nell nurses her back to safety. In gratitude, Dean Ronalds, Ruth's older brother, insists that Nell attend a select school in the city at his expense. She refuses, but Jim, thinking only of Nell's advantage, persuades her to accept. On completing the school course, Nell learns that her benefactor is in love with her. But she rejects his offer of marriage and returns to Jim. Her old sweetheart discovers that Nell really loves Ronalds, but that a mistaken sense of honor bids her remain faithful to her first affection. Jim goes to Ronalds and explains the sacrifice he is about to make, which Nell must never know. Then he tells the girl that he is going away to marry another woman, and leaves her to the man of her heart's choice.

THE WORD OF HIS PEOPLE—Kay Bee

(Two Reels)

An Inspiring Romance of Western Life

By Thomas H. Ince and C. Gardner Sullivan

Oct. 16, 1914

CAST

Colonel Scranton.....J. Barney Sherry
 Lieut. Drake Scranton.....Charles E. Ray
 Lieut. Arthur Orth.....Webster Campbell
 Iris Wheatley.....Elizabeth Burbridge

COLONEL SCRANTON, commander of Port Pixley, on his death bed, summons his son, Lieut. Drake Scranton. Drake arrives barely in time to learn his father's last wish—that he shall marry Iris Wheatley, his ward. Iris is in love with Lieut. Orth, but for the elder Scranton's sake, whom she loved as a father, she consents to become Drake's wife. When he discovers the circumstances, however, he releases her, and her engagement to Orth is announced. During an Indian attack upon the government fort, the fortifications are destroyed. Young Scranton, Orth and Iris escape, but are seen by the Indians and pursued into the desert. Drake saves the girl and her lover, but is himself swallowed up by the quicksands.

BACK TO THE KITCHEN—Majestic

An Unique Western Comedy

Oct. 16, 1914

CAST

The Daughter.....Dorothy Gish
 The Count.....Baldy Belmont

THE ranchman's pretty daughter is in love with Jack of the rancho. Her father, however, rudely breaks off the match and sends word to a lawyer in New York that he will marry his daughter to a count whom the lawyer is to provide at his own price. The latter looks up an Italian cook, decks him out in a red sash and

many medals, and sends him West for the easy money. Meanwhile, the cook at the ranch has developed the matrimonial germ. Being spurned by all the male employees on the place, she is about to leave, when the count arrives. The ranchman is putting through the arrangements for the marriage of his daughter to the titled foreigner when Jack comes upon the scene with a letter exposing the count as a counterfeit. The discontented cook is easily persuaded to take the bride's place, and the ranchman's daughter marries Jack.

THE REVENUE OFFICER'S DEPUTY—Reliance

(2 Reels)

In Which a Man Proves His Courage and Devotion at the Same Time

Oct. 17, 1914

CAST

Jason.....W. E. Lowery
 Clark.....Frank Bennett
 Ruth.....Irene Hunt
 Bruner.....W. H. Long

JASON, the revenue officer, receives word that Mexican whiskey is being made in his district, and that he should hire a deputy to keep strict surveillance. Clark, who is in love with Ruth, Jason's daughter, asks the old man to appoint him deputy, so that he and Ruth may marry. But Jason doubts the boy's courage, and gives the job to a man named Collins. The officer and Collins are worsted in an attempt to capture and convict Bruner, a mountaineer, and Jason is brought back wounded. Collins resigns, and again Clark pleads for the place, but is refused. In despair, he leaves town. Several weeks later a letter from Ruth reaches him at a distant ranch. She begs him to return and again offer his services, as her father, who is still suffering from his wound, and because he cannot go after the moonshiner, is threatened with losing his position. On the way back, by chance, Clark falls in with Bruner, without knowing his identity. The latter robs him, and Clark, unknown to Bruner, follows the whiskey-maker to his shack, where he sees the mescal-still. Returning to Ruth, she pins upon him her father's badge and arms him. He goes back to capture Bruner. Worried by his failure to return, Ruth tells her father and they ride in search. They find Clark, wounded and unconscious, beside Bruner, who is securely bound. Jason makes him his deputy, and he and Ruth are married.

DIZZY JOE'S CAREER—Komic

A Harum-scarum Comedy by C. Allan Gilbert, dramatized from A. B. Frost's Series of Drawings in the Century Magazine

Oct. 18, 1914.

CAST

Dizzy Joe.....Edward Dillon
 Circus manager.....Tod Browning
 The Coon.....Baldy Belmont

DIZZY JOE, a tramp, is resting behind a stone wall. While he sleeps, a negro wagon driver from a hospital drives up and deposits on the ground a good suit of clothes from the body of a man who has died of small-pox, intending to burn them. Having no match, he goes to get one. Meanwhile, Dizzy Joe wakes, and seeing the clothes, it doesn't take him long to change.

(Continued Overleaf)

Thrilling Action and Powerful Plots in These Reliance Releases



1. C. Eberts and E. A. Lowery in "Bad Man Mason." 2. Frank Bennett, Florence Crawford, and E. A. Lowery in "Bad Man Mason." 3. Jack Conway in "The Revenue Officer's Deputy." 4. E. Lawrence in "The Revenue Officer's Deputy." 5 and 6. E. A. Lowery and Florence Crawford in "Bad Man Mason." 7. Jack Conway and Irene Hunt in "The Revenue Officer's Deputy." 8. Eugene Palette and Sam De Grasse in "The Tardy Cannon Ball."

STORIES OF THE NEW PHOTOPLAYS

He throws his ragged old duds over the wall just in time, and as the negro stands over them, Joe hears him exclaim, "Mah goodness, but small-pox make dem dar clo'es fall apart mighty fast!" The tramp rushes into a lake, shedding clothes at every step. There he stays all night. In the morning, he ventures out and makes himself a garment out of cornstalks. He is discovered by a circus freak manager and hired as a wild man. His advent in the circus causes a sensation, he being the only man there. A romance develops between him and the bearded lady, and their elopement concludes Dizzy Joe's career.

FOR HER FATHER'S SINS—Majestic

(Two Reels)

A Strong Sociological Drama

By Anita Loos

Oct. 18, 1914

CAST

Frank Bell.....	Wallace Reid
Laura Bell.....	Billie West
John Ashton.....	Al Fillson
Mary, his daughter.....	Blanche Sweet

LAURA BELL runs away from her country home to the city, where she becomes a clerk in a department store. Her brother, Frank, follows her to New York, but is unable to trace her. He becomes interested in a settlement house and obtains a position in social service work. Mary Ashton, daughter of the proprietor of the store where Laura works, is shocked to find that her father pays his clerks starvation wages. Matters are brought to a head when Mary rescues Laura, who drops to the street with exhaustion due to ill nourishment. Taking her home in her motor car, Mary sees for herself how the girl is forced to live. She pleads with her father to better his employees' condition. But he stubbornly refuses. Mary leaves her luxurious home to become a working girl herself, and weeks later, her father discovers her in a shirtwaist factory. Meanwhile, she has met Frank Bell at the settlement house. Their interests are identical. One day Laura's landlady comes to the settlement with word that Laura is dying. Mary and Bell both go to see her, and thus the latter discovers that she is his own sister. Bell compels Ashton, at the point of a gun, to go to Laura's bedside. The doctor says that blood infusion alone will save the girl's life. Her brother's heart is weak, but Mary to recompense for her father's sins, volunteers, unknown to him. After the operation, he learns that she is in a critical state and may die. The criminality of his methods is now brought home to Ashton. In gratitude for his daughter's recovery, he changes his policy toward his employees.

ENVIRONMENT—Majestic

Wherein a Ne'er-do-well Retrieves Himself in Thrilling Fashion

Oct. 20, 1914

CAST

Bella.....	Signe Auen
Mr. Cortright.....	F. A. Turner
Bob.....	Charles Gorman
Crawford.....	Leslie Warner

BOB CAMPBELL, ne'er-do-well, falls in love with Bella Cortwright, daughter of the president of the city bank. She persuades him to try to get a steady job and be somebody. He promises, but finds it very hard to overcome his evil reputation. Bob chances to meet James Crawford, a well-dressed crook, and is inveigled

into helping him rob the bank. While Campbell is standing on guard—the crook being busy in the vaults—Bella happens along. She praises Bob for his pluck in trying persistently to get honorable work. Ashamed of the position in which, all unconsciously, she has caught him, he gives chase to the burglar, who jumps aboard a deserted train at the station, and starting the engine, makes his getaway. Bob, however, manages to swing himself up behind, and making his way to the locomotive, engages the crook in a hand to hand fight, in which he flings him from the moving train. Returning, he finds the bank robber dead. Bob refunds the stolen money, receiving the bank president's thanks in the form of a better position, and Bella for his wife.

OUT OF THE DEPUTY'S HANDS—Reliance

An Interesting Situation Graphically Presented

Oct. 21, 1914

CAST

Lola.....	Florence Crawford
The sheriff.....	Arthur Mackley

DEPUTY SHERIFF MARTIN of Arizona is in love with Lola, a waitress at the Gold Dollar restaurant. He comes into Gold Dollar on the trail of James Kinney, who is wanted for murder. Kinney is discovered at work in the mine under an assumed name, and the sheriff learns that he is very attentive to Lola. This enrages Martin. During an accident, Kinney goes down into the mine with a gang of men to prevent it being flooded. Martin joins him, and they work side by side until they collapse from exhaustion. Then Kinney confesses to Martin that he killed a man named Marcus for beating Lola, who, he claimed, was his step-daughter. The two men are dug out of the mine. Martin resigns as deputy sheriff and escorts Kinney safely away. Then Martin and Lola are left to one another.

SHORTY AND SHERLOCK HOLMES—Broncho

(Two Reels)

The Latest Release in the Famous Shorty Series

By C. Gardner Sullivan and Thomas H. Ince

Oct. 21, 1914

CAST

Shorty.....	Shorty Hamilton
Ella Wheeler.....	Elizabeth Burbridge
Nora.....	Miss Ashton

SHORTY, who has been reading "The Sign of the Four," is fired with ambition to become a detective. He pulls enough hairs from the horse's tail to make himself a beard, acquires a "sleuth" hat, and arms himself with a huge microscope. Defying the world to conceal anything from him, he trails everybody in camp and makes a general nuisance of himself, until the force, to get back at him, frame up a robbery. Nora, the cook, pretends to have lost her diamond pin and Shorty undertakes this "mystery case." That same night the village postoffice is rifled, and Shorty is taken prisoner by the burglars, who bind him. While they are reconnoitering, Shorty burns the ropes off his wrists with his microscope. And when he hears the robbers returning, he throws himself back on the ground as though still their captive. The minute they have their backs turned, Shorty covers them with his pistol. He shoots one, and marches the other before him to the village sheriff. Ella, the postmistress, who has been taken into custody, pending an investigation of the robbery, is released when Shorty appears with the real thief.

Two Thanhouser Subjects With Plots That Will Please and Satisfy



1. Virginia Waite, Ernest C. Ward and Nolan Gane in "The Cripple." 2. Lydia Mead and Nolan Gane (same). 3. Virginia Waite, Nolan Gane and Ernest C. Ward (same). 4. Riley Chamberlain, J. S. Murray and Joe Sparks in "The Benevolence of Conductor 786." 5. Janet Henry, Virginia Waite, Fritz Thayer, Mr. Abrahams, Helen Badgley and Riley Chamberlain (same). 6. Fan Bourke, Marion and Madeleine Fairbanks, Helen Badgley and Riley Chamberlain (same). 7. Madeleine and Marion Fairbanks, Fan Bourke, Helen Badgley and Riley Chamberlain (same). 8. Marion and Madeleine Fairbanks, Riley Chamberlain and Helen Badgley (same). 9. Lydia Mead, Virginia Waite, Nolan Gane and Ethel Jewett (same).

"PAID WITH INTEREST"

A Strong Character
Study by the
Majestic

Featuring
the Clever Actress
Mae Marsh

CAST

Tom Taylor.....Robert Harron
Mame.....Mae Marsh
George Watson.....Raoul Walsh

MAME had that brilliant rose and gilt beauty one never would have expected to find off the cover of a popular magazine. Her's was the liveliest, tendrilly hair—too red to be golden, and too golden to be red. Her skin was as white as the "half-an'-half" she served to coffee-abstaining customers, and her cheeks bloomed brighter than the majolica roses which festooned the restaurant walls.

Tom Taylor knew, the instant he first saw Mame, that he had met his fate. She was slower to recognize in Tom the inevitable. But she consented to his "going with" her, and four nights a week, for two months, she tried out that young man's intentions. Then she agreed to marry him, as soon as he should get a raise and be promoted from helper to a regular electrician.

One evening, coming around to the restaurant at nearly closing time, Taylor saw before the door a touring car undergoing repairs. As he entered, his eyes fell upon a large, rather handsome man, with an air of ready money, at Mame's table. He was leaning carelessly on one elbow, smiling up into her face, as she took his order. Taylor seated himself at the table across the way and helped himself to the paper napkins.

"Did you make a hit with his nobs?" whispered his waitress, as she brushed against Mame in the aisle.

Mame raised her china blue eyes—and Taylor's heart leaped into his throat. But she swept him with a glance in which there was no recognition but a look of sheer triumph, of conquest. Thus sprang the rift in the lovers' lute. And thus George Watson, Wall Street broker—whom chance, in the shape of a tire blowout, had marooned in Mann's restaurant—came into Mame's life.

One night, two weeks later, when Watson was in the restaurant, Tom and Mame had it out. He left her, muttering between his teeth. "She's fallen for his coin!" he told himself. "But it's not his sort to marry her. It's up to me to break off this little game."

As though Fate had taken a hand, not long after, Taylor was called to repair telephone wires on the roof of the building in which Watson had his office. In the midst of operations, he heard a voice over the line—"Rogers? This is Watson. In an hour I'll phone again, if we are to sell. If you don't hear from me, it means, buy—get it?"

Tom Taylor "got" it! His chance of ruining Watson lay with the broker's ordering his agent to sell. Deliberate

silence the electrician could not tamper with. But he could cut short the message, unknown to the transmitter, when to buy evidently spelled failure. The last quarter of the hour found Taylor sweating under the strain of awful uncertainty. At last—Watson's voice! Tom waited until he got the number, damning the poor connection, but determined to make his agent hear, even if he could not hear Rogers. Then, instantly, Taylor closed the pliers over the line.

Sometimes it takes a woman to turn victory into defeat, defeat into victory. When the crash came, Mame clung to her broker as never before. And Watson pulled himself together to begin life over again "with the pluckiest girl in the world". The person who suffered most was Tom Taylor. "I've been a beast. But I'm going to make it right to Mame!" he vowed.

Watson's disgrace penetrated deeper than his pockets. It struck insidiously at the roots of his moral nature. He was a born speculator—not one to climb up laboriously by the slow and honest road. Taylor helped him, but his weakness soon showed itself to his wife. "George," she told him, steadying her trembling voice, "I can bear anything—if only you love me, dear—if only you are true to me!"

Day by day Taylor saw that Watson was losing ground. He almost fancied that he might do better were he left alone. And then fate spared Taylor the necessity of making that decision. The automobile belonged to an old rival of Watson's in the Exchange—and it mowed him down as carelessly as though he himself had never been master of a finer machine. He breathed his last in Taylor's arms.

"How can I break it to her?" the friend asked himself. And then his glance fell upon the dead man's watch chain, and he drew out the heavy gold time-piece, the one valuable which its owner had not pawned or gambled away. In his mind's eye, Taylor saw within a picture of Mame, as her husband must have worn it. This would be some consolation to her now. He pressed the spring, and the cover flew back, but the face within, which looked up at him, was that of—another woman.

For a moment he sat there. Then he opened his own watch, a modest gun-metal affair, and removing a little, old, faded likeness of Mame, replaced the last mark of Watson's faithlessness. She would never know.



Taylor Forced Mame to Make a Choice Between Them

Our Mutual Girl an Innocent Thief

By Carolyn Wells

CAST

Our Mutual Girl.....Norma Phillips
 Edith.....Edith Walters
 Aunt Abbie.....Grace Fisher
 Miss Hamilton's Brother.....William J. O'Neil
 Jean Parke.....By Herself
 Lewis, Margaret's maid.....Julia Chippendale
 Sally.....Melitha Elam
 Baby Lily.....Dorothy Ranges

Director, John Noble
 Ass't Director, Arthur C. Vaughan

Chapter Thirty-eight

SHOPPING, in and of itself, with or without purpose of buying, is a never-failing delight of the feminine nature. And shopping, as you well know, was one of our *Margaret's* besetting virtues. So it pleased her, one lovely morning, to set out with *Aunt Abbie* for Lord & Taylor's. First they bought an outfit for *Lewis*, the most correct dresses, aprons, collars and cuffs for a nurse's wear. And then *Margaret* gave herself up to the delight of costuming her sweet, attractive, little Aunt from the country.

Aunt Abbie held her breath as the wonderful gowns were tossed over the chair backs, one after another. Her niece, with unflinching taste, selected a delicate blue and taupe creation, all sorts of soft, lacey negligees and home gowns, boudoir caps, silk stockings and satin slippers—until *Aunt Abbie* declared she felt like an elderly Cinderella. When at last they went home, *Margaret* flew at once to *Baby Lily*.

"Why, Honey Blossom," she said, cuddling the little thing close, "I have the *booflest* idea! You shall have a party. A lovely kiddy party all for yourself."

And dropping *Lily* on the sofa, she dashed off half a score of notes to children in the neighborhood. Then she flew to the telephone and ordered enough foolish foods to upset their little tummies for a week.

The baby-party was adorable! There was a tent with gay flags waving, a swing, a May-pole to dance around, and a band of music. A wonderful magician did slight-of-hand stunts. And then the feast! *Lily* was a hostess to be proud of. "Oh dear!" sighed *Margaret*, "I wish *Auntie Knickerbocker* might have seen her to-day!"

The following afternoon, *Margaret* went to a tea at *Miss Hamilton's*. Just before starting, she chanced to think of the jewel which had been given her by *Lily's* mother. "It's too valuable," she thought, to leave here in the house. "I'll take it with me, and after the tea, I'll slip around to the bank and leave it there for safe keeping."

So she dropped the jewel in her lace dansant bag and

wearing. Her hostess smiling detached it, and it was handed around the admiring circle. When *Margaret* took it, she was startled by its resemblance to the pin she had in her bag. She could have sworn the jewels were identical. Stepping aside a moment, she compared the two. *Miss Hamilton's* pin was precisely like that of *Lily's* mother's! After a time, their hostess laughingly reminded them that her brooch had not yet been returned.

There was a brief moment of suspense before it came back to her. Then *Miss Hamilton* explained why she so prized her pin. It had belonged to her mother, and her *Aunt Helen*, her mother's sister, had another exactly like it, which had gone to her daughter, *Laura*. The girl had eloped with the chauffeur, taking the jewel with her. After her marriage her family cast her off, though *Miss Hamilton* believed that now if her cousin could be found, her parents would take her back and forgive her.

The story was a distinct shock to *Margaret*. She could not doubt that thus, suddenly, she held the clue to *Lily's* family.

When she reached home, she took out the jewel to examine it. When given her it had had a letter H on the back. But this one was marked with a B. She must have exchanged pins with *Miss Hamilton* in the moment she was comparing the two! She could not speak openly about it, for this would be to reveal the identity of *Baby Lily*.

So one evening, when she knew that *Miss Hamilton* was out, she went over to the house and slipped into her friend's boudoir. She worked quietly and swiftly. At last she found the pin. Replacing it with the one she had taken by mistake, and with her own in her hand, she opened the door—to find herself looking into the muzzle of a double-barrelled shot-gun.

"Put up your hands!" demanded a determined looking young man. He was startled, evidently, on finding his burglar a beautiful, young girl. But he soon became businesslike.

"Both hands up!" he repeated.



Margaret is Startled by the Resemblance Between the Two Jewels

Real Tales About Reel Folk

DONALD CRISP, the Majestic Mutual director and character lead, is getting ready to join the English army against Germany and Austria. Crisp expects to be called to the service at any moment. He fought from the beginning to the end of the Boer War. Enlisting as a private, he was promoted to the office of color sergeant for his bravery during the South African campaign. He was wounded three times.

Crisp is a prominent figure in Majestic productions, in which his fighting qualities often have been summoned into action. Photoplaygoers are aware how admirably he can handle a gun. In the Reliance four part feature, "The Mountain Rat", there is a thrilling moment when Crisp holds the foe at bay in defence of Dorothy Gish. The still from the play, here reproduced, shows him the instant before levelling his six shooter. If Mr. Crisp defends his country as doggedly as he defended this helpless girl, his South African career



Donald Crisp and Dorothy Gish as They Appeared in "The Mountain Rat"

will have a yet more glorious sequel.

He has sold his big, new racing car, and is closing up his business affairs. Any hour may bring the news that Crisp has been called to the front.

Richard Stanton of the New York Motion Picture studios, was one of the men selected by Thomas H. Ince, production-chief, for abilities which he knew were bound to expand and achieve big things in pictures. To-day Mr. Ince's judgment is vindicated.



A New Picture of Richard Stanton

For several years Stanton has been carrying off many leading rôles in Domino productions, notably Irish parts, for which he was cast, because of his type and his extraordinary punching ability. Mr. Ince had to import from San Francisco two pugilists to go on in scenes with Stanton, as none of the regular members of the company could survive his pommeling.

About four months ago he was promoted to a directorship, and has been making a name for himself in the profession by his masterly handling of the "Shorty" series. Stanton's appreciation of a humorous situation on the screen is unrivalled, and he knows how to get the fun over. He will go to any amount of pains to take a different scene

with all the realism possible. In one of his recent pictures, "In the Clutches of the Gang", the scenario required that the hero meet his sweetheart at the corner of Forty-second street and Broadway, New York. Stanton chose one of the busiest corners in Los Angeles, and there he calmly set up his machine containing the camera, regardless of the fact that he was blocking the thoroughfare. This attracted a crowd, which was what he wanted, and the scene went over in great style.

Stanton was arrested, however, for blockading the traffic and causing a riot. When the magistrate had heard his story, he confessed that he could not bring himself to fine a man who had the nerve to try to make Los Angeles look like New York.

Raoul Walsh, heavy lead for the Reliance and Majestic, is a soldier of fortune and one of the most striking figures in films. At fifteen, he ran away from home and worked his way

on a cattle boat to South Africa. Two years later, he turned up in Peru, where a wealthy Englishman was starting a rebellion, and became an officer in the insurgent's forces. The leader was shot, and Walsh barely escaped with his life. Thence he went to Mexico where he took up bull-fighting for a pastime, and later became a professional in the Chihuahua arena. In one exhibition, however, he was wounded beneath the horns of an infuriated bull, and after several months in a native hospital, crossed the Rio Grande into Texas.

Walsh was chosen to play the part of the youthful Villa in the Mutual production, "The Life of Villa", in which all his intimate knowledge of Mexican life was turned to strong dramatic account. He was starred in "The Dishonored Medal", and has played many other vigorous, adventurous characters. The characteristic pose, here reproduced, shows to what extent his athletic build and power of expression—even to the clenched fist—make him one of the foremost "heavies" appearing in pictures.



Raoul Walsh Used to Be a Soldier of Fortune

Athletics are a live feature of the life at Thanouser. It is the only studio which has a rowing crew, and recently a football team was organized. Dave Thompson is manager.

Real Tales About Reel Folk

TAMMANY" (William F.) Young, jockey, "copy boy" in the Russo-Japanese war for the *London Daily Mail*, former secretary to Paul Armstrong, the playwright, laundry proprietor, prize fight announcer, timekeeper, referee and advance agent, patent medicine vender in Cuba, sailor before the mast on an Australian cattle boat, actor and photoplay comedian—for several months has been starring in the story of his life.

As the original *Bill* of the famous Paul West stories, Tammy is kept mighty busy, just with being himself! Years seem to have made little impression on the irrepressible office boy in whom Mr. West first saw copy. And Tammany, back in the old familiar rôle, easily slips off the robe of fame which has subsequently descended upon him, to give a thoroughly realistic rehearsal of his humble, but no less startlingly original activities ten years back. The result is the most excruciatingly funny set of pictures which the Komic yet has produced. It isn't every man who can act *himself*, and be natural. Tammany actually has that genius. Fay Tincher, as *Ethel*, plays opposite, and the two make an irresistible comedy team.

"Billy" Garwood, of the American Company, is fond of children. Recently, calling at a fine home in Santa Barbara, he was met at the door by a tiny girl of five. While waiting for her mother to come downstairs, he became very well acquainted with little Marjorie, who took an immediate fancy to her new friend. The conversation turned upon sweets, and Mr. Garwood said:

"Next time I come I will bring you a box of candies."

About a week later, he called again at the house. On the doorstep he recalled his promise to the child. Retracing his steps several blocks to the nearest confectioner's, he returned with a box of chocolates. The maid answered his ring, and he asked for Mrs. M—. She was out, however. "Well," said Garwood, smiling, "May I see the young lady of the house?"

He was ushered into the reception-room. In a few minutes a very attractive young woman of about eighteen years, entered. "Do you wish to see me?" she inquired graciously. Garwood was struck dumb. Then he managed to say: "Pardon me—I want the little one."

"He's come, he's brought my candies!" cried a child's voice. And Marjorie rushing in, climbed upon Mr. Garwood's knee.

Carey L. Hastings, in "The Diamond of Disaster", a recent



Tammany Young in the "Bill the Office Boy" Series

Thanouser drama, appeared in one of the most unique and striking make-ups lately seen on the screen. In the character of an Indian princess, her complexion darkened, she wore a robe of rich Oriental colorings, girdled with gold ornaments, and draped with a filmy scarf over jewel-studded sleeves. A turban wound about her loose, black hair fluttered long ends as she galloped into the scene. The part is full of action and intense feeling. Miss Hastings, who is noted for her strong character work, distinguished herself in the piece. Her triumph was especially noteworthy, the part being completely out of the usual type which Miss Hastings portrays.

Fred Kelsey, director for the Reliance, has earned the name of "hoo-doo" director, at the Reliance and Majestic studios. While working on "The Revenue Officer's Deputy", a two-reel Reliance feature, Kelsey

rented a costly, silver-mounted Mexican saddle in Los Angeles. He took it to Newhall, a small desert town near Angel City. He left the saddle in a barn over night, intending to return and finish the scene next day. The following morning he found that the barn had been burned.

In another picture, Kelsey pulled off a dynamite explosion, and incidentally demolished a quantity of county pipe line. In still another production, he used his automobile to rush an injured newsboy to a hospital. While racing to the hospital, the trunk on the car, containing all the cameraman's supplies, was lost: Two days after this, traveling in Topanga Canyon, near Santa Monica, a suit-case holding Irene Hunt's stage clothes disappeared.

But in spite of barrels of ill luck, Kelsey is doing great things these days, and everybody at the studio is enthusiastic to work under him.

A thrilling fight on top of a freight train between two men, in which one of them is hurled from a swaying box car while the train is travelling at a speed of forty miles an hour, is the feature of "Environment", the one reel Majestic drama directed by W. Christie Cabanne at the Majestic-Mutual studios.

The fight comes as a climax to the career of a weak youth, who through the influence of his sweetheart, suddenly recovers his manhood and saves his sweetheart's father from being robbed by the very thugs who had been his companions.

Signe Auen is featured, with Chas. Gorman, playing the title rôle. F. A. Turner and Leslie Warner take prominent parts.



Carey L. Hastings in "The Diamond of Disaster"

The Personal Side of the Pictures

HARRY POLLARD, leading man and director of the famous Beauty playlets, which hold an unique place in the photoplay world, is one of the best all-round men in pictures. He has tremendous determination and keen critical faculties, with a great deal of artistic ability. Within the last few months he has received an astonishing number of letters from exhibitors all over this country and in England, congratulating him on his wholesome, interesting productions which never fail to "get over".

Mr. Pollard is a native of Republic City, Kansas. His father was a rancher, and the family migrated to Arkansas, and then to California, where they had a large cattle farm in Fresno. Harry grew up on horseback, and his active life in the open laid the foundations of a splendid physique. No doubt also it is back of his unusually vigorous mentality, the resolution and enterprise which have brought him success.

As a child he went to school in San José, and it was here, at the age of twelve, that he first got the idea of going on the stage. A lecturer of considerable fame in the West, offered a prize to the San José school boy who should win a declamatory contest. The boys competing were in their teens, and some even older, but when one of them fell sick, Harry begged to take his place. The story of his triumph in prose recitation over youths of eighteen and twenty, is legend to-day in San José, as is also the remark of Miss Clara Hogg, the teacher who said, "That boy is destined for the stage."

Harry overheard her, of course—and decided then and there that he would be a famous actor. He studied the plays of Shakespeare until he had them by heart. And as he rode about the ranch, he acted many a classic scene to the cows and steers, who must have marvelled at this new species of herdsman. When he was eighteen he went to San Francisco, with very little money but no lack of determination. He applied at the Alcazar Theater, and was fortunate enough to engage the interest of Charles Bryant, who put a spear in his hand and told him to go on that same night in "Bonnie Prince Charlie".

It is typical of Pollard that having got his foot in, he knew how to make the most of his opportunity. Mr. Bryant allowed him the use of his dramatic library. He obtained a list of the plays which the management was



A "Close-up" of Harry Pollard

planning to produce, and studied them. He also committed to memory most of the parts then being played by the leading man of the Alcazar, and on the first occasion that one of the stars fell ill, there being no time to secure a substitute, he offered himself.

The play was "The School for Scandal", and the manager let the newcomer, who had been taking only minor parts, go on as understudy—with considerable apprehension. Pollard's performance astonished everybody, and from that night he was advanced to first rank in the company. The next decisive event which moulded Pollard's fortunes was his meeting with Margarita Fischer. The occasion was a dramatic sketch, in which they were engaged to play opposite each other, oddly enough entitled, "When Hearts Are Trumps". In Miss Fischer he found a leading

woman of rare sympathy, whose ideals for the elevation of the stage were identical with his own. When they appeared together—afterwards in their own company—they immediately became great favorites all through the West.

Mr. Pollard's initial experience in pictures was with the Selig Polyscope in Chicago, with Miss Fischer opposite. Engagements with the Imp and the Universal followed, and for many months, at the Hollywood studios of the latter, Pollard was both leading man and producer of successful and artistic photoplays. When the American Company decided to add another brand to their output, it was agreed that the man for the positions of producer and star in "Beauty" films, was Mr. Pollard. The American aimed to

make the new playlets exceptional, in point of superior subjects, artistic production and public appeal. Their choice of leading man and director has made this practicable.

Mr. Pollard's ideal for the photoplay is that it shall develop away from melodrama and extreme sensationalism. "We can always be improving," he says—"especially in the direction of *natural* stories and acting."

The young "American-Beauty" producer has bought a bungalow at Santa Barbara, and in his small leisure, he tours the beautiful California country in his new car. He and Margarita Fischer (who is now Mrs. Harry Pollard) are great social favorites. Recently they were invited to take scenes in the grounds of some of the most exclusive estates, and "The Dream Ship" was photographed near the Gillespie mansion in Montecito.



Harry Pollard and Margarita Fischer as They Appeared in "The Dream Ship," a Popular Beauty Production

"The Million Dollar Mystery"

Episode Sixteen—Reels Thirty-one and Thirty-two

THE capture of the crooks, as narrated in Episode Fifteen, in their attempt to wrest the secret of the vanished treasure from old Jones, made the conspirators weary for a time, but it was not long before they recommenced their operations. The prize was too great to permit them to lay aside for long their hopes of getting possession of the Hargreave fortune and it happened that this time fate played into their hands. The Countess Olga, who still possessed Florence's confidence, called one day at the Hargreave home and soon afterward, Susan, Florence's faithful companion and friend, was taken mysteriously ill. At once there was a great running hither and thither and in the excitement only the Countess kept her head. She recommended calling in a certain Dr. Webster to aid the stricken girl and Florence begged her to telephone for him without delay.

Her hurried call brought Braine, disguised in a beard and big horn glasses, who, as the pseudo Dr. Webster, after skilfully ministering to Susan, declared that complete rest at the seashore would be the only certain cure for her malady. Upon his advice, both the girls at once set out for a quiet beach resort near the city, where Norton could run down over the week ends to visit them. For a few days the two enjoyed themselves greatly and Susan showed marked improvement in her condition. Norton came down and joined them and there were many delightful parties on the ocean's edge and canoe trips on the river. Then one day the pseudo Dr. Webster appeared, ostensibly to visit his patient as well as to enjoy the salt breezes himself, and thereafter events began to happen in rapid fashion.

In accordance with a well-alid plan, he paid a professional call on Florence and Susan, and while the latter was absent, persuaded Florence, who was slightly indisposed, to drink a preparation containing a powerful drug. Then with consummate audacity, as soon as she had fallen under its effects, he informs the hotel office that she has contracted smallpox and that a rigid quarantine must at once be enforced until he can notify the health officials. Soon afterward he appears with two confederates and an ambulance, ostensibly from the pest house, and makes ready to carry Florence away.

Meanwhile, Susan, learning of Florence's plight, sends for Norton and the two, after vainly seeking to get past the guard at the door, climb down the fire-escape from Norton's room, only to find Florence unconscious on the couch, where the conspirators have laid her. Susan takes her place on the couch, while Norton carries Florence, now beginning

to recover her senses, out on the fire-escape and up to the roof. The conspirators returning, quickly discover the ruse, and after binding and gagging Susan give chase to the others, but without success. Then, following out their original plan, they carry Susan to the waiting ambulance, which sets off in the direction of the pest house.

On the road the vehicle overtakes Florence and Norton, who are hastening across country to escape from the danger which threatens. Only one of the gang—the driver of the ambulance—is with it, Braine and the others having set out in pursuit of Florence and Norton

in another direction. Telling Florence to flee, Norton attacks the ruffian and after a desperate struggle fells him. Making certain that the man is senseless from his blow, he hastens to free Susan from her bonds, but hardly has done so when he hears Florence calling for help.

In her flight she has rushed unawares upon a treacherous quicksand and before she is able to turn and retrace her hurried steps, she has found herself struggling in its slimy depths.

Were it not for her warning cry, Norton, running to her rescue, would also have become engulfed in the quagmire. As it is he draws back just in time. A

quick glance over the situation and he runs back to the ambulance for the rope which has bound Susan. At the side of the marsh is a telephone pole from which is strung a strong cable and up this Norton hastily climbs. With the agility of a trained acrobat he works his way out on this cable sailor-fashion, until he is directly over Florence, who by this time has sunk into the quicksand up to her armpits. Throwing her the rope, Norton climbs down the pole again and after several moments of strenuous effort, drags the exhausted girl to terra firma. Hurrying with her to the ambulance, where Susan, still terrified by her recent experiences is awaiting them, Norton drives off, just as the conspirator, who had been knocked senseless by his blow, begins to recover consciousness.

In this, the Sixteenth Episode of "The Million Dollar Mystery," are some of the most effective scenes which have thus far been shown in this popular serial. Norton's rescue of Florence from the conspirators—a scene but lightly touched upon in the foregoing narrative—in which he carries her out upon the fire-escape and over the roofs, while Braine and his aides vainly pursue, is filled with thrills, as is also the scene in which the crooks discover that Susan has been substituted for their intended victim. The fight between Norton and the driver of the pest house ambulance is also realistic in the highest degree.

Norton Rescues Florence from the Quicksand



The Pseudo Dr. Webster Prescribes for Susan



Braine Gives Florence a Powerful Drug



Norton and Florence Enjoy Their Holiday

From Our London Correspondent

EIGHT weeks of warfare find motion picture affairs here in a condition which may be fairly described as gratifying. There are few reports of bad business from the exhibitors, many of unusually good receipts, while manufacturers and agents mostly report they are receiving good orders. Generally speaking, the trade is doing better business than, at the outbreak of war, most people thought possible after so long a spell of hostilities.

Largely the reason is, undoubtedly, that the industrial distress, which most people feared, has not so far proved nearly as acute as expected. There is distress, of course, but it is no more severe than is frequently encountered in times of peace. Certainly it is not so widespread as to have affected the receipts at the cinemas to any general extent. Locally, at towns dependent for instance upon the support of garrisons which have been moved to the front, there has been a falling off of patronage. There has been a drop, too, at some of the seaports and also at pleasure resorts.

The fact that business is, broadly speaking, still normal is all the more gratifying in view of the fact that theaters and music halls have been hit somewhat hard. Reduced salaries are the rule at the "legit" establishments and the vaudeville proprietors have abolished salaries altogether in many cases, the artists taking a percentage of the receipts and splitting it up, and the proprietor taking the balance, which is only another proof that the cinema is "the people's theatre."

The financial crisis which undoubtedly for a time threatened the trade also seems to have been averted. Undoubtedly there was a very general tendency on the part of both renters and exhibitors to delay payment, in the early days of the war, and for that matter there are still firms which "part" with their money with difficulty, but the firm steps taken by some leading houses have helped to a much healthier condition. The general feeling of uncertainty which everybody felt at the beginning of August is wearing off. We have realized that we are in no danger of starvation while our Navy maintains its supremacy and the motto "Business As Usual" which was suggested to the country has, as far as the film trade is concerned, been generally adopted with very gratifying results. That is not to say that the situation does not still hold possibilities of a trying character. It does mean that we are not inclined to anticipate trouble. Certainly, a visitor to London would find little, apart from the newspaper placards, to show that we are engaged in a vitally important war.

The supply of topical pictures from the area of war appears to have stopped absolutely. I gather that camera men have been politely warned off. Probably those who were lucky enough to get pictures in Belgium did so before the arrangements for dealing with the inconvenient gentleman in search of news, pictorial or otherwise, were completed.

You may gather that optimistic opinions prevail in many quarters here from the fact that preparations are being made for the release of quite a number of features in November and December. Among them will be "Home Sweet Home" which the Exclusive Supply Company are handling. They will be giving special trade displays in both London and the provinces at an early date.

The Kay-Bee "Voice at the Telephone" will also shortly be issued as an exclusive. This will be handled by the Dominion Exclusives Company, who have re-titled it, for

this market, "The Death Call." The same company will handle "The Wrath of the Gods."

"The Battle of the Sexes" had been fixed for release here on a date which found the trade in its condition of temporary panic, despite which fact it has made good, and is still getting bookings. The gradual circulation of this film throughout the whole country, followed, as it will be, by "Home Sweet Home," will do more than anything else could to let the British public see exactly what the Mutual program gained by the engagement of Mr. Griffith and the long list of stars working under him. The fact of the engagement has already been well rubbed in. These two films will show the results in a manner which cannot but immensely advance the general reputation and sales of the Reliance and Majestic and Griffith features.

The Italian makers and their agents are finding a way out of the difficulties to which I recently alluded. Ordinary means of communication between Italy and England having failed, recourse is being had to the service of couriers and considerable supplies of Italian negatives have already arrived in London and will be printed here. It remains to be seen whether production can be carried on in a normal way in Italy. From all accounts there is a shortage of both negative and positive film there. Moreover the Italian makers even, if they succeed in keeping in touch with England and America, have still lost a considerable portion of their market and the financial losses they must have incurred on the Continent can hardly fail to affect their producing policy.

The ultimate effect of the war on the Continental producer cannot, in fact, yet be estimated with any certainty. So far they have been able to work on negatives completed before the commencement of hostilities. It will be interesting to see what happens, when these supplies are exhausted. Should the war be protracted programs here can hardly fail to take on an increasingly Anglo-American flavor. In spite of all this, however, many Continental makers are facing their difficulties courageously and without delay. I hear of several schemes for production on a large scale here by companies compelled to leave Paris. Films so made, even under the direction of Continental firms, must have a distinctly British flavor and must employ British actors. In this direction the war will indeed find new employment for quite a lot of British labor.

It is still too early to make predictions, but once let the operations in France take a definite turn in favor of the Allies and one may expect business at the theaters to boom as long as serious industrial complications are absent. There is every hope, however, that the latter will be less serious than had been feared, yet we can hardly hope to get over this crisis without severe losses. At the same time there seems now, happily, to be less need than ever to anticipate disaster.

Western Import received recently, under cover from Mr. R. E. Aitken a "greeting" over Miss Mabel Normand's autograph, from Los Angeles, which created great amusement when it reached London and which is being carefully preserved. They hope the next time Miss Normand writes that she will do so at greater length and enclose a signed photograph for the office gallery. If Messrs. Sennett, Arbuckle, Chaplin and the other Keystone lights will do the same, Western Import will be the better pleased. Perhaps REEL LIFE will direct their attention to this request.

Western Import's address is 4 Gerrard Street, London W., England.
Cinema.

The Exhibitor's End of It

REPRODUCED on this page are two dodgers, which typify two widely variant forms of advertising, both of which, however, in these particular cases have been productive of excellent results. The Bungalow Theater's handbill is a fine sample of concrete advertising—the kind with a 'punch'—while that of the Jeffers' Theater, with the same business-bringing aim, emphasizes the attractions of the house in a general way, without laying especial stress on the program for any one day or evening. The Bungalow dodger, with its program of Thanouser, Majestic and Keystone features, presents a direct appeal to the public to visit the theater on a certain specified day, while that of the Jeffers' Theater offers a tempting invitation to come and get acquainted "any old time". Each in its way is most effective, but to get the best results every theater should use both these forms of advertising, one being the complement of the other.

There are several ways in which this can be done, the simplest of which would be two separate handbills, similar to those shown here, one of which displays the program for a given day and evening and another pointing out the attractiveness of the house, the consistently high class amusement offered, the excellence of its service, etc., etc. These may be printed back to back if it is found desirable, although, as a rule, a handbill should only be printed on one side. Again, it may be found more effective to combine both forms of advertising in one handbill.

As a supplement to the dodger shown at the top of this page, J. H. Sommer, owner and manager of the Bungalow Theater, of St. Maries, Idaho, gets out a house organ, which he has yclept "The Bungalow Bugle". In it he sets forth in a general way the principal attractions, which the house has to offer during the ensuing week. The Bungalow uses "Mutual Movies" exclusively, featuring *Our Mutual Girl*, three

THEY ARE ALL Talking About

The BUNGALO'S FAMOUS "MUTUAL MOVIES"

Why Not Go To-Nite

WEDNESDAY A Great Program

August 26th

KATHLEEN "The Irish Rose" A Thanouser in 2 Acts. A Historical Romance.

THE RECTORS STORY

There are no favorites like the New Majestics.

KEYSTONE With that funny German and the break neck police "LOVE AND DYNAMITE" You Will Roar as Usual

Comfortable Seats and Proper Ventilation for the One Small Price
5c and 15c

WEDNESDAY NIGHT. J. H. Sommers' BUNGALO THEATRE Where You are Made Comfortable

J E F F E R S

Where Everybody Goes

This is the house where you can always get more than your money's worth. If we have a star whose salary is in four figures, you get the benefit. If you have paid \$2.00 and more to see great legitimate players, you can come here this year and see them for far less money—the stars plus seven or eight other vaudeville attractions.

JEFFERS Theater is the PEOPLE'S PLAY HOUSE!

We want YOU to consider this your AMUSEMENT HOME.

Arrange for your season order now; it costs you NOTHING and is worth much TO YOU AND YOUR FRIENDS.

We will continue to offer 1000 DAILY DIME SEATS— 10c.

Every seat in the Parquette and Balcony is reserved at both night shows. No matter if you buy a box seat or a dime seat, you are entitled to and will receive every courtesy of the Jeffers Theater.

You owe it to yourself and family to get SOME JOY out of life, and this is the best JOY SHOP in the city!

Night Prices, 10c, 20c and 25c.

The JEFFERS presents high class vaudeville and you always see something worth while. New show every Sunday and Thursday.

JEFFERS prices are always the same,

1000 seats at the daily matinees, 10c.

100 reserved at 20c. (These seats are for those who can't come early and are willing to pay 10c extra to have their seats reserved.)

Keystone comedies, the *Mutual Weekly* and some of the most notable two-reel subjects released on the Mutual program each week.

As an adjunct to the able advertisement shown on this page, the Jeffers' Theater, which is one of three houses controlled by the Bijou Amusement Company of Saginaw, Michigan, prints its program on the blank back page of *Our Mutual Girl Weekly*. The management has found that advertising their weekly list of attractions on the back of this popular serial, several hundred of which they give away on the night that *Our Mutual Girl* is shown at the house, is productive of most excellent results. Their patrons, especially the women, carry it home with them for the entertaining reading matter it contains, and thus they have always at hand a memorandum of just what is going to be shown at the Jeffers later in the week. On this account the management of the Jeffers' have twice increased their order for *Our Mutual Girl Weekly*.

In all the advertisements of the Miller Theater, Los Angeles, Cal., a small map, showing the exact location of the house is now being used. This is not a bad idea for a theater in a city the size of Los Angeles. Recently the management of the Miller Theater issued a very elaborate announcement of the change of musical policy of the theater, in installing an orchestra, which, in addition to giving the bookings of the house for several weeks, contained fine half tone cuts of the foyer, auditorium and lobby.

Motion picture theater parties are becoming the vogue in a large number of Kentucky towns, due to the encouragement of the local managers, who are finding the fad quite profitable. The young people have only just begun to find out apparently that the motion picture possesses unusual possibilities for entertainment and the parties are becoming more and more frequent.

Mutual Releases

MONDAY—American (2), Reliance, Keystone.

TUESDAY—Thanouser (2), Majestic, Beauty.

WEDNESDAY—Broncho (2), American, Reliance.

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

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

SATURDAY—Reliance (2), Keystone, Royal.

SUNDAY—Majestic (2), Komic, Thanouser.

American

- Aug. 10—The Trap (2)
- Aug. 12—The Butterfly
- Aug. 17—False Gods (2)
- Aug. 19—Their Worldly Goods
- Aug. 24—This is th' Life (2)
- Aug. 26—Lodging for the Night
- Aug. 28—The Song of the Sea Shell
- Aug. 31—The Aftermath. (2)
- Sept. 2—The Wrong Birds
- Sept. 7—Lola (2)
- Sept. 9—Break, Break, Break
- Sept. 14—The Cocoon and the Butterfly (2)
- Sept. 16—The Mirror
- Sept. 21—The Redemption of a Pal (2)
- Sept. 23—His Faith in Humanity
- Sept. 25—The Taming of Sunnybrook Nell
- Sept. 28—A Modern Rip Van Winkle (2)
- Sept. 30—The Ingrate
- Oct. 5—Daphnia (2)
- Oct. 7—Billy's Rival
- Oct. 12—Jail Birds (2)
- Oct. 14—Down by the Sea
- Oct. 19—In the Daylight (2)
- Oct. 21—In the Open

Beauty

- July 14—A Joke on Jane
- July 21—Her "Really" Mother
- July 28—A Mid-Summer Love Tangle
- Aug. 4—A Suspended Ceremony
- Aug. 11—Suzanna's New Suit
- Aug. 18—The Silence of John Gordon
- Aug. 25—Susie's New Shoes
- Sept. 1—A Modern Othello
- Sept. 8—The Motherless Kids
- Sept. 15—The Only Way
- Sept. 22—Caught in a Tight Pinch
- Sept. 29—The Legend of Black Rock
- Oct. 6—Nieda
- Oct. 13—Winsome Winnie

Broncho

- July 29—The Long Feud (2)
- Aug. 5—Jim Regan's Last Raid (2)
- Aug. 12—Shorty and the Fortune Teller (2)
- Aug. 19—The Robbery at Pine River (2)
- Aug. 26—The Sheriff's Sister (2)
- Sept. 2—When America Was Young (2)
- Sept. 9—The Cruise of the Molly Anne (2)
- Sept. 16—A Tale of the Northwest Mounted (2)
- Sept. 23—Parson Larkin's Wife (2)
- Sept. 30—The Right to Die (2)
- Oct. 7—The Boss of the 8th (2)
- Oct. 14—The End of the Galley (2)
- Oct. 21—Shorty and Sherlock Holmes (2)

Domino

- Aug. 13—A Romance of the Sawdust Ring (2)
- Aug. 20—The Defaulter (2)
- Aug. 27—The Village 'Neath the Sea (2)
- Sept. 3—The Silver Bell (2)
- Sept. 10—Mildred's Doll (2)
- Sept. 17—A Tragedy of the North Woods (2)
- Sept. 24—The Test of Flame (2)
- Oct. 1—The Gamekeeper's Daughter (2)
- Oct. 8—The Whiskey Runners (2)
- Oct. 15—Jimmy (2)
- Oct. 22—The Power of the Angelus (2)
- Oct. 29—Eric the Red's Wooing (2)

Kay Bee

- July 3—The Heart of a Crook (2)
- July 10—The Feud of Beaver Creek (2)
- July 17—The City (2)
- July 24—The Sheriff of Bisbee (2)
- July 31—An Eleventh Hour Reformation (2)
- Aug. 7—The Gangsters and the Girl (2)
- Aug. 14—The Stigma (2)
- Aug. 21—The Winning of Denise (2)
- Aug. 28—The First Love's Best (2)
- Sept. 4—Stacked Cards (2)
- Sept. 11—The Silver Candlesticks (2)
- Sept. 18—No-Account Smith's Baby (2)
- Sept. 25—The Death Mask (2)
- Oct. 2—One of the Discard (2)
- Oct. 9—The Sheriff of Muscatine (2)
- Oct. 16—The Word of His People (2)
- Oct. 23—The Spark Eternal (2)

Keystone

- Aug. 20—Those Country Kids
- Aug. 22—Caught in a Flue
- Aug. 24—Fatty's Gift
- Aug. 27—The Masquerader
- Aug. 29—Her Last Chance
- Aug. 31—His New Profession
- Sept. 3—The Baggage Smasher
- Sept. 5—A Brand New Hero
- Sept. 7—The Rounders
- Sept. 10—Mahel's Latest Prank
- Sept. 12—Mahel's Blunder
- Sept. 14—All at Sea
- Sept. 17—Bomhs and Bangs
- Sept. 19—Lover's Luck
- Sept. 21—He Loved the Ladies
- Sept. 24—The New Janitor
- Sept. 26—Fatty's Debut
- Sept. 28—Hard Cider
- Oct. 1—Killing Horace
- Oct. 3—Fatty Again
- Oct. 5—Their Ups and Downs
- Oct. 8—Hello Mahel
- Oct. 10—Those Love Pangs
- Oct. 12—The Anglers

Komic

- Aug. 2—Bill Takes a Lady to Lunch (No. 3)
- Aug. 9—Ethel's Teacher
- Aug. 16—Bill Saves the Day (No. 4)
- Aug. 23—A Physical Culture Romance
- Aug. 30—Bill Organizes a Union (No. 5)
- Sept. 6—The Mascot
- Sept. 13—Bill Goes in Business for Himself (No. 6)
- Sept. 20—Foiled Again
- Sept. 27—Bill Manages a Prize-fighter (No. 7)
- Oct. 4—The Million Dollar Bride
- Oct. 11—Bill Spoils a Vacation (No. 8)
- Oct. 18—Dizzy Joe's Career

Majestic

- July 24—Lest We Forget
- July 26—The Mystery of the Hindoo Image
- July 28—Down by the Sounding Sea
- Aug. 2—Moonshine Molly (2)
- Aug. 4—The Idiot (This film was burned, and has been remade)
- Aug. 9—The Tavern of Tragedy (2)
- Aug. 11—The Saving Flame
- Aug. 16—Her Mother's Necklace (2)
- Aug. 18—The Inner Conscience
- Aug. 21—A Lesson in Mechanics
- Aug. 23—The Second Mrs. Roebuck (2)
- Aug. 25—Granny
- Aug. 30—Frenchy (2)
- Sept. 1—The Milk Fed Boy
- Sept. 6—For Those Unhorn (2)
- Sept. 8—Sierra Jim's Reformation
- Sept. 13—The Final Verdict (2)
- Sept. 15—Every Man Has His Price
- Sept. 18—Down the Hill to Creditville
- Sept. 20—Her Awakening (2)
- Sept. 22—Meg of the Mines
- Sept. 27—The Great God Fear (2)
- Sept. 29—A Mother's Trust
- Oct. 4—Out of the Air (2)
- Oct. 6—The Unpainted Portrait
- Oct. 11—The Sands of Fate (2)
- Oct. 13—The Warning
- Oct. 16—Back to the Kitchen
- Oct. 18—For Her Father's Sins (2)
- Oct. 20—Environment
- Oct. 25—A Flight for a Fortune (2)
- Oct. 27—A Mother's Influence
- Nov. 1—Paid With Interest (2)

Mutual Weekly

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|----------------|-----------------|
| July 9—No. 80 | Sept. 3—No. 88 |
| July 16—No. 81 | Sept. 10—No. 89 |
| July 23—No. 82 | Sept. 17—No. 90 |
| July 30—No. 83 | Sept. 24—No. 91 |
| Aug. 6—No. 84 | Oct. 1—No. 92 |
| Aug. 20—No. 86 | Oct. 8—No. 93 |
| Aug. 27—No. 87 | Oct. 15—No. 94 |

Princess

- July 31—The Target of Destiny
- Aug. 7—Her Duty
- Aug. 14—A Rural Romance
- Aug. 21—The Belle of the School
- Aug. 28—The Keeper of the Light
- Sept. 4—His Winning Way
- Sept. 11—Sis
- Sept. 18—The Master Hand
- Sept. 25—The Final Test
- Oct. 2—The Balance of Power
- Oct. 9—The One Who Cared
- Oct. 16—The Touch of a Little Hand

Reliance

- Aug. 26—The Stolen Ore
- Aug. 29—Through the Dark (2)
- Aug. 31—Our Mutual Girl (33)
- Sept. 2—The Miner's Baby
- Sept. 4—Turned Back
- Sept. 5—In the Nick of Time (2)
- Sept. 7—Our Mutual Girl (34)
- Sept. 9—The Sheriff's Choice
- Sept. 12—Broken Nose Bailey (2)
- Sept. 14—Our Mutual Girl (35)
- Sept. 16—The High Grader
- Sept. 19—How the Kid Went Over the Range (2)
- Sept. 21—Our Mutual Girl (36)
- Sept. 23—The Last Shot
- Sept. 26—The Runaway Freight (2)
- Sept. 28—Our Mutual Girl (37)
- Sept. 30—Where the Mountains Meet
- Oct. 2—The Sheriff's Master
- Oct. 3—The Wireless Voice (2)
- Oct. 5—Our Mutual Girl (No. 38)
- Oct. 7—The Badge of Office
- Oct. 10—The Tardy Cannon Ball (2)
- Oct. 12—Our Mutual Girl (No. 39)
- Oct. 14—Bad Man Mason
- Oct. 17—The Revenue Officer's Deputy (2)
- Oct. 19—Our Mutual Girl (No. 40)
- Oct. 21—Out of the Deputy's Hands
- Oct. 24—A Blotted Page (2)
- Oct. 26—Our Mutual Girl (No. 41)
- Oct. 30—The Availing Prayer

Royal

- Aug. 15—Cupid Dances a Tango
- Aug. 22—His Long Lost Friend
- Aug. 29—A Run for His Money
- Sept. 5—O'Flanagan's Luck
- Sept. 12—The Prodigal Husband
- Sept. 19—The Horse Trader
- Sept. 26—Scarecrow
- Oct. 3—Cousin Billy
- Oct. 10—The Pet of the Petticoats
- Oct. 17—The Black Hand

Thanouser

- Aug. 4—The Guiding Hand (2)
- Aug. 9—The Telltale Scar
- Aug. 11—Stronger Than Death (2)
- Aug. 14—In Peril's Path
- Aug. 16—Her Big Brother
- Aug. 18—McCarn Plays Fate (2)
- Aug. 23—A Dog's Good Deed
- Aug. 25—Conscience (2)
- Aug. 30—Arty the Artist
- Sept. 1—A Mother's Choice (2)
- Sept. 6—Little Mischiefs
- Sept. 8—Jean of the Wilderness (2)
- Sept. 11—In Danger's Hour
- Sept. 13—The Emperor's Spy
- Sept. 15—Gold (2)
- Sept. 20—The Mettle of a Man
- Sept. 22—The Varsity Race (2)
- Sept. 27—The Harvest of Regrets
- Sept. 29—The Trail of the Love Lorn (2)
- Oct. 4—A Dog's Love
- Oct. 6—The Cripple (2)
- Oct. 9—The Benevolence of Conductor 786
- Oct. 11—The Rescue
- Oct. 13—The Diamond of Disaster (2)
- Oct. 18—Left in the Train
- Oct. 20—Old Jackson's Girl (2)
- Oct. 25—Mr. Cinderella
- Oct. 27—A Madonna of the Poor (2)

Mutual Exchanges

Serving the Mutual Program

Amarillo, Texas.....	Mutual Film C. of Texas.....	304 E. 4th St.
Atlanta, Ga.....	Mutual Film Corporation.....	Mion Bldg. Luckie St.
Baltimore, Md.....	Mutual Film Exchange.....	28 W. Lexington St.
Boston, Mass.....	M. F. C. of Mass.....	1106 Boylston St.
Buffalo, N. Y.....	Mutual Film Corporation.....	272 Washington St.
Butte, Mont.....	Pacific Mutual Film Corp'n...	American Theatre Bldg.
Calgary, Alberta.....	M. F. C. of Canada, Ltd....	Leeson & Lineham Block
Charlotte, N. C.....	Mutual Film Corporation.....	322 North Tryon St.
Chicago, Ill.....	M. F. C. of Illinois.....	5 S. Wabash Ave
	H. & H. Film Service Co....	117 N. Dearborn St.
Cincinnati, Ohio.....	The Mutual Film Company.....	17 Opera Place
Cleveland, Ohio.....	The Mutual Film Company.....	106 Prospect Ave., S. E.
Columbus, Ohio.....	The Mutual Film Company.....	422 N. High St.
Dallas, Texas.....	Mutual Film C. of Texas.....	1807 Main St.
Denver, Colo.....	Colorado M. F. C.....	21 Iron Bldg.
Des Moines, Iowa.....	Mutual Film Corporation.....	Cohen Bldg.
Detroit, Mich.....	Mutual Film Corporation.....	97 Woodward Ave.
El Paso, Texas.....	M. F. C. of Texas.....	524 Trust Bldg.
Evansville, Ind.....	M. F. C. of Indiana.....	Keene Bldg.
Grand Rapids, Mich.....	Mutual Film Corporation.....	7-8 Hawkins Bldg.
Harrisburg, Pa.....	M. F. C. of Pa.....	9 N. 4th St.
Indianapolis, Ind.....	Mutual Film Corporation.....	150 N. Illinois Street
Kansas City, Mo.....	M. F. C. of Mo.....	928 Main St.
Los Angeles, Cal.....	Pacific Mutual Film Corp'n...	South Olive St.
Memphis, Tenn.....	Mutual Film Corporation.....	McCall Building
Milwaukee, Wis.....	Western Film Ex. of Mil'kee	301 Enterprise Bldg.
Minneapolis, Minn.....	Mutual Film Corporation.....	22 North Sixth St.
Montreal, P. Q.....	M. F. C. of Canada, Ltd....	154 St. Catherine St.
New Orleans, La.....	Mutual Film Corporation.....	340 Carondelet St.
New York City.....	Mutual Film Corporation.....	71 West 23rd St.
	Western Film Exchange.....	145 West 45th St.
Oklahoma City, Okla.....	M. F. C. of Oklahoma.....	25 Hudson Street
Omaha, Neb.....	M. F. C. of Neb.....	1413-1415 Harney St.
Philadelphia, Pa.....	Mutual Film Exchange.....	902 Filbert St., 4th Floor
	Continental Feature Film Ex.	902 Filbert St., 3rd Floor
Portland, Ore.....	Pacific Mutual Film Corp'n...	389 Oak St.
Portland, Me.....	Mutual Film Corporation.....	410 Fidelity Bldg.
Regina, Sask., Can.....	M. F. C. of Canada, Ltd....	512 Westman Chambers
Salt Lake City, Utah.....	M. F. C. of Utah.....	123-5 East Second South St.
San Francisco, Cal.....	Pacific Mutual Film Corp'n...	162-164 Turk St.
St. John, N. B.....	M. F. C. of Canada, Ltd....	Waterloo St.
St. Louis, Mo.....	M. F. C. of Mo.....	1311 Pine Street
Seattle, Wash.....	Pacific Mutual Film Corp'n...	205-6 Joshua Green Bldg.
Sioux Falls, S. D.....	Mutual Film Corporation.....	209 West 9th Street
Spokane, Wash.....	Pacific Mutual Film Corp'n...	408 First Ave.
Springfield, Mass.....	Mutual Film Ex. of Mass.....	179 Dwight Ave.
Syracuse, N. Y.....	Western Film Ex.....	10 Weiting Bldg.
Tampa, Fla.....	Mutual Film Corporation.....	405 Curry Bldg.
Toronto, Ont.....	M. F. C. of Canada, Ltd....	15 Wilton Ave.
Vancouver, B. C.....	M. F. C. of Canada, Ltd....	329 Carrall St.
Washington, D. C.....	Mutual Film Corporation.....	428 Ninth St., N. W.
Wheeling, W. Va.....	Mutual Film Corporation.....	Rooms 4 & 5 Register Bldg.
Wilkesbarre, Pa.....	Western F. Corp'n of Pa....	61 S. Pennsylvania Ave.
Winnipeg, Manitoba.....	M. F. C. of Canada, Ltd....	McDermott Ave.

Other Exchanges Using the Mutual Program
 Pittsburg, Pa.....Pittsburg Photoplay Co..... 412 Ferry St.

Special Productions

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

Mutual Program

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

Monday, October 12th, 1914

AMERICAN Jail Birds
 (2 Reel Society Drama)
 RELIANCE..... Our Mutual Girl, No. 39
 KEYSTONE..... The Anglers

Tuesday, October 13th, 1914

THANHOUSER..... The Diamond of Disaster
 (2 Reel Drama)
 MAJESTIC The Warning
 (Drama)
 BEAUTY Winsome Winnie
 (Comedy-Drama)

Wednesday, October 14th, 1914

BRONCHO..... The End of the Galley
 (2 Reel Drama)
 AMERICAN..... Down by the Sea
 (Drama)
 RELIANCE..... Bad Man Mason
 (Western Drama)

Thursday, October 15th, 1914

DOMINO..... Jimmy
 (2 Reel Drama)
 KEYSTONE..... Not yet announced
 MUTUAL WEEKLY..... No. 94

Friday, October 16th, 1914

KAY BEE..... The Word of His People
 (2 Reel Drama)
 PRINCESS..... The Touch of a Little Hand
 (Drama)
 MAJESTIC..... Back to the Kitchen
 (Comedy)

Saturday, October 17th, 1914

RELIANCE..... The Revenue Officer's Deputy
 (2 Reel Drama)
 KEYSTONE..... Not yet announced
 ROYAL..... The Black Hand
 (Comedy)

Sunday, October 18th, 1914

MAJESTIC..... For Her Father's Sins
 (2 Reel Drama)
 KOMIC..... Dizzy Joe's Career
 (Comedy)
 THANHOUSER..... Left in the Train
 (Comedy Drama)

MUTUAL WEEKLY No. 92

LATEST PICTURES FROM THE SEAT OF WAR.

England's defenders take the oath before the Lord Mayor at the Tower of London.
 Miners of Durham leave peaceful pursuits to answer General Kitchener's call to arms.
 Dependents of soldiers of war are fed at Newcastle.
 Sentries guard German prisoners of war at Dorchester prison.
 Lord Roberts, England's fighting general, reviews new battalion of the Royal Fusiliers.
 First contingent of British wounded returns to London from the front.
 Funeral of General Grierson at Glasgow.
 British Red Cross Society prepares for service at the front.
 British troops entraining.
 Alsatians enrolling in Paris.
 A German cruiser passing through the Kiel Canal.
BELGIUM SENDS REPRESENTATIVES TO THE U. S. TO PROTEST AGAINST GERMAN ATROCITIES.
AMBASSADORS OF GREAT BRITAIN, FRANCE, SPAIN AND CHINA SIGN TREATIES OF PEACE WITH THE UNITED STATES AT WASHINGTON, D. C.
S. S. "PECTAN" RUNNING GERMAN BLOCKADE OFF SAN FRANCISCO BAY.
LARCHMONT YACHT CLUB HOLDS ANNUAL REGATTA ON LONG ISLAND SOUND.
TWENTY THOUSAND PYTHIANS PARADE CHICAGO STREETS AT GOLDEN JUBILEE OF THE ORDER.
PERTH AMBOY, N. J. ENTERTAINS MANY NOTABLES AT THE 7TH ANNUAL CONVENTION OF ATLANTIC DEEPER WATERWAYS ASSOCIATION.
JAS. E. SULLIVAN, NOTED SPORTSMAN AND A. A. U. OFFICIAL, DIES IN N. Y.

REGULAR MUTUAL PROGRAM FEATURES

BRAND	TITLE	RELEASE
MAJESTIC	"For Her Father's Sins" (2).....	OCT. 18
RELIANCE	"The Revenue Officer's Deputy" (2).....	OCT. 17
KAY BEE	"The Word of His People" (2).....	OCT. 16
DOMINO	"Jimmy" (2).....	OCT. 15
BRONCHO	"The End of the Galley" (2).....	OCT. 14
THANHOUSER	"The Diamond of Disaster" (2).....	OCT. 13
AMERICAN	"Jail Birds" (2).....	OCT. 12
MAJESTIC	"The Sands of Fate" (2).....	OCT. 11
RELIANCE	"The Tardy Cannon Ball" (2).....	OCT. 10
KAY BEE	"The Sheriff of Muscatine" (2).....	OCT. 9
DOMINO	"The Whiskey Runners" (2).....	OCT. 8
BRONCHO	"The Boss of the Eighth" (2).....	OCT. 7
THANHOUSER	"The Cripple" (2).....	OCT. 6
AMERICAN	"Daphnia" (2).....	OCT. 5
MAJESTIC	"Out of the Air" (2).....	OCT. 4
RELIANCE	"The Wireless Voice" (2).....	OCT. 3
KAY BEE	"One of the Discard" (2).....	OCT. 2
DOMINO	"The Gamekeeper's Daughter" (2).....	OCT. 1
BRONCHO	"The Right to Die" (2).....	SEPT. 30
THANHOUSER	"The Trail of the Love Lorn" (2).....	SEPT. 29
AMERICAN	"A Modern Rip Van Winkle" (2).....	SEPT. 28
MAJESTIC	"The Great God Fear" (2).....	SEPT. 27
RELIANCE	"The Runaway Freight" (2).....	SEPT. 26
KAY BEE	"The Death Mask" (2).....	SEPT. 25
DOMINO	"The Test of Flame" (2).....	SEPT. 24
BRONCHO	"Parson Larkin's Wife" (2).....	SEPT. 23
THANHOUSER	"The Varsity Race" (2).....	SEPT. 22
AMERICAN	"The Redemption of a Pal" (2).....	SEPT. 21
MAJESTIC	"Her Awakening" (2).....	SEPT. 20
RELIANCE	"How the Kid Went Over the Range" (2).....	SEPT. 19
KAY BEE	"No-Account Smith's Baby" (2).....	SEPT. 18
DOMINO	"A Tragedy of the North Woods" (2).....	SEPT. 17
BRONCHO	"A Tale of the Northwest Mounted" (2).....	SEPT. 16
THANHOUSER	"Gold" (2).....	SEPT. 15
AMERICAN	"The Cocoon and the Butterfly" (2).....	SEPT. 14
MAJESTIC	"The Final Verdict" (2).....	SEPT. 13
RELIANCE	"Broken Nose Bailey" (2).....	SEPT. 12
KAY BEE	"The Silver Candlesticks" (2).....	SEPT. 11
DOMINO	"Mildred's Doll" (2).....	SEPT. 10
BRONCHO	"The Cruise of the Molly Anne" (2).....	SEPT. 9
THANHOUSER	"Jean of the Wilderness" (2).....	SEPT. 8
AMERICAN	"Lola" (2).....	SEPT. 7
MAJESTIC	"For Those Unborn" (2).....	SEPT. 6
RELIANCE	"In the Nick of Time" (2).....	SEPT. 5
KAY BEE	"Stacked Cards" (2).....	SEPT. 4
DOMINO	"The Silver Bell" (2).....	SEPT. 3
BRONCHO	"When Amerlca Was Young" (2).....	SEPT. 2
THANHOUSER	"A Mother's Choice" (2).....	SEPT. 1
AMERICAN	"The Aftermath" (2).....	AUG. 31
MAJESTIC	"Frenchy" (2).....	AUG. 30
RELIANCE	"Through the Dark" (2).....	AUG. 29
KAY BEE	"The Old Loves Best" (2).....	AUG. 28
DOMINO	"The Village 'Neath the Sea" (2).....	AUG. 27
BRONCHO	"The Sheriff's Sister" (2).....	AUG. 26
THANHOUSER	"Conscience" (2).....	AUG. 25
AMERICAN	"This Is th' Life" (2).....	AUG. 24
MAJESTIC	"The Second Mrs. Roebuck" (2).....	AUG. 23
RELIANCE	"For the Last Edition" (2).....	AUG. 22
KAY BEE	"The Winning of Denise" (2).....	AUG. 21
DOMINO	"The Defaulter" (2).....	AUG. 20
BRONCHO	"The Robbery At Pine River" (2).....	AUG. 19
THANHOUSER	"McCarn Plays Fate" (2).....	AUG. 18
AMERICAN	"False Gods" (2).....	AUG. 17
MAJESTIC	"Her Mother's Necklace" (2).....	AUG. 16
RELIANCE	"The Wagon of Death" (2).....	AUG. 15
KAY BEE	"The Stigma" (2).....	AUG. 14
DOMINO	"A Romance of the Sawdust Ring" (2).....	AUG. 13
BRONCHO	"Shorty and the Fortune Teller" (2).....	AUG. 12
THANHOUSER	"Stronger Than Death" (2).....	AUG. 11
AMERICAN	"The Trap" (2).....	AUG. 10
MAJESTIC	"The Tavern of Tragedy" (2).....	AUG. 9
RELIANCE	"The Bank Burglar's Fate" (2).....	AUG. 8
KAY BEE	"The Gangsters and the Girl" (2).....	AUG. 7
DOMINO	"The Thunderbolt" (2).....	AUG. 6

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WE WON'T THREAT YOU.

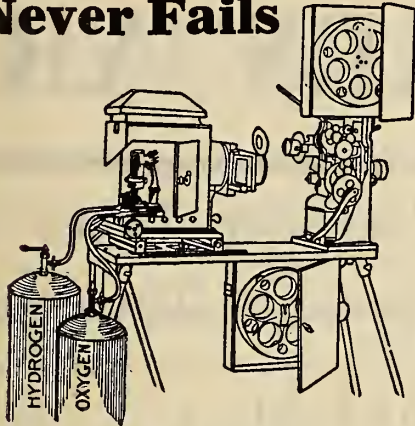
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News of the Trade

SINCE the Declaration of War in Europe, the shortage of the carbon market has been felt considerably by many users of projecting machines. As a result of this shortage, oxygen and hydrogen gas is becoming a very popular product for use in connection with stereopticon and motion picture machines. There are several manufacturers of this gas, among the best of which is the Cincinnati Calcium Light Company, 108 West Fourth Street, Cincinnati, Ohio. These people are filling orders all over the country. The gas is supplied in tanks and can be shipped on very short notice.

Atsco Inc., of New York, report the recent installations of Power's 6A projection machines as follows: Regent Theatre, Paterson, N. J. (2); Geo. L. Baker, Portland, Oregon (2); W. M. Figard, Six-Mile-Run, Pa.; Lewiston Theatre, Lewiston, Me. (2); Maynard Theatre, Waltham, Mass., and Gerry Brown, Greenville, N. H.

They report a lively sale of the famous Radium Gold Fibre Screen also, among recent installations made being: The New Jewell Theatre, Lowell, Mass.; Orpheum Theatre, Coffeyville, Kansas; Luna Theatre, Brooklyn, N. Y.; Keith's Oxford Theatre, Brooklyn, N. Y.; Rose Theatre, 182 West 102nd Street, New York City; Academy of Music, Selma, Ala.; St. Francis Hotel, San Francisco, Cal.; Republic Theatre, Jacksonville, Fla.; Francis Theatre, Ottawa, Ont., Canada; Olympic Theatre, Newport News, Va., and the Stanley Theatre, Philadelphia, Pa.

We hear a great deal now-a-days about the various amounts paid for scenarios, but it can be said that the best price is naturally paid for the scenario made up not only of the best theme or story, but to the one best constructed. A great many writers are not over well versed on the art, and as a result their scripts are turned down in many cases. The Rex Literary Bureau, 57 Stockton Street, Brooklyn, N. Y., are in a position to assist the novice for a small fee and would-be scenario writers would do well to get in touch with them.

The Nicholas Power Company report a recent sale of a 6A projector to the Battleship "Utah," now in the Brooklyn Navy Yard, and another to the Y. M. C. A., New Haven, Conn. The increased demand for the Power machines in South America continues, so much so that recently a night force has been necessary at their plant.

Poster mounting throughout the motion picture industry has become very much in demand. C. S. Wertsner, Philadelphia, Pa., makes a specialty of this class of work. The work is neatly and promptly done and the price is as low as is consistent with quality.

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William Garwood and Francelia Billington
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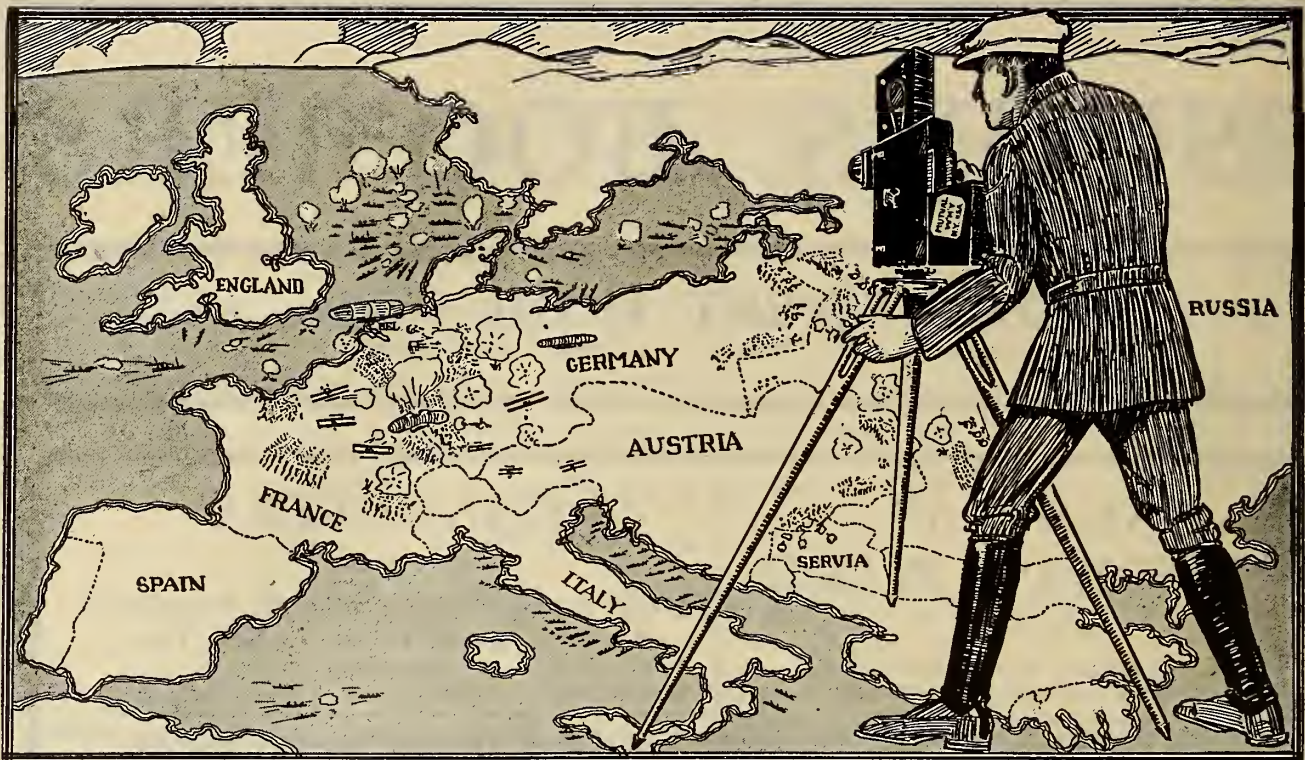
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James Cruze as Joseph. Marguerite Snow as Potiphar's Wife

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Keystone Mabel Normand

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 All Mutual Exchanges



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Q First real WAR PICTURES from the front in Continental Europe. They are in hand and ready for you. Latest pictures released Oct. 1st in MUTUAL WEEKLY Number 92. Direct from the seat of war to fill the seats of your theatre. Call it good luck or good management, we've got the pictures. Order the MUTUAL WEEKLY at once and you have the jump on your competitor. The films of the hour are the WAR FILMS.

MUTUAL FILM CORPORATION

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WE MAKE MICA SLIDES for MANUFACTURERS ONLY

¶ Our Mutual Girl Weekly is the best business builder that ever entered a motion picture theatre.

¶ Its polite character gives distinction to the theatre that distributes it.

¶ Its smart fashions are of genuine value to women throughout the United States.

¶ Its feature articles are of especial appeal to women, the big factor in motion picture audiences.

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OUR MUTUAL GIRL WEEKLY
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THIS COMING THEATRICAL SEASON

You surely must realize by this time that you can't get away with that same Old Mirthless Mechanical programme you've been running for the past year or more.

HIRE THE BEST VOCALIST IN TOWN

Then arrange for OUR EXCLUSIVE ILLUSTRATED SONG SLIDE SERVICE and if Your Box Office does not show results, then our efforts have been in Vain, and the Hundreds of unsolicited testimonials received from Exhibitors, the Country over are not to be believed.

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A 48 Typhoon Multiblade Blower has sixteen blades; ordinary exhaust fans have only six. It is the blades of a fan that do the business.

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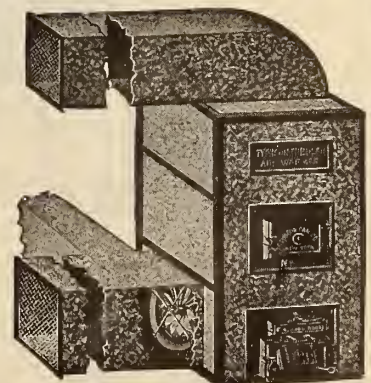
Heating and cooling problem revolutionized by Typhoon System.

You keep cool in front of a desk fan, not in back; apply this common sense and blow the air into your theatre.

A Typhoon Tubular Air Warmer will heat and ventilate at the same time.

The low price of effective apparatus will surprise you. Catalogue RL gives information.

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PRINCESS FILM COMPANY

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“THE ONE WHO CARED”

This is a Different Kind of Story
with a Gripping Heart Interest

WITH

BOYD MARSHALL
RENE FARRINGTON

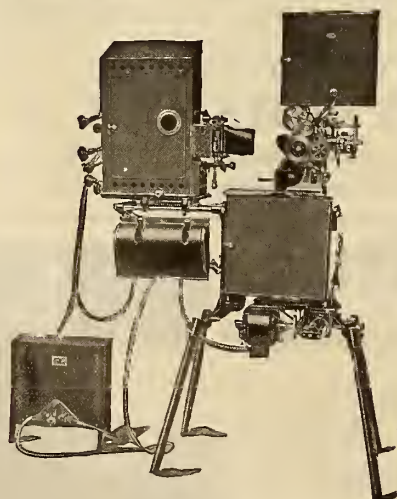
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PRINCESS
PLAYERS
PERFECT



RELEASED FRIDAY, OCTOBER 9th

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THE ONLY WAY TO SUCCESS IS BY THE SATISFACTION ROUTE AND BY INSTALLING THE PERFECT MOTION PICTURE PROJECTING APPARATUS, POWER'S CAMERAGRAPH No. 6A, IN YOUR THEATRE, YOU SATISFY THE PUBLIC AND RETAIN THEIR PATRONAGE, WHICH IS ABSOLUTELY ESSENTIAL TO YOUR PROSPERITY

WRITE FOR CATALOGUE A-1

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KAY-BEE

One Two-Part Photoplay a
Week

Friday Oct. 9—The Sheriff of Muscatine
“ “ 16—The Word of His People
“ “ 23—The Spark Eternal

KEYSTONE

Three a Week

Monday Oct. 5—Their Ups and Downs
Thursday “ 8—Hello Mabel
Saturday “ 10—Those Love Pangs
Monday “ 12—The Anglers

The Keystone Co. in the very near future will release a multiple reel comedy every other week in addition to the regular releases.

BRONCHO

One Two-Part Photoplay a
Week

Wednesday Oct. 7—The Boss of the 8th
“ “ 14—The End of the Galley
“ “ 21—Shorty and Sherlock Holmes

DOMINO

One Two-Part Photoplay a
Week

Thursday Oct. 8—The Whiskey Runners
“ “ 15—Jimmy
“ “ 22—The Power of the Angelus
“ “ 29—Eric the Red's Wooing

**Released Exclusively Through the
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PENNANTS—Beautiful bright colored pennants of the four brands can be had by sending to the PUBLICITY DEPT. 35 cents for one, \$1.25 for set of four.

PHOTOS—8 x 10 photos of our players can be had by sending to the PUBLICITY DEPT. 15 cents for one, 50 cents for set of four, \$1.00 for set of eight.

Keystone Mabel in Four Poses 50 Cents

New York Motion Picture Corporation

FORTY-SECOND STREET and BROADWAY, Longacre Building, NEW YORK

DOMINO

OUR MUTUAL GIRL

IS MISTAKEN FOR A BURGLAR!



Margaret and Edith Enjoy the Autumn Sunshine at Edith's Country Home

MMARGARET receives from Baby Lily's mother a family jewel bearing the letter H, which she is to keep for Lily. The next afternoon, when Margaret returns from shopping, she goes to a lawn party at the Misses Hamilton's. Mildred Hamilton shows a jewel, the counterpart of Margaret's except that it bears the letter B. An accidental exchange is effected. Margaret learns that Baby Lily's mother and the Hamilton girls are cousins. That night Margaret tries to get back her H-lettered jewel and leave the B-lettered one. She is held up at shotgun's point by Ralph Hamilton, who mistakes her for a burglar.

In Chapter 38
By CAROLYN WELLS
Released October 5

OUR MUTUAL GIRL WEEKLY

GIVES the details of this interesting chapter in Our Mutual Girl's life. It tells with what excitement Margaret's capture is attended. You can arrange to give OUR MUTUAL GIRL WEEKLY to your patrons free and yet have it cost you nothing. Write us for details.

THE BADGE OF OFFICE

One Reel Western Political Drama—Released October 7

QThe adventurous career of a sheriff who loses his job, gets started down hill, recovers his nerve through a child's action, and becomes the deputy of the man who defeated him. Mackley's in it!

THE TARDY CANNON BALL

Two Reel Drama—Released October 10

QA plugged nickel and a counterfeit quarter were given to each other by two young men as tokens of undying friendship. One later runs away with his friend's wife. Two men meet while waiting for the Cannon Ball Express. "Here's your nickel," says one. And the other—well, see the picture.



Reliance Motion Picture Corp.

STUDIOS—29 Union Square West, New York City
537 Riverdale Avenue, Yonkers, N. Y.
Hollywood, Los Angeles, Cal.

Released Exclusively in the Mutual Program



Reel Life

5 Cents



BLANCHE SWEET—*Majestic*

Oct. 10

"The Wrong Prescription"—*Reliance*

1914

OUR MUTUAL GIRL

Escapes from a Dangerous Situation



Margaret Turns the Tables on Ralph Hamilton

MAYBE you think that a young girl cannot think quickly. Or that she cannot handle a shotgun. If you do, see Chapter 39 of Our Mutual Girl serial. Margaret will teach you that it is not only men who can cope with a dangerous situation. When she is taken for a burglar and held up at gun's point she turns the tables on her captor and then makes him an almost abject admirer. If you like comedy-drama, if your patrons like excitement and humor, book Reel 39 of this greatest of serials.

In Chapter 39
By ARTHUR JAMES
Released October 12

OUR MUTUAL GIRL WEEKLY

GIVES in fiction form the intensely vivid and amusing incidents in the career of Our Mutual Girl. Also it shows the latest things in women's fashions, as decreed by New York's ultra-fashionables. And it shows them sixty to ninety days ahead of the release of these fashions. You can distribute it to your women patrons free and yet have it cost you nothing. Write us for details.

BAD MAN MASON

One Reel Western Drama—Released October 14

LOVE plays its appointed part in the moral rejuvenation of a gun-fighter. When a pretty school-teacher starts out to reform a man his evil days are ended. Another great Reliance play with Sheriff Mackley in it!

THE REVENUE OFFICER'S DEPUTY

Two Reel "Moonshine" Drama—Released October 17

FOUR screen favorites appear in this play, Irene Hunt, Frank Bennett, W. E. Lowery, and W. H. Long. That guarantees thrills and good acting. It is the sort of offering that has made Reliance pictures famous. If you don't book it, now that we've told you about it, it is your fault.



Reliance Motion Picture Corp.

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Hollywood, Los Angeles, Cal.

Released Exclusively in the Mutual Program



"See Americans First"
FLYING "A" and AMERICAN BEAUTY FEATURE FILMS

"DAYLIGHT"



In Two Parts

Featuring ED COXEN and WINNIFRED GREENWOOD

Under direction of Thos. Ricketts

Release Monday, October 19th, 1914

AMERICAN BEAUTY FILMS

"DAD AND THE GIRLS"

A refined comedy in which father unwittingly is caught with the goods.

Release Tuesday, October 20th, 1914

FLYING "A" FEATURES

"IN THE OPEN"

A Thrilling Mexican Adventure

Under direction of Sydney Ayres

Release Wednesday, October 21, 1914

"THE FINAL IMPULSE"

A Construction Camp Episode

Under direction of Thos. Ricketts

Release Friday, October 23, 1914

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



AMERICAN FILM MFG. CO.

CHICAGO

Announcement—

THIS announces the coming of another great Thanhouser serial story to follow *The Million Dollar Mystery* in the leading theatres and in 500 prominent newspapers.

Watch for

ZUDORA

Thanhouser's Greatest Photoplay

This new production will be a revelation of Hindu mysticism and science. It will portray mechanical effects never before seen at the movies. It is alive with thrills---SENSATIONS. Zudora is the masterful creation of Daniel Carson Goodman ---famous author, philosopher, scientist and originator of the modern school of realism in motion pictures.

It has been novelized by Harold MacGrath for the newspapers. The Story will be complete in 20 episodes. A two-reel episode will be released EACH WEEK starting November 23.

Write for Booking Information

Exhibitors who profited by the overwhelming success of *The Million Dollar Mystery* will be quick to realize the value of this new attraction---ZUDORA. Applications are now being received. Rush yours in AT ONCE if you wish to secure this headliner. Write to

Thanhouser Syndicate Corporation

71 West 23rd Street, New York City



Produced by

Thanhouser Film Corporation

New Rochelle, N. Y.

Producers of *The Million Dollar Mystery*



Mutual Program

THE MAJESTIC MOTION PICTURE CO.

Presents for its two-part feature release

SUNDAY, OCTOBER 18

FOR HER FATHER'S SINS

A drama with a sociological purpose, featuring

BLANCHE SWEET

Special attention is also called to two Majestic one-reel releases

**BLANCHE SWEET**

who appears exclusively in Majestic features and "Griffith" special productions

THE WARNING Tuesday, October 13

AND

BACK TO THE KITCHEN

Friday, October 16

Both are comedy dramas of unusual merit in which the pleasing little favorite

DOROTHY GISH

Has Leading Parts

BROMIDE ENLARGEMENTS OF MAJESTIC STARS FOR LOBBY DISPLAY

New poses of the following players: Blanche Sweet, Mae Marsh, Lillian Gish, Dorothy Gish, Henry Walthall and Robert Harron, also Fay Tincher (Comic) will be mailed to exhibitors on receipt of 50 cents for each photograph. These photographs are 14 x 17 inches and all are personally autographed by the players. They are not lithographs nor cheap copies but original bromide prints. Larger sizes up to five feet high at special cost prices. Order direct from Majestic Studio, 4500 Sunset Blvd., Los Angeles, Cal.

MAJESTIC GUIDE FOR EXHIBITORS

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

- The Unpainted Portrait**, (1 Reel). Release date Tuesday, Oct. 6—An exceedingly well produced, strongly interesting society drama.
- Sands of Fate** (2 Reels). Release date Sunday, Oct. 11—A fairly well produced story of the great American desert, not one of the best, but nevertheless featuring Dorothy Gish and Robert Harron in an interesting story.
- The Warning** (1 Reel). Release date Tuesday, Oct. 13—A really different delightfully produced comedy drama featuring Dorothy Gish.
- Back to the Kitchen** (1 Reel). Release date Friday, Oct. 16—Another fine comedy in which Dorothy Gish plays a leading part.
- For Her Father's Sins** (2 Reels). Release date Sunday, Oct. 18—An exceptionally strong sociological subject with Blanche Sweet in the leading role. We will tell you more particularly regarding this feature next week.

Majestic Motion Picture Co.

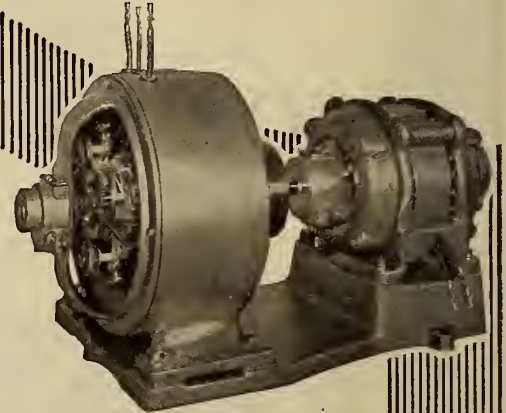
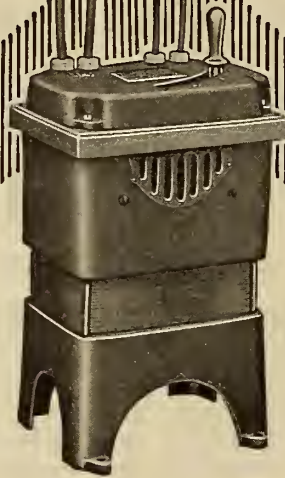
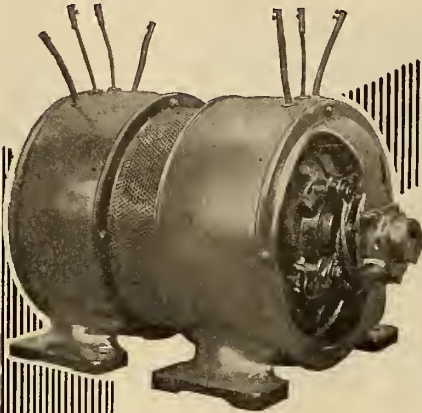
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Mutual Program

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The DC Compensarc lowers the voltage of a direct current supply to that required at the lamp without needless waste.

The AC Compensarc cuts $\frac{2}{3}$ from your lighting bill if you use alternating current.

The AC to DC Compensarc will transform alternating into direct current and reduce the voltage at the same time without needless waste.

No matter what current you have--Alternating or Direct--or what voltage or frequency, one of the

FORT WAYNE COMPENSARCS

will enable you to secure a light that will give those clear, bright pictures that everybody now demands.

What's the use of paying extra money for special screens, projecting machines, and first run films and then spoil the whole result with poor light? With the Fort Wayne Compensarcs you can get any kind of light you want regardless of the kind or quality of your current supply.

The Compensarcs will give you

STEADY LIGHT. No flickering, no sputtering, even when changing intensities or from one machine to another.

WHITE LIGHT. No yellow streaks, no ghosts.

BRIGHT LIGHT. Three times the light with two-thirds the current.

They are safe, efficient, easy to operate, fool proof and reliable.

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OF GENERAL ELECTRIC COMPANY

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FORT WAYNE, INDIANA

Compensarcs are so commonly found in motion picture theatres that many people now call all current saving and transforming devices by that name.

But Remember

*If it isn't a FORT WAYNE
it isn't a "COMPENSARC"*



*Send TODAY for this
FREE descriptive booklet*

Reel Life

A MAGAZINE OF MOVING PICTURES

PUBLISHED BY THE MUTUAL FILM CORPORATION

29 Union Square, New York City

Telephone, Stuyvesant 683

MERRITT CRAWFORD
Editor

HENRY JAMES
Business and Advertising
Manager

Vol. V, No. 4

OCTOBER 10, 1914

Five Cents—\$2.50 a Year

Seeking Inspiration in Nature's Solitudes



Winnifred Greenwood, in One of the Charming Sylvan Scenes With Which "Daylight", Forthcoming "Flying A" Two Reel Feature, Abounds

This delightful photoplay, produced by the American Film Manufacturing Company, is a masterpiece of photographic and dramatic art. It deals with the romance of a young musician, who is threatened with blindness, and a country lass, who proves to be his "light amid darkness" in more ways than one. It will be released in the Mutual Program, October 19.

FACTS AND FIGURES AND SUCH

“ZUDORA,” another absorbingly interesting serial is to be produced by the Thanhouser Film Corporation as a successor to “The Million Dollar Mystery.” Daniel Carson Goodman is the author of the new serial, which will be released in two reel episodes, each of which will be a story complete in itself. Harold MacGrath, who novelized “Kathlyn” and “The Million Dollar Mystery,” will write the newspaper version of “Zudora.” All the newspapers throughout the country now running the “Mystery” story have arranged to take the new serial. Mr. Goodman through “The Escape,” “The Battle of the Sexes” and other notable productions, all big Broadway successes, has a definite value to the exhibitor booking “Zudora.” He is admitted to be the photoplay author-genius of Broadway. Mr. MacGrath’s name is so well known that it is needless to say more than to announce the fact that he will novelize this new serial.

In “Zudora” will be more scenes than in all the plays of Shakespeare, a distinction in itself. The title of the first episode gives an idea of the mystic theme on which “Zudora” is predicated. “The Mystic Message of the Spotted Collar,” is the title of the first release. A cast of three principals will run through the twenty episodes. They will be supported by one thousand people, a construction never before attempted in photoplay production, or for that matter, on the speaking stage.

Marguerite Snow, whose Countess Olga, in “The Million Dollar Mystery,” has cemented her in the hearts of the nation’s motion picture fans, will play Zudora. She is wonderfully fitted for the role, which will give her admirers the opportunity to see this remarkable young woman at her best, the role demanding the complete gamut of emotions and a more definite histrionic ability than is ordinarily required for the screen. James Cruze, the reporter-hero in “The Million Dollar Mystery,” will play Hassam Ali, a weird oriental character, around whose mysticism revolves much of the story. Harry Benham, whose work as a Thanhouser leading man is well known, will play John Storm, the young lover of “Zudora”. This newest of serials will be presented by the Thanhouser Syndicate Corporation.

PRESIDENT MARION S. PEARCE of the Motion Picture Exhibitors’ League of America, has been one of the busiest men in Washington, D. C., since the first hint that a tax on motion picture theaters was to be included in the bill now under discussion at the Capitol. After being assured by the Ways and Means Committee that the bill would include no tax on the individual exhibitor it came as a complete surprise to Mr. Pearce to learn, when the bill was reported out of committee, that each motion picture theater in the country was to be burdened with a tax of \$100, regardless of size, capacity or anything else.

The difficulties of presenting the exhibitor’s side of the case were many, but after President Pearce had interviewed the Chairman and the members of the Committee on Finance of the Senate, they immediately recognized the justice of the protest against the original bill and the equitable features of the amendment and unhesitatingly said so.

While it is by no means probable that the tax can be

removed from motion picture theaters entirely, which was at first hoped, at the same time it is equally certain, according to President Pearce, that it will not pass in its present form, but will include, when reported out of committee, embodying as a component part, a graduated scale which will be fair and just to exhibitors both large and small.

THE death of Frank Anderson, the well-known tenor, which occurred recently at his home in New York City, will bring regret to many who knew him best under his professional name of Frank Armstrong. Mr. Anderson was the father of Mignon Anderson, leading woman with the Thanhouser Company, and was widely known for his interest in matters musical and dramatic, although for eight years before his death he had led a somewhat retired life. Mr. Anderson was born in Baltimore, Md. He leaves a widow and three daughters, Mrs. G. H. Christoffers, Mrs. J. J. Callahan and Miss Mignon Anderson.

WHAT are said to be the largest quarters occupied by any film exchange in the country (4,200 square feet) are the new offices of the Mutual Film Corporation in Minneapolis, which were recently moved from No. 440 Temple Court to No. 22 North Sixth Street, that city. The new exchange is located on the ground floor of a new one-story building, located in the heart of Minneapolis. Prior to its occupancy, improvements costing more than \$3,000 were installed. A fire-proof vault and inspection room were built and rest rooms provided for the young men and women who make up the Mutual’s Minneapolis staff. The office section is finished in quartered oak and there is a lobby display of thirty-six feet and two large show windows. In the basement, which is the same size as the office, is a repair room and a Mutual theater, where films are shown in advance to visiting exhibitors.

B. N. Judell is manager of the Minneapolis Mutual Exchange, and M. F. Judell, located in the same office, looks after the interests of the Syndicate Film Corporation.

THE “RUM ’UN” of Thanhouser Topics, the English publication of the Thanhouser Film Corporation, frequently springs a joke which would “get by” even with a critical American audience. Hence we reprint the following, which is especially apropos, by reason of the interesting sidelight it casts on the restrictions that the war has placed on the British public:

“A traveling representative of a London film concern, who happens to be a Scotchman, recently got married. One of his friends, on the eventful morning, wired him congratulations and good wishes in the Scottish language. He wrote on a telegraph blank, “Lang may your lum reek” (which being interpreted means, “Long may your chimney smoke”). Then he handed the message to the telegraph clerk. The latter looked at him suspiciously and then handed back the message.

“We cannot accept messages in ‘code’ during the war,” was the ultimatum. “And what’s more, you better be orf or I’ll notify the perleece.”

Latest "Flying A" Releases Have a Charm That is All Their Own



1. Harry Von Meter, Vivian Rich and Louise Lester in "In the Open". 2. Afton Mineer, Fred Gamble and Joseph Harris in "Winsome Winnie". 3. John Stepling, Edith Borella, Ed. Coxen and Winnifred Greenwood in "Down By the Sea". 4. Josephine Ditt, Winnifred Greenwood, Ed. Coxen and George Field in "Daylight". 5. Harry Von Meter and Vivian Rich in "In the Open". 6. Fred Gamble and Mary Scott in "Winsome Winnie". 7. Ed. Coxen, George Field and Winnifred Greenwood in "Down By the Sea". 8. William Bertram, Edith Borella, Charlotte Burton, Winnifred Greenwood and Ed. Coxen in "Daylight". 9. Harry Von Meter, William Garwood and Vivian Rich in "In the Open".

STORIES OF THE NEW PHOTOPLAYS

DESPITE the rigid restrictions which have been placed on all newspaper correspondents and cameramen at the front, the *Mutual Weekly* in its current issue (No. 93) contains numerous evidences showing that the apparently impossible has been attained and *real* war pictures showing as never before the grim realities and terrible destruction of civilized warfare, are to be seen. Melles, a Belgian village, wrecked and ruined after the passage of the German soldiers; Belgian gunners destroying German ammunition wagons; the Kaiser's veterans placing coils of wire before the trenches to hamper the on-rush of the Allied forces; and a regiment of British artillery, hastening forward to take up their position near the center of the Allied armies; all these and many more equally vivid scenes direct from the seat of war are shown in this number of the *Mutual Weekly*. The first line of defense in the Ostend, Bruges, Ghent and Malines districts is also shown.

Among other interesting, but not martial, features of this number of the *Mutual Weekly* are the arrival of Cardinal Gibbons in America, after his return from the election of Pope Benedict XV, veterans unveiling a monument at Arlington National Cemetery, the opening of the Harvard football practice, and a *Mutual Weekly* camera-man taking photographs of water sports from an aeroplane. Altogether No. 93 is one of the most satisfying and complete numbers which the *Mutual Weekly* has had in some time and this is saying much.

OUR MUTUAL GIRL

(Chapter 40)

October 19, 1914

By Arthur James

CAST

Our Mutual Girl	Norma Phillips
Ralph Hamilton	William J. O'Neil
Aunt Abbie	Grace Fisher
Baby Lily	Dorothy Ranges
Betty Hamilton	Eleanor L. Brown

THE day following the disappearance of Betty Hamilton's jewel, Ralph Hamilton determined to go to Margaret and demand that she return the stolen goods. If she would leave the neighborhood, he would promise not to pursue her further. Otherwise, he had no choice but to give her over to the authorities, for nobody wanted a female Raffles in the Westchester colony. But when he reached the house he found that Margaret and Aunt Abbie had gone to town on a shopping expedition, so he composed himself for a few hours' wait.

Meanwhile, Aunt Abbie and her niece were feasting their eyes on Simcox creations, and purchasing several of the very latest gowns of that internationally famous Fifth Avenue modiste. Also, they went up in the Flatiron Building, so that Auntie could look out over Madison Square, beautiful in the Indian summer sunshine, and enjoy her first panoramic vision of New York. When they reached home, a little after noon, Ralph was still sitting on the porch.

Aunt Abbie tactfully withdrew, and Ralph, irritated with long waiting, instantly demanded his sister's gem. He hinted at a dark alternative if *Our Mutual Girl* did not return it to him on the spot. But she was destined not to know exactly what he had meant to do to her in that case, for just then, her visitor saw skulking in the bushes below the porch, a suspicious-looking man. The next instant

Ralph had the fellow by the shoulder, and Margaret recognized Baby Lily's father.

Then, from the lips of the real thief, the whole story came out. The man had gone from bad to worse, and seemed somehow relieved to make a clean breast of it. Gradually, the remarkable tangle in which Margaret's foundling, Margaret herself, Ralph's own cousin, his sister, and this former chauffeur of his aunt's, whom he now remembered perfectly—all became clear to him.

Betty Hamilton was called on the phone and asked to come over at once. Then the four constituted themselves a board of strategy. They decided that if he would promise to go away and keep away, Baby Lily's father would be set free. Then Margaret and Betty arranged that Lily should become her aunt's ward. As for Ralph, he couldn't have been better pleased with the way the whole miserable affair of the suspected "female Raffles" had turned out: But *Our Mutual Girl*, while she confessed to herself a liking for this very troublesome young man, was determined in secret that he should not soon forget the part he had recently played.

WINSOME WINNIE—Beauty

Wherein a Clever Actor Comes to the Rescue of a Lover
October 13, 1914

CAST

Winnie Winsome	Afton Mineer
Cassius Chex	Joseph Harris
Pa Winsome	Fred Gamble
Ma Winsome	Mary Scott
Willie Wise, actor	Allan Stone

CASSIUS CHEX, a rich young idler, meets Winnie Winsome at a summer resort. She lives at a nearby farm where her parents keep boarders, and Chex contrives to get taken into the family. One night, Pa Winsome overhears Chex and Winnie scheming to elope. In his rage, he chases the young man to his room, where the latter packs his suitcase in a hurry and flees by the window just as Pa Winsome breaks down the door with the butt of his gun. Cassius and the daughter escape in his automobile, but a punctured tire throws them upon Pa's mercy. He pommels his young boarder, and leads Winnie home. Determined to win his Winnie at any price, Cassius engages the services of an actor friend who manages to persuade Pa into buying \$150 worth of counterfeit money for \$50 legal tender. The friend then returns, disguised as a secret service agent, and is on the point of arresting Pa, when Cassius comes to his rescue. Overcome with gratitude, Pa Winsome consents to the match.

THE TOUCH OF A LITTLE HAND—Princess

Wherein a Child Wins the Heart of a Miserly Pawnbroker
October 16, 1914

CAST

The Pawnbroker	Riley Chamberlain
Harry, his clerk	Boyd Marshall
Ruth, his sweetheart	Mayre Hall
Her mother	Marie Rainford
Hilda, her little sister	Maurice Stewart

THE old pawnbroker's one passion in life is the accumulation of money. His clerk, Harry, is in love with Ruth, a factory girl, and when she becomes injured in an

(Continued Overleaf)

Majestic-Komic Films of Unusual Worth, that Amuse and Thrill



1. Leslie Warner and Charles Gorman in "Environment". 2. Billie West in "For Her Father's Sins". 3. Leslie Warner and Charles Gorman in "Environment". 4. Al Tilson and Wallace Reid in "For Her Father's Sins". 5. Blanche Sweet (same). 6. Edward Dillon, Tammany Young, Max Stanley and Tod Browning in "Dizzy Joe's Career". 7. Edward Dillon and Max Davidson (same). 8. Baldy Belmont (same). 9. Edward Dillon (same). 10. Edward Dillon (same).

STORIES OF THE NEW PHOTOPLAYS

accident, the doctor advises a very expensive operation immediately. Ruth's widowed mother takes a necklace, which she has had for many years, to the pawnbroker's shop, hoping thus to secure the money for the operation. But it is discovered that her husband, a worthless man, had long ago sold the real jewels and substituted paste stones in their place. Harry, in despair at the prospect of his sweetheart's danger, makes the necessary loan upon the worthless security. When his employer discovers his act, the young clerk is arrested and imprisoned. His friends plead with the pawnbroker, but to no avail. At last, Ruth's little sister awakens in the tight-fisted old man a sympathetic chord. He pardons his clerk and brings health and happiness to the girl whom Harry loves.

A BLACK HAND—Royal

An Unique Plot Teeming with Side-splitting Situations
October 17, 1914

HOWARD MELROSS, believing that his wife is untrue to him, wishes to die. He lacks the nerve to pull the trigger, so he tries to bribe the butler to do it. The butler, however, takes to his heels. And the maid, when called upon, also runs away. Melrose visits a Black Hand den, and upon the payment of a liberal sum of money, they agree to kill him before the last day of the month. Returning home, he finds that he has entirely misjudged his wife—so he changes his mind about dying. But, as he has paid the Black Hand to end his life, for the balance of the month he is kept busy dodging their repeated attempts to fulfill the contract.

LEFT IN THE TRAIN—Thanouser

An Appealing Drama of Forgiveness
October 18, 1914

MAY POLLARD defies her parents and elopes. After her husband's death she writes her father, begging him, for the sake of her child, to forgive her. The old man is obdurate, however, despite the pleadings of his wife. About this time, twin girls, distant cousins of May's, go to visit her parents. They notice a sad-eyed woman with a baby on the train. She gets off at a station called Grantwood, to send a telegram, missing the train, and the twins decide to adopt the baby. They manage to smuggle it off the cars in their lunchbasket. But when they reach Mr. and Mrs. Pollards', the baby makes its presence known, and Mrs. Pollard telegraphs Grantwood station, where she relieves the distracted mother, telling her to come at once for the child. May veils herself heavily and comes, much to the disappointment of the twins. Meanwhile, the grandfather has lost his heart to the baby, and when, despite her disguise, he discovers the mother's identity, he forgives his daughter. Finding that the baby belongs in the family, the twins are partly reconciled to giving it up.

DAYLIGHT—American

(Two Reels)

The Affecting Romance of a Young Musician
October 19, 1914

CAST

Arthur.....Ed Coxen
Marie, a mountain girl.....Winnifred Greenwood
Bob, a guide.....George Field
Charles Steele, Arthur's uncle.....John Stepling

Dr. Stanley, an eye specialist.....William Bertram
Henry Gordon, music teacher.....Harry Edmondson
Old Emma, Bob's mother.....Josephine Ditt
Music publisher.....F. A. Wall
Society leader.....Edith Borella

ARTHUR LANGLEY, who is studying piano under Henry Gordon, is so distracted by club life and bachelor gaieties that his really great talent for music suffers. Also, the continuous glare of artificial light, combined with his sensitive nervous makeup, threatens him with blindness. His wealthy uncle, Charles Steele, determines to send Arthur to the country. In the mountains, his interests change entirely, and he meets and falls in love with Marie Evanturel, an orphaned girl, who returns his affection. She has a piano in her mountain cabin, and there Arthur finds new inspiration.

Summoned back to the city by his uncle's death, he falls back into his old habits. Again threatened with blindness, he escapes to the mountains, where he does indeed lose his sight. But with his affliction comes happiness, for Marie insists that he needs her now, and they find joy in marriage. Arthur writes a composition for the piano which makes him famous. His former friends persuade him to return to the city, and a famous specialist restores his sight. But the old temptations return and it seems to him that only in blindness and a hermit existence will he be able to serve his musical genius and live worthily. He returns alone to the cabin in the mountains. Marie, however, hurries after him. His eye sight is saved, and she helps him to find strength for a new life.

OLD JACKSON'S GIRL—Thanouser

(Two Reels)

The Story of a Western Girl's Heroism
October 20, 1914

CAST

Bob Davis.....Morris Foster
Beth Jackson.....Mayre Hall
Jim Jackson.....Dave Thompson

JIM JACKSON is suspected by the ranchers of the surrounding country of being a horse thief, but they are unable to secure evidence against him. His very pretty daughter, Beth, is much attracted to Bob Davis, a young "nester," but when he shows that he is interested in Ruth Camby, the daughter of a wealthy ranchman, her admiration cools. Camby tries to discourage the newcomer, and Davis finds when he opposes her father, refusing to dispose of his property to him, that Camby's daughter has no longer any use for him. He is reluctant, however, to renew his attentions to Beth, as she is crude, with very little education. Jackson is caught on Camby's land, and in the fight which ensues, Camby is killed. Jackson, vindictive toward Davis, manages to saddle him with the appearance of having committed the crime, and Camby's cowboys take the law into their hands. Beth overhears the plot and rides to Davis' cabin in time to warn him. When their ammunition is nearly exhausted, she, unknown to him, disguises herself in a suit of his clothes, and, running from the house, leaps on his horse and rides off down the trail, the posse in hot pursuit. She is wounded. But, meanwhile, her father has been captured by the sheriff. Fatally hurt, he clears Davis of the crime. And the young man then realizes that Beth is worth a dozen Ruth Cambys.

(Continued Overleaf)

Notable Offerings By Broncho, Domino and Kay Bee Companies



1. J. Frank Burke in "Eric the Red's Wooing". 2. Leona Hut ton in "The Spark Eternal". 3. Fanny Midgley and Thelma Slater in "The Golden Goose". 4. Fanny Midgley and C. N. Mortenson (same). 5. Scene from "Eric the Red's Wooing". 6. Leona Hutton and Arthur Jarrett in "The Spark Eternal". 7. J. Frank Burke in "Eric the Red's Wooing".

STORIES OF THE NEW PHOTOPLAYS

IN THE OPEN—American

Starring Vivian Rich as a Beautiful Mexican Gypsy.

October 21, 1914

CAST

Ben Carroll, a young ranchman.....William Garwood
His mother.....Louise Lester
Mendez, a rascally Mexican.....Harry Von Meter
Conchita, his step-daughter.....Vivian Rich
A doctor.....Reaves Eason
A deputy sheriff.....Joe Knight

IN a covered wagon, drawn by a pair of scrawny horses, Sancho Mendez makes camp on the edge of a settler's homestead. Ben Carroll, the homesteader, riding that way to fetch the doctor for his sickly mother, finds Mendez abusing Conchita, his step-daughter. He defends the girl, knocks the Mexican bully down, and takes her to his mother, warning Mendez not to molest her there. Carroll then continues on his errand.

Mrs. Carroll shows her visitor a box of old keepsakes and jewelry, and Mendez, who is lurking near, forces his way into the house, seizing the jewelry and compelling Conchita to return with him to the wagon. He is preparing to make a hasty departure when the girl catches sight of Carroll and the doctor approaching. Mendez threatens her with death if she makes an outcry, and she is obliged to get into the wagon and be driven away. In her desperation she sets fire to the wagon cover. As the flames leap up, Carroll and the doctor put spurs to their horses and gallop to the rescue. Mendez is disarmed and the jewelry recovered. He is given over to the sheriff. Carroll takes Conchita home with him again, realizing now that he loves her.

THE POWER OF THE ANGELUS—Domino

(Two Reels)

A Thrilling Story of Old Mexico

By William H. Clifford and Thomas H. Ince

Oct. 22, 1914

CAST

Juan Puyan.....Charles E. Ray
Carlos Ferrara.....Walter Edwards
Mercedes Gomez.....Enid Markey
Don Gomez.....J. Barney Sherry

MERCEDES, the daughter of Don Gomez, a Spanish grandee in Mexico, elopes with Carlos Ferrara, an adventurer. Her lover, Juan Puyan, buries his grief in a monastery, and Don Gomez disowns his daughter. Several years later, Ferrara plots to rob the monks of a chalice, made of gold and precious stones, which a certain ship arriving at sunset is to bring them. Mercedes overhears the conspiracy, and going to warn the monks, finds Juan Puyan there as Father Superior. He takes with him all the monks to protect the holy cup, leaving Mercedes to ring the Angelus. On the way back to the monastery with the chalice, the monks are attacked by Ferrara and his Mexican gang. A fierce struggle ensues. It is interrupted by the sound of the Angelus, and the Mexicans, by force of life-long custom, bow their heads in prayer. Juan exhorts them not to defile the sacred cup, and when Ferrara urges them on, they turn upon him and tear him to pieces. Mercedes stays with the sisterhood in the convent attached to the monastery.

THE FINAL IMPULSE—American

A Construction Camp Episode

October 23, 1914

CAST

Marian.....Winnifred Greenwood
Jack, in love with her.....Ed Coxen
Woodley, the stranger.....George Field
Ruth.....Charlotte Burton
Darby, a blacksmith.....William Bertram
Little Helen, his child.....Gracie Thompson
Ruth's father.....Perry Banks
Foreman.....John Stepling

JACK, the foreman's assistant, loves Marian, the foreman's daughter. She has become infatuated, however, with Woodley, a stranger recently arrived in the camp, though he does not return her sentiment and seems to care for no one except little Helen, the blacksmith's child. One day a girl appears and demands to see Woodley. She had been deserted by him, and now, in an attempt to kill him in revenge, she is shot. The posse, led by Jack, pursues the stranger, who is at last cornered at one end of the trestle on the electric construction railroad. He starts an electric engine over the rails just as Jack and the men are crossing, so that they are in imminent danger of being swept to the rocks below. At this moment, Helen, the blacksmith's child, who has been hiding in the work train, cries out. The stranger sees her going to her death. Woodley stops the engine, and saves the child—but at the cost of his own life.

THE SPARK ETERNAL—Kay Bee

(Two Reels)

Wherein the Home Instinct Triumphs Over Brute Impulse

By C. Gardner Sullivan and Thomas H. Ince

October 23, 1914

CAST

Dan McFadden.....Arthur Jarrett
Lola Harris.....Leona Hutton
Dr. Deering.....Charles French

DAN McFADDEN, an East Side gunman and member of the Gopher gang, of which Schwartz is leader, is in love with Lola, a girl of his neighborhood. The Gopher gang gives a ball, which is broken up by a bunch of rival gangsters. In the fracas, Lola is shot through the shoulder and is taken to the hospital where she is kindly treated by the nurse and Dr. Deering. Upon her recovery, the doctor's wife gives her a place as housemaid in their home. When Schwartz learns this, he compels Dan, as a member of the gang, to go to the doctor's house to rob it. Dan sends Lola a note, asking her to arrange to let him in, and stating his purpose in coming. She admits him. And then she tells Dan that she has done so, not to facilitate the theft, but to show him something. She leads him where he can see Dr. Deering, his wife and children, happily gathered about the evening fire. The doctor is reading to the children. A submerged chord in the young criminal's nature is roused, and he and Lola go to the priest's house where they are married.

(Continued Overleaf)

Two Powerful Dramas of Distinctive Merit from Reliance Studios



1. Francelia Billington and Sam De Grasse in "A Blotted Page". 2. W. E. Lawrence (same). 3. Francelia Billington (same). 4. Francelia Billington and W. E. Lawrence (same). 5. R. A. Walsh, Joseph Singleton and Florence Crawford in "Out of the Deputy's Hands". 6. Francelia Billington and W. E. Lawrence in "A Blotted Page". 7. R. A. Walsh and Joseph Singleton in "Out of the Deputy's Hands". 8. Joseph Singleton and Florence Crawford (same).

STORIES OF THE NEW PHOTOPLAYS

A BLOTTED PAGE—Reliance

(Two Reels)

A Strong Drama of Unusual Human Appeal
October 24, 1914

CAST

The husband.....Sam De Grasse
The Maid.....Francelia Billington
Her husband.....W. E. Lawrence

JOHN RICHARDS, whose immense wealth suddenly has been swept away, deserted by his wife and family, returns to his dismantled home, intending to commit suicide. There is just one servant left to greet him, and she, suspicious that he has designs upon himself, follows him to the library just in time to prevent him killing himself. When he has become sane once more, he asks her what right she has to interfere with him. In answer she tells him her own story. Her husband committed suicide when he lost his first earnings in a mining proposition, and her baby died. Then she determined to end her life also. But a child, left motherless, brought her back to the realization that she had yet something in the world to live for. She placed little Mae in a home to be cared for and entered Richard's employ in order to support the child. Richards learns the name of the mining concern which ruined the woman's husband, and finds that it was his father's firm, the source of his own fortune. He determines to work hard to help Martha bring up the child, and thus retrieve character and the will to live.

HAROLD'S TOUPEE—Royal

Wherein an Elusive Wig Causes Much Excitement
October 24, 1914

HAROLD observes that his friend, Teddy, captivates all the girls. Teddy has a luxuriant head of hair, but Harold is afflicted with baldness. He reads up the hair advertisements, and then buys a bottle of every kind of hair restorer the druggist has in stock. But one of the tonics has an unspeakable odor which drives the hotel clerk and the pretty girls at the inn to Harold's room to "shoot that skunk." Harold escapes unseen, and determines to buy a toupee. The toupee, however, leads him a dance. It gets caught in a curtain over his head in a fashionable restaurant, and when he laughs, off it comes. The wind blows it down the street. A scamp runs off with it in Harold's hat and feeds it to a Nanny goat. It comes off when he goes in swimming. In short, every time Harold is anxious to make a special hit, the toupee cuts up some caper. Finally, however, he engages in a delightful flirtation with a young lady of the right sort. This time he loses his toupee in a brook, but the mishap ends with winning him the girl.

MR. CINDERELLA—Thanouser

The Old Fairy Story Retold the Way a Little Boy Would Like it to Happen to Him
October 25, 1914

CAST

Jimmy, alias Mr. Cinderella.....Nolan Gane
Queen of the Popcorn Trust.....Mildred Heller
The step-brothers.....J. Turner and J. E. Myers
The step-mother.....Fan Bourke
Fairy God Father.....Riley Chamberlain

JIMMY was called Mr. Cinderella because his life was just as unhappy as that of the poor little girl in the fairy tale. He lived with his step-mother and two bulky step-brothers whom the mother believed to be all that

was fine and glorious in the world. The step-brothers did everything that they could to make Jimmy's daily lot miserable, and so worked upon their mother that when the county fair came round, he was made to stay home and chop wood, while they went to the fair and enjoyed themselves. Now Jimmy had a fairy god-father, a jovial old gentleman, who was always wandering along, smoking a cigar, and looking sharply at all the little boys he met. He pitied Jimmy, so he changed his ragged clothes into a brilliant uniform, and told a cigar to turn into an automobile, and Jimmy went off to the fair in great shape. There he met the Queen of the Popcorn Trust—and the rest of the story—well, it turns out just the way you would want it to.

BILL JOINS THE W. W. W.'s—Komic

The Ninth Chapter of the Bill Series
By Paul West.

October 25, 1914

CAST

Bill.....Tammany Young
Ethel.....Fay Tincher
Mr. Hadley.....Tod Browning

ON his way to work, Bill is attracted by a meeting of the W. W. W.'s, and becomes so absorbed that he forgets business. That same day, Bill's boss while motoring with his lady love, neglects to notice the speedometer which has developed about forty-five miles an hour. The result is, he is landed in jail, and unable to secure bail, he phones Bill the combination of the safe. That young man starts to follow instructions but, unfortunately, the combination slips his mind, and he hastily goes and secures a pal who is quite an adept at opening safes. He carries to his boss the price of his freedom. But when Hadley learns the character of Bill's accomplice who now shares the secret of the combination, he is not a little perturbed.

A MOTHER'S INFLUENCE—Majestic

An Intensely Dramatic Subject, Starring Wallace Reid and Billie West

October 27, 1914

CAST

The son.....Wallace Reid
The girl.....Billie West
The father.....Al Filson

THE son falls in love with his millionaire father's stenographer, against the parental wishes. To get rid of her influence over Wallace, Burton, Sr., discharges Madge. But the young man follows her and they are married. By so doing he separates himself from his father altogether. Some time later, while he is working as a mechanic, his wife is badly hurt in an accident, and he is told that she will be a cripple unless an expensive operation can be performed at once. Desperate, he determines to burglarize his father's house in order to get the needed money. While he is ransacking the library, two burglars break into the house. Wallace recalls his mother's words, "Thou shalt not steal!" and he attacks the thieves. The noise arouses the father, who reaches the scene in time to see the burglars put to flight by his son. When he learns the truth, a reconciliation follows. The operation on Madge is performed the next day.

Thanouser Releases That Teem With Novel and Striking Situations



1. Mildred Heller, Harry Benham, Arthur Bauer, Mayre Hall and William Noel in "The Rescue". 2. Madeline and Marion Fairbanks in "Left in the Train". 3. Mayre Hall and Harry Benham in "The Rescue". 4. Mildred Heller, Helen Badgley, Marion and Madeline Fairbanks in "Left in the Train". 5. Muriel Ostriche, Morgan Jones, and David Thompson in "The Diamond of Disaster". 6. Mayre Hall and Morris Foster in "Old Jackson's Girl". 7. Mayre Hall and Morris Foster (same). 8. Mayre Hall and Morris Foster (same).

"The Wrong Prescription"

The Love Story
of a Doctor
and a Nurse

CAST

Frank Hunter.....	Jack Conway
Irene Norris.....	Irene Hunt
A Nurse.....	Mary Alden
Surgeon.....	Ralph Lewis

A Reliance
Two Reel Drama
of Distinctive Merit

THE young interne, with nervous, uncertain movements and preoccupied expression, was hurrying medicines and instruments into a bag—when the house phone rang.

"Hello!" "Yes," "Oh—yes, Irene." "I'm just leaving—" "A hurry call from Mrs. Lansdowne—must catch the next car."

"Heart failure case in No. 39? Well, I'll leave the prescription here on my desk. You can look after him all right till I get back. Goodbye—dear."

Dr. Hunter hurriedly wrote the order, and, bag in hand, hastened off down the cool, white-walled corridor of St. Margaret's. Scarcely had he gone when Irene Norris entered the room. She was an attractive figure in her pale gray nurse's costume, enveloped in snowy apron, the organdy cap resting lightly on her dusky brown hair. Her face was pale, lit by dark gray eyes, tranquil and thoughtful. They lingered a moment on a medical book of the young doctor's, and then she passed her slim hand ever so gently over the well-worn cover. For a fraction of a second she dreamed off, asking herself for the hundredth time when they would be married. If only he might be more sure of himself—then, taking up the prescription, she glanced at it—and her serene expression changed to dismay.

Strychnine, of course. But a dose like that would kill a man! In his hurry he must have miswritten the figures. She stood still a moment—then, deliberately, took the pen from his desk and changed one of the numerals. She would get the corrected prescription filled at once, and nobody would ever be the wiser. So, with a relieved face, she hastened away to the dispensary.

Ten minutes later, Nurse Norris administered the proper stimulant. But her patient was much weaker than she had realized. Instead of responding to the medicine, he sank almost immediately into a state of coma. It was the afternoon in the week when half the force was allowed off duty, and Irene was alone on the ward. Her bell did not connect with the office downstairs. Stooping anxiously over the sick man, she could barely hear him breathing. Then she sped from the room in search of help.

Dr. Hunter was half way across town when he woke out of his distracted, preoccupied condition with a start. Automatically, his brain was repeating that last absent-minded

act of his pen—accusingly, incriminatingly. Leaping from the car, he hailed a taxi and tore back to the hospital. The prescription was gone from his desk. He took the stairs two steps at a time. No. 39 was deserted—save for the motionless figure on the bed. He lifted the sheet, and trembling with excitement, laid his ear to the man's side. His heart had stopped beating.

Staggering back, the young interne's face was gray. His first impulse was—escape. But he thought of Irene. Drawing a prescription blank from his pocket, he wrote on the back of it a line of explanation to the head doctor, and the fact that he was leaving St. Margaret's. Then, on another card, a note which began, "Irene! Dearest!" These he left on the table, as he slipped noiselessly from the room.

Nurse Norris reported the death the instant she returned with the head nurse and discovered it.

The hospital authorities held a consultation over the patient, and she was cross-questioned mercilessly. But when she showed her chart they could find nothing wrong. Then the head doctor found Hunter's note on the table.

"But I corrected the dose," she insisted numbly.

An autopsy was held, and her claim at last was believed by everybody in the hospital. When at length she found herself alone, she unfolded the bit of paper which all the afternoon, she had been holding tightly in clenched fingers. She read—

"Irene! Dearest! They can't blame you—you only followed out my orders. But I am ruined. Such an absent-minded chap as I had better quit the medical profession forever. Heaven knows when or how I'll ever make good. I'm not worth your little finger. FRANK."

Three years later, Nurse Norris, worn out with strenuous hospital service, was recuperating at the seashore. One day on the bathing beach a child, saved from drowning, was brought to her. Taking the limp little figure from its deliverer's arms, Irene looked up into the face of—Frank Hunter. At the same moment she read something terrible there, the unmistakable signs of the morphine habit.

Together they chafed the little cold body back to warmth and life. Then, she slipped her hand in his and led him off down the shore. And as he met her gaze, tranquil, tender, determined, he knew that he too was saved from blacker depths, more terrible than death.



The Head Surgeon Cross-questioned Her Mercilessly

Our Mutual Girl is Held as Burglar

By Arthur James

Chapter Thirty-nine

CAST

Our Mutual Girl.....Norma Phillips
 Baby Lily.....Dorothy Ranges
 Ralph Hamilton.....William J. O'Neil
 Aunt Abbie.....Grace Fisher
 Betty Hamilton.....Eleanor L. Brown

Director, John Noble
 Ass't Director, Arthur C. Vaughan

WHEN Margaret found herself with hands held high in air, at the urgent command of a determined looking young fellow, holding a shot gun menacingly near her head and steadily in its lovely direction, she did not know quite what to do. Quickly she reviewed the circumstances. By some curious whim of fate the jewel, with the letter "B" on its setting had been substituted for the one bearing the letter "H". Had some guest at Miss Hamilton's lawn fête deliberately forced the exchange, knowing that Baby Lily's mother had given Margaret the "H"-lettered jewel? That was absurd. For who could have known of that occurrence? It must have been an accidental exchange, Margaret concluded. But fraught with what terrible consequences, unless she could escape from the present situation! And to be taken for a burglar—!



Margaret's Captor Offers Her a Pie

"Keep your hands up! Up, I said, u-p, up! came at this moment from her captor.

"Oh, this is utterly absurd!" Margaret heard herself say in a voice that was strange, even to her.

But what should she do? At any moment Miss Hamilton might return and find her held as a housebreaker. Ah, yes—cajolery. She would turn the tables on this extremely troublesome young man. So, for the first time, she smiled upon him. And those who have seen the effulgence of that manoeuvre can imagine the thumps of the young man's heart in almost instant response. Then she accused him of holding her at the point of an unloaded gun. Made really uncertain, he broke the gun—and two shells fell to the floor. Quick as a flash Margaret gathered them up and scampered toward the door. Away across the lawn he chased her. But before she could scramble through the hedge, she found herself again a

prisoner. He led her back to the Hamilton's front veranda. Captor and captive, almost side to side, they sat down, and lapsed into silence. Margaret's mind wandered to

Aunt Abbie and Baby Lily. She was very tired, and she longed for her little home circle. How should she explain to them her long absence?

For a few minutes we must leave the man behind the gun and Our Mutual Girl sitting on the veranda, while we watch the actions of a tall, lean man who has made his way stealthily across the grounds to the back of the house. He shinned up a column of the porch at the side of the house and entered Miss Hamilton's room. Quickly and deftly, he searched her chiffonier, bureau and dressing table. And finally he found what he sought, a jewel with the letter "B" on its setting. He put it in his pocket and made his exit. As he slid down the column the moonlight revealed his features. They were those of Baby Lily's father.

Meanwhile, Margaret was drooping with fatigue. And she was terribly hungry. The young man piloted her around to the pantry window and directed her to "hook a pie" from the shelf inside. Then they returned to the porch and devoured the pie together. Not a word passed between them.



"Pardon Me," he said, "But the gun isn't really loaded."

He waited till her head was turned from him, and then cautiously unloading the gun, stood it against his chair and started to walk up and down. Quickly Margaret picked up the weapon.

"Now it's my turn," she said. "Put up your hands!" "Pardon me," he replied. "But the gun really isn't loaded."

Margaret broke the gun, saw that it was indeed empty, and then, in a flash, took from her purse the two shells she

(Continued on Page Thirty)

Real Tales About Reel Folk

WALLACE REID, the youthful six-foot-two leading man of the Reliance and Majestic studios, brings with him a handsome record as well as comely looks. He is the son of Hal Reid, the well known dramatic critic and playwright, and is a native of St. Louis. At the New Jersey Military Academy, at Freehold, N. J., he won fame as an athlete, playing right guard on the football eleven, and being the swiftest runner on the quarter mile track. He was also champion swimmer. Entering Lafayette University, he continued to distinguish himself athletically. Also, he did most of the illustrating and drawing of cartoons for the college weekly.



Wallace Reid is a Fine Example of the Favorite "American Type."

In 1909, Reid went to Cody, Wyoming, where he carried a chain for a surveying crew on the famous Shoshone dam. Then followed newspaper work in the East, and collaboration with his father in writing and staging plays for the legitimate. His father put him in as juvenile lead in one of his sketches, entitled, "The Girl and the Ranger", in which Reid first demonstrated his ability in Western rôles.

A year later, he joined the Selig Company. His first appearance was as *Tom Fergus* in "The Phoenix". In this character, he performed some extraordinary swimming and diving stunts. Several months afterward, he left pictures to become assistant editor of the New York Motor Magazine. But soon he went back to the studios, playing in the Vitagraph, opposite Florence Turner. Brief engagements with the American and the Universal followed, and while with the latter, he married his leading lady, Dorothy Davenport, the niece of Fanny Davenport.

In the Reliance drama, "Arms and the Gringo", Reid has given us some of his best work. He has a strong, well-knit figure and weighs one hundred and ninety pounds. His complexion is fair, his eyes blue and his hair is light brown. He is the favorite "American type". Recently he has sold his racing car and bought a Chalmers which Mrs. Reid can drive easily. They are often seen together motoring about Los Angeles—two of the most attractive figures in pictures.



"Baldy" is a Bigger Fun-maker Than Ever

"Baldy" Belmont is ever with us, in ever funnier guise—this time as a cook who may be depended upon to spoil the soup and create a pretty kettle of fish. His white cap covers a multitude of sins—and sets off to perfection the precious fringes which relieve the startling effect of two wide-awake ears, which, it has been previously hinted, give Baldy the appearance of an animated sugar bowl. He is a bigger fun maker than ever.

Also his garden is thriving these days. When crops are good, there is no limit to the Komic star's outflow of joviality.

"I succeeded because I had a lot of dare in me," said Billie West, brilliant leading woman of the Majestic, recently. "The very first stunt given me in pictures was to race a train, riding a horse side-saddle. It was easy for me—because I was brought up in Kentucky, and I love horses and have ridden from early childhood. In the Pasadena horse show I had the honor of riding the world-famous "Eagle". Another time I jumped twenty-five feet from a broken bridge, ran an electric hand car at full speed, and did some lively work with a six-shooter, all in the same film.

"Once I was pretending to chase a thief down the street, and a real policeman gallantly helped me out. He didn't see the camera until he had my man by the collar—and it made a great picture. There's plenty of fun in photo-acting. A while ago, we made a picture in some big California orange groves. We ate so much of the fruit that the mere sight of an orange made me turn pale for weeks afterwards."



A Recent Snapshot of Billie West

James Durkin's company of players from Thanouser recently went to Staten Island to make some scenes for "Old Jackson's Girl", a thrilling "Western". The cavalcade of cowboys and cowgirls created quite a sensation on the little Island in the Borough of Richmond, and after the picture taking, the players gave an impromptu Wild West show, the proceeds of which they handed over

to the local charities. With Mr. Durkin were Morris Foster, Mayre Hall and David C. Thompson.

John Stepling's smile recently has broadened—for his family has joined him in Santa Barbara. He does the marketing these days, and as his favorite dish is porterhouse steak, the butcher finds him a profitable customer. Formerly, while living bachelor style, Stepling was obliged to cook his own viands, and his neighbors sometimes complained of the odor of burnt meat—a sacrifice no longer pleasing to gods or men. Now only savory, inviting smells ascend from his domestic hearth, and Stepling says that life is one happy round of steaks.

D. W. Griffith recently drove a racing car, belonging to W. C. Cabanne, at the rate of sixty-five miles an hour. Mr. Cabanne and the chief were prospecting for locations in Big Bear Valley.

Real Tales About Reel Folk

THANHOUSER is the first motion picture company which has been permitted by the government to work out a film drama in Yellowstone National Park. Previously, moving picture cameramen have obtained the right to take views in the park, but never to develop a dramatic story.

Secretary Lane was strongly in favor of the Thanhouser project, for he wishes as many people as possible to enjoy the national reservations of the country, and the Yellowstone films will reach thousands who never will be able to visit the scenes themselves. Secretary Lane will himself see the pictures in Washington before they are offered to the public.

The company which went to Yellowstone Park included as leads Morris Foster and Mignon Anderson. John Lehnberg played the character rôle.

Nolan Gane, the talented juvenile lead at Thanhouser, lately has written several successful scenarios. "A Dog's Love" already has been produced at the studio, and is one of the famous dog series in which "Shep", the Thanhouser collie, stars with such intelligence.

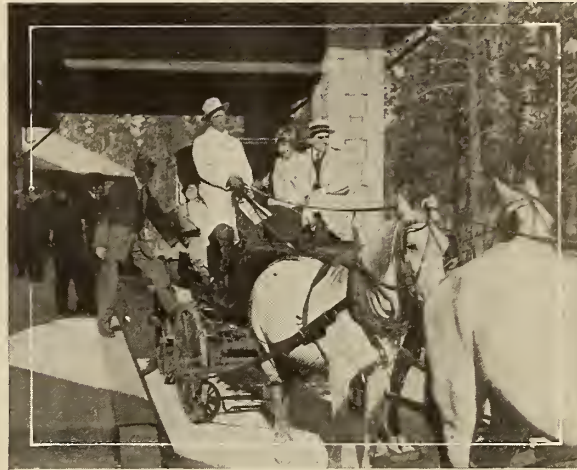


Elizabeth Burbridge

People", she makes a most lovable heroine, well worth the sacrifice which her lover makes for the sake of her happiness. Future releases with her name in the cast will be watched for with increasing interest.

"Tammany" Young had a rather inconvenient compliment paid to his make-up as "Bill", the office boy, the other day. He went into a shop in Santa Monica to buy some tobacco, and the clerk refused to serve him, sternly declaring that no tobacco would be sold to a minor. "Tammany" retreated in a rage. A short time later, he returned with Ed Dillon, Komic director, who persuaded the clerk that Young was only a make-believe boy, and that actually he had reached the years of discretion.

Mae Marsh, who starred as the waitress in "Paid with Interest", became a waitress in earnest recently at the studio



Thanhouser's Yellowstone Company Off for the Day's Work. On the Seat with the Driver are Mignon Anderson and Morris Foster, with John Lehnberg at Left

restaurant. Two girls are employed in the place. But the other day, just at noon, one of them went off in a huff. Miss Marsh was very hungry, for she had just come in from being out on a location all the morning. So, rather than have lunch delayed, she took matters into her own hands. She was persuaded to wait upon Frank E. Woods, scenario manager and director W. C. Cabanne. Then, declaring that she was too hungry to wait on anybody else, she fixed her own lunch, and ate it with a relish.

In staging a big scene recently, D. W. Griffith proved that he could ride an unruly horse with as much ease as a professional cowpuncher. Being unable to get a force of actors about a hundred yards from the camera to go through their movements properly, Mr. Griffith seized a spirited horse belonging to Fred Burns, the rough rider, and springing on the animal's back, tore down to where the men were stationed. The horse bucked and made every possible effort to dislodge the premier director. He stuck to his seat, however, issued his instructions personally, and galloped back to where Bitzer was turning the camera.

Two popular figures, who often are seen playing opposite each other in Flying A pictures, are Winnifred Greenwood and George Field. Miss Greenwood joined the American forces about a year ago as leading woman of the second company. She had had a thorough training in the legitimate from a very early age. Miss Greenwood's personality is sincere and sympathetic. She is greatly loved for her naturalness, and for the nobility of the characters she so convincingly impersonates. Mr. Field also is a graduate of the stage. He acted with Montgomery and Stone, and in "The Wizard of Oz". On several occasions he played Stone's part of the "Scarecrow" so effectively that even the critics failed to detect the understudy. In pictures he is equally successful as heavy or character lead. As a comedian he still further proves his versatility in the Heine-Katrina series.

Fred Gamble of the Beauty forces furnished considerable entertainment for Santa Barbara folk lately by riding bareback in his nightclothes. The scenes were taken at Oak Park, and belonged to the comedy entitled, "Winsome Winnie". Gamble is no sylph but he certainly created a sensation.



Winnifred Greenwood and George Field

The Personal Side of the Pictures

IN the early days of the Hippodrome, Fred Thompson of Thompson and Dundy who built the huge playhouse, said: "We've had five million people in the Hippodrome, and I'll wager every one of them is a friend of Carroll Fleming's."

This remark may have been the source of Mr. Fleming's popular appellation—"the man with ten million friends"—for, since then, he has doubled the number. He always believed in giving everybody a dollar and a half's worth for his dollar, and it was he who really made Thompson and Dundy's success in the biggest theater of its sort in the world.

"Around the World" and "Under Many Flags" both were his. The hundreds of thousands who saw these productions marveled at the flawless mechanism on a stupendous scale which made possible the smoothness of the performance. Every detail of the complicated action moved like clockwork. Yet none of the machinery could be detected, and the artistic illusion was complete.

Mr. Fleming wrote and staged the opening attraction, "Andersonville". Among other famous Hippodrome features to his credit are "Pioneer Days", "Marching Through Georgia" and "Gypsy Life". His work especially in handling American subjects, hitherto untouched—producing historical pageant and extravaganza with vivid American coloring—entitles Mr. Fleming to an unique position among native artists.

In 1911, Lee Shubert, president of the Hippodrome Company which succeeded Thompson and Dundy, offered Mr. Fleming the general stage directorship, which position he filled for three years. In the spring of 1914, he resigned for a much needed rest and, on his return, from a vacation trip abroad, decided to enter the field of motion pictures.

Here, it seemed to him, his opportunities would be boundless. He would have all out-of-doors to work in and would not be hampered by the limitations of the stage. The late Charles J. Hite, president of the Thanouser Film Corporation, hearing of Mr. Fleming's intention immediately engaged him.

Mr. Fleming wasted no time in getting his bearings in the motion picture studio. He first tried his hand at a comedy—"Lost—a Union Suit"—one of the funniest playlets of the many laughmakers Thanouser has produced. Then he plunged right into a venture particularly to his liking—the filming of "Beating Back", the life story of Al Jennings, one time "Railroad Robin Hood" of Oklahoma. The adventures of this notorious reformed outlaw were told in an autobiographical series in *The Saturday Evening Post* in collaboration



"The Man with 10,000,000 Friends"

with Will Irwin, and on these thrilling chapters Mr. Fleming based his six-reel production. Not only does the film graphically reproduce life in the West, but it is true to every detail of Jennings' career, his early life as bandit and train robber, his punishment, downfall and ultimate regeneration.

Jennings and Mr. Irwin came on to New Rochelle to co-operate with the Thanouser producer. They mapped out the scenario together, and Jennings starred in his own rôle under Mr. Fleming's direction. He was a pretty big star to handle—and simultaneously he was running for governorship of Oklahoma. But Mr. Fleming, who is all enthusiasm, brawn, brain, art, sinew and speed, put the thing through in the manner for which he is famous.

"Never skimp on a picture when art is at stake," he said recently. "Put in everything that will be seen to advantage in the film. Give the people everything you can for their money—and more."

The early training of the Thanouser producer, even before his experience in the Hippodrome, equipped him admirably for the all-round, live-wire work of feature playwright and director. Starting life with a Kentucky birthright, he began to write when very young. Newspaper work and magazine free lancing in New York led to writing for the stage and then to handling theatrical productions. In 1899 he staged "Sis Hopkins", which ranked with "The Old Homestead" and "Way Down East". Later, in collaboration with his wife, Florence Fleming, he wrote "The Master Hand", in which Nat Goodwin starred.

Combining the abilities of the playwright with those of a producer on the Hippodrome scale, Mr. Fleming, though he has been directing before the camera for less than six months, already towers among the few big men in the profession. The Mutual has Ince, Griffith, Sennett—a combination which alone would be hard to beat. With Fleming added to the famous trio, the Mutual Program easily leads in big subjects handled in a big way. Mr. Fleming's latest productions at Thanouser are "The Varsity Race," "The Diamond of Disaster" and "The Madonna of the Poor."

"The Diamond of Disaster", a two-reel Oriental subject, is a masterpiece of artistic production. The plot is woven about the legend of a famous diamond of British India which rivalled the sinister "Spanish opal" in ill omen. Mr. Fleming staged a particularly beautiful effect in the scene at the court of the Raja, reproduced on this page. The settings and costumings are magnificent, the action thrilling and brilliantly handled.



Carroll Fleming Directing a Scene in "The Diamond of Disaster," a Forthcoming Thanouser Release

"The Million Dollar Mystery"

Episode Seventeen—Reels Thirty-three and Thirty-four

AFTER their desperate ruse to get *Florence* incarcerated in a pest house had failed, as set forth in Episode Sixteen, *Braine* and his fellow conspirators determine on a new plan, which gives promise of effectually removing *Norton* from interference with their efforts to obtain possession of the missing million. *Braine's* hatred of the reporter is intense, for he has been the marplot, who again and again has defeated their well-laid schemes. Hence with him out of the way, the conspirators feel that their evil designs will be easy of accomplishment.

In pursuance of this plan the *Countess*, who has received a note from *Florence*, accepting an invitation from her to visit a florist's with the object of purchasing some rare exotic plants for the garden of the Hargreave mansion, cleverly forges a note to *Norton*. A little later, while *Florence* is with her at the florist's a messenger hands *Norton* the following:

"DARLING JIM:

I am going to a tea at Mrs. General Aspinwall's, No. 49 Juniper street. Will you meet me there at four o'clock and bring me home? I'm especially anxious to see you as there are lots of things I want to talk to you about. So don't fail me and be sure and come.
Lovingly,

"Flo."

Having seen *Florence* only the evening before, *Norton* is rather surprised to receive the note, the more so as she had said nothing about this engagement, but he suspects nothing. Telephoning the Hargreave home he learns that *Florence* is out for the afternoon and this makes him certain that everything is all right. So it happens that when *Florence* returns, after bidding goodbye to the *Countess*, she learns from her maid that *Norton* has telephoned to say he will meet her in response to her note. At once she becomes frantic with the realization that he must be in desperate danger. A hurried inquiry at his office, where she learns that he has gone for the day, confirms this fear and in an agony of apprehension she bursts into tears.

But meanwhile much has been happening. A suspicious-looking individual loitering about the Hargreave grounds attracts old *Jones'* attention and he follows the man, when

he leaves. Trailing him to a small house in a quiet part of town, to the butler's great astonishment he sees *Norton* enter the house by the front door a few moments after the other has entered by the back. Realizing that the reporter

is walking blindly into a trap, *Jones*, after a few minutes wait, walks to the back door where he gives the signal, which he had seen the conspirator give previously. He is admitted by the *Countess Olga*, who, her features concealed by a heavy veil, on recognizing him, struggles to prevent his entrance. There is a sound of breaking glass, muffled blows and shrieked imprecations in the room beyond, and *Jones*, realizing that *Norton* is battling for his life, brushes the *Countess* brusquely aside and rushes toward the sounds of strife.

When *Norton* entered the house he was received by *Braine*, disguised as a venerable military man, who told him that *Florence* had just stepped out with his daughter. While they awaited her return, would *Mr. Norton* partake of an old soldier's hospitality? The reporter smilingly assented. Yet there was something about the glass of wine which the servant offered him, which made him pause ere lifting it to his lips. Instead, he poised it in the air before him while his white-haired host offered a toast. And then a curious thing happened. *Norton* saw in the sparkling depths of the goblet in his hand, as in a mirror, the figure of a man—the same that old *Jones* had trailed—whose upraised hand brandished a heavy, leathern black jack. *Norton*, always quick of action, without an instant's pause dashed the wine over his shoulder into his attacker's face and at once a desperate struggle began.

One of the conspirators threw open a trap door in the floor of the room, which opened into an iron walled vault in the cellar and it was toward this that *Braine* and his confederates fought to force *Norton*.

It was just at the instant when their efforts were successful, that old *Jones* burst into the room. Rushing at *Braine*

(Continued on Page Thirty)

Braine Shows How He Will Signal the Conspirators to Attack Norton



Florence Returns from the Florist's

Britain and the Foreign Film

By Our London Correspondent

THE campaign "to capture German trade" which is being urged on business men in this country is now formally stated, in the lay press, to include an attempt on the part of the British manufacturer of films to secure a bigger proportion of the British renters' order. Recently several London newspapers, including the *Times*, have published comments on the indisputed fact that the fare provided at the average British cinema is preponderatingly of foreign origin. Generally they place the proportion of British films at no more than two per cent. of the total. I should have thought it a little higher than that, but certainly it is a very small proportion indeed and there is every reason behind the suggestion that it should be increased. At the same time I hope I shall not be thought unpatriotic at a time like this if I suggest that the reasons advanced for the present modest position of the home producer, if sound, hardly cover the whole ground.

One of the chief arguments appears to be that the British manufacturer as compared with the foreigner, has in the past suffered from lack of capital. I believe that is true, and if present conditions can be utilized to secure for him the financial backing he has previously failed to obtain, everyone who had deplored the lack of a native school of screen acting worthy the name will rejoice. But it should be remembered that England was one of the very first to start the manufacture of films on a commercial basis and for a long time made a lot of money out of the American market before producers sprang into existence there to challenge them. The American film is of later birth than the British. The fact that it has obtained a much larger slice of the trade, even in England, is to its credit. Probably too those who first made films in America had the same difficulty in getting money backing as the Britisher.

Plainly, the reason the British film has not enjoyed a bigger share of the British market has simply been that the British film has not been good enough. One can say that and still be honestly desirous of seeing more home-made films employed at the theatres. I have never heard any one directly suggest that a renter or exhibitor barred a film because it was British made, but that is what some of the explanations of their small use really amount to. The present campaign, if it succeeds in bringing about the investment of more money in film production in this country will remove the handicap of the home maker to which he himself attaches most importance. In the future he will have to stand or fall on the merit of his productions as compared with those of foreign makers, and I do not see why he should fall. British productions, before the war showed signs of improvement of a remarkable nature. The best of them were equal to very good American work, indeed, if not to the absolute best, and the product will continue to advance without any necessity of its champions depreciating, even by inference, the foreign product.

What probably handicapped the British manufacturer more than the lack of capital or any other factor was the lack of enterprise in the exhibiting end of the business seven years or so back. While America was opening hundreds of cinemas a month and the Continent was similarly developing the "silent theatre" we were still content to take our movies from travelling exhibitions which put up a week here and a week there. The British manufacturer

had no home market to speak of, when thousands of exhibitors existed to take the product of your American producers. When the development of the cinema theatre began here it proceeded at a record pace, but it found the British maker still in a comparatively small way of business and ill equipped in competition with American and Continental producers, to supply the new demand.

Incidentally a campaign in favor of British films just now, praiseworthy as it is, is hardly in place as part of the movement to capture "enemy trade." The German film has never had anything like the hold of the American, French or Italian product. As a factor in the trade it was probably less important than the British film, and its removal has hardly been felt. The present campaign is in fact, if it is anything at all, a campaign against the films of an ally, France, and of the two benevolent neutrals, America and Italy. If it succeeds in diverting more trade to British channels it will be mainly at the expense of France, whose film production, as a result of the war, has been practically brought to a standstill and whose makers may, when a normal state of things obtains again, conceivably find it a difficult matter to recover their old share of this market.

I do not think the future of the American film in England is, in any case, seriously threatened. The movement against foreign films, as far as it exists at all, is against Continental subjects which are unsuited to English taste. It is a fact that we have had a lot of these, in particular in the shape of five, six and seven reelers, which have been an affliction to many long suffering picture goers, and which would not be greatly missed. The American film is mostly in line with British taste and sentiment and if the home makers aim to please native taste they will probably be found to work largely on lines already followed by American makers. Incidentally it is to be hoped that not many British manufacturers, in their endeavor to capture trade, will follow the example of a company here which is said to be producing comedies in which the leading actors are, in appearance and make up, replicas of two of the most original and best known of American film comedians. A procedure of this sort is in itself a confession of failure.

The total number of men contributed to the British and French armies by film producing companies would probably be found, if an exact estimate were possible, to number at least 5,000. This leaves out of account employees at the theatres and in the renting organizations of this country and France. The total number of those now at the front who make their living by means of motion pictures would of course be very much greater and the fact serves both to give an idea of the great extent of the present day trade and to indicate to some extent the disorganization from which it is suffering abroad, as a result of the war.

The first of the *Keystone* two reelers—*Baffles*—has been shown to the trade by the Western Import Company, Ltd., and has had a good reception both from "viewers" and from the trade press. It is the first of a series of double length *Keystone* weekly releases, which have come at a very happy time—the war having caused a scarcity of multi-reels and increased the demand for good comedies.

—Cinema.

The Exhibitor's End of It

ONE of the most artistic and architecturally complete motion picture theaters in the South is the New Empire of Winchester, Va., two pictures of which appear on this page. It was built at a cost of \$50,000 largely through the public-spirited aid of W. H. Baker, the well known chocolate manufacturer, and like many other houses in the same section was constructed with a view of using it from time to time for the presentation of the "legitimate" drama. Nevertheless, while it cannot be classed as a theater devoted exclusively to the silent art, the New Empire contains many features of interest to managers of motion picture houses. Among these is the projection booth, which is built in the form of a tiny cottage, with two windows like those in an ordinary cottage, through which the pictures are projected. The booth is pebble-dashed, still further carrying out the cottage-like effect, with a dummy chimney for purposes of ventilation. It is absolutely fire-proof and contains hot and cold running water. Among other features the New Empire has the distinction of being the first theater in the South to have an automatic sprinkler equipment for protection against fire.

The house was designed and its construction personally directed by its manager, J. Henkel Henry, who is also the vice-president and secretary of the company controlling it. It was opened to the public last Christmas Day. For a time Manager Henkel experimented with varying success with different programs, but finally decided that the Mutual was the favorite and he has been featuring Mutual Movies ever since. The admission price is usually ten cents, although when only four reels are run but five cents is charged.

"When we started," says Manager Henkel, "the people were accustomed to pay five cents for six reels. We now run four for that price and there have been no complaints, for Mutual Movies always are very popular here. When we go over four reels the price is ten cents. To my mind it is absurd to hold the price always the same in small towns. It should be regulated just as is done with "legitimate" shows, according to the strength of the attraction. If you give the people a feature today for five cents they will want it tomorrow. My motto is to raise the



Front View of the New Empire Theater, Winchester, Va.,
Architecturally One of the Most Artistic and
Up-to-date Houses in the South

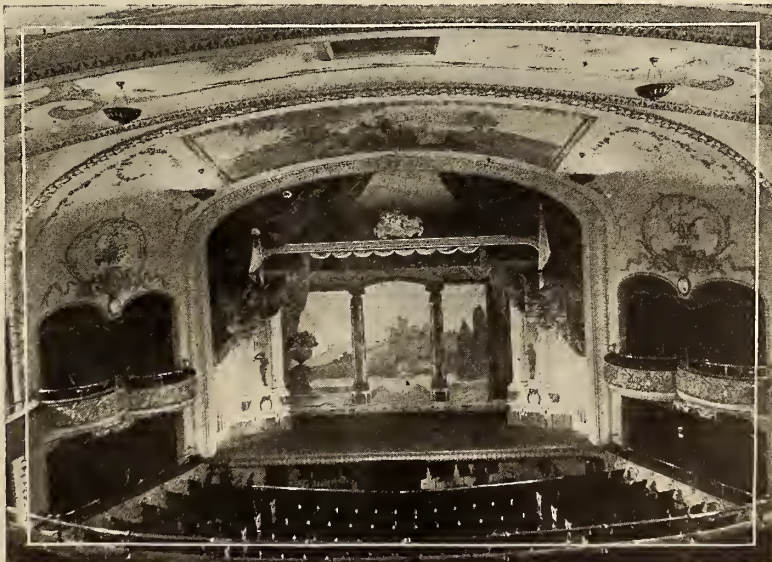
price when I have a feature to show and drop back again when I have only regular program releases. As I hear no complaints from my patrons, I guess that that is their idea also."

A novel scheme for promoting business on dull days has just been brought to our notice, although the name of the theater using it is lacking. This theater's program and five cents is accepted for admission at the Monday and Tuesday performances, which are the dull days for this house, and are given out on the Thursday and Friday nights preceding. The announcement on the program reads something like this:

"Keep this program. This program and five cents will admit any adult to the matinee or 9.30 P. M. performances in this theater, on Monday or Tuesday, October 5th and 6th, respectively. Save money by attending our Thursday and Friday night performances as these are the only nights this program will be given out."

The management of the new Regent Theater, one of the handsomest in Buffalo, which was formally opened on September 26th with "The Battle of the Sexes", the famous picture produced by D. W. Griffith, head director of the Reliance and Majestic companies, as the *piece de resistance* of its program, is planning to cater especially to juveniles on certain days of the week. The Saturday matinee will be devoted exclusively to the little folk and will be entirely different from the regular program, consisting of educational subjects and comedies—principally Keystones. The

Regent is under the management of Arthur C. Willats, who is widely known in amusement circles in Buffalo, and is the first theater in that city, with a seating capacity of less than 1,500, to charge an admission price of fifteen cents for seats other than boxes. The prices will be 10-15-25 the latter for boxes, which are arranged at the rear of the theater. The Regent's seating capacity is 1,300, all on one floor. Its decorations are most elaborate. A large pipe-organ and an orchestra, under the direction of Henry M. Marcus, furnish the music.



Handsome Interior of New Empire Theater, Winchester, Va.

Mutual Releases

MONDAY—American (2), Reliance, Keystone.

TUESDAY—Thanouser (2), Majestic, Beauty.

WEDNESDAY—Broncho (2), American, Reliance.

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

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

SATURDAY—Reliance (2), Keystone, Royal.

SUNDAY—Majestic (2), Komic, Thanouser.

American

- Aug. 12—The Butterfly
- Aug. 17—False Gods (2)
- Aug. 19—Their Worldly Goods
- Aug. 24—This is th' Life (2)
- Aug. 26—Lodging for the Night
- Aug. 28—The Song of the Sea Shell
- Aug. 31—The Aftermath (2)
- Sept. 2—The Wrong Birds
- Sept. 7—Lola (2)
- Sept. 9—Break, Break, Break
- Sept. 14—The Cocoon and the Butterfly (2)
- Sept. 16—The Mirror
- Sept. 21—The Redemption of a Pal (2)
- Sept. 23—His Faith in Humanity
- Sept. 25—The Taming of Sunnybrook Nell
- Sept. 28—A Modern Rip Van Winkle (2)
- Sept. 30—The Ingrate
- Oct. 5—Daphnia (2)
- Oct. 7—Billy's Rival
- Oct. 12—Jail Birds (2)
- Oct. 14—Down by the Sea
- Oct. 19—Daylight (2)
- Oct. 21—In the Open
- Oct. 23—The Final Impulse

Beauty

- July 21—Her "Really" Mother
- July 28—A Mid-Summer Love Tangle
- Aug. 4—A Suspended Ceremony
- Aug. 11—Suzanna's New Suit
- Aug. 18—The Silence of John Gordon
- Aug. 25—Susie's New Shoes
- Sept. 1—A Modern Othello
- Sept. 8—The Motherless Kids
- Sept. 15—The Only Way
- Sept. 22—Caught in a Tight Pinch
- Sept. 29—The Legend of Black Rock
- Oct. 6—Nieda
- Oct. 13—Winsome Winnie
- Oct. 20—Dad and the Girls

Broncho

- Aug. 19—The Robbery at Pine River (2)
- Aug. 26—The Sheriff's Sister (2)
- Sept. 2—When America Was Young (2)
- Sept. 9—The Cruise of the Molly Anne (2)
- Sept. 16—A Tale of the Northwest Mounted (2)
- Sept. 23—Parson Larkin's Wife (2)
- Sept. 30—The Right to Die (2)
- Oct. 7—The Boss of the 8th (2)
- Oct. 14—The End of the Galley (2)
- Oct. 21—Shorty and Sherlock Holmes (2)
- Oct. 28—The Golden Goose (2)
- Nov. 4—The Desperado (2)
- Nov. 11—Destiny's Night (2)

Domino

- Sept. 3—The Silver Bell (2)
- Sept. 10—Mildred's Doll (2)
- Sept. 17—A Tragedy of the North Woods (2)
- Sept. 24—The Test of Flame (2)
- Oct. 1—The Gamekeeper's Daughter (2)
- Oct. 8—The Whiskey Runners (2)
- Oct. 15—Jimmy (2)
- Oct. 22—The Power of the Angelus (2)
- Oct. 29—Eric the Red's Wooing (2)
- Nov. 5—In Old Italy (2)
- Nov. 12—The Friend (2)
- Nov. 19—Nipped (2)

Kay Bee

- July 17—The City (2)
- July 24—The Sheriff of Bisbee (2)
- July 31—An Eleventh Hour Reformation (2)
- Aug. 7—The Gangsters and the Girl (2)
- Aug. 14—The Stigma (2)
- Aug. 21—The Winning of Denise (2)
- Aug. 28—The First Love's Best (2)
- Sept. 4—Stacked Cards (2)
- Sept. 11—The Silver Candlesticks (2)
- Sept. 18—No-Account Smith's Baby (2)
- Sept. 25—The Death Mask (2)
- Oct. 2—One of the Discard (2)
- Oct. 9—The Sheriff of Muscatine (2)
- Oct. 16—The Word of His People (2)
- Oct. 23—The Spark Eternal (2)
- Oct. 30—The Worth of a Life (2)
- Nov. 6—The Game of Life (2)

Keystone

- Aug. 27—The Masquerader
- Aug. 29—Her Last Chance
- Aug. 31—His New Profession
- Sept. 3—The Baggage Smasher
- Sept. 5—A Brand New Hero
- Sept. 7—The Rounders
- Sept. 10—Mabel's Latest Prank
- Sept. 12—Mabel's Blunder
- Sept. 14—All at Sea
- Sept. 17—Bombs and Bangs
- Sept. 19—Lover's Luck
- Sept. 21—He Loved the Ladies
- Sept. 24—The New Janitor
- Sept. 26—Fatty's Debut
- Sept. 28—Hard Cider
- Oct. 1—Killing Horace
- Oct. 3—Fatty Again
- Oct. 5—Their Ups and Downs
- Oct. 8—Hello Mabel
- Oct. 10—Those Love Pangs
- Oct. 12—The Anglers
- Oct. 15—High Spots on Broadway
- Oct. 17—Zip the Dodger
- Oct. 19—Dash, Love and Splash
Santa Catalina Islands (Split reel)

Komic

- Aug. 9—Ethel's Teacher
- Aug. 16—Bill Saves the Day (No. 4)
- Aug. 23—A Physical Culture Romance
- Aug. 30—Bill Organizes a Union (No. 5)
- Sept. 6—The Mascot
- Sept. 13—Bill Goes in Business for Himself (No. 6)
- Sept. 20—Foiled Again
- Sept. 27—Bill Manages a Prize-fighter (No. 7)
- Oct. 4—The Million Dollar Bride
- Oct. 11—Bill Spoils a Vacation (No. 8)
- Oct. 18—Dizzy Joe's Career
- Oct. 25—Bill Joins the W. W.'s (No. 9)

Majestic

- July 26—The Mystery of the Hindoo Image
- July 28—Down by the Sounding Sea
- Aug. 2—Moonshine Molly (2)
- Aug. 4—The Idiot (This film was burned, and has been remade)
- Aug. 9—The Tavern of Tragedy (2)
- Aug. 11—The Saving Flame
- Aug. 16—Her Mother's Necklace (2)
- Aug. 18—The Inner Conscience
- Aug. 21—A Lesson in Mechanics
- Aug. 23—The Second Mrs. Roebuck (2)
- Aug. 25—Granny
- Aug. 30—Frenchy (2)
- Sept. 1—The Milk Fed Boy
- Sept. 6—For Those Unborn (2)
- Sept. 8—Sierra Jim's Reformation
- Sept. 13—The Final Verdict (2)
- Sept. 15—Every Man Has His Price
- Sept. 18—Down the Hill to Creditville
- Sept. 20—Her Awakening (2)
- Sept. 22—Meg of the Mines
- Sept. 27—The Great God Fear (2)
- Sept. 29—A Mother's Trust
- Oct. 4—Out of the Air (2)
- Oct. 6—The Unpainted Portrait
- Oct. 11—The Sands of Fate (2)
- Oct. 13—The Warning
- Oct. 16—Back to the Kitchen
- Oct. 18—For Her Father's Sins (2)
- Oct. 20—Environment
- Oct. 25—A Flight for a Fortune (2)
- Oct. 27—A Mother's Influence
- Nov. 1—Paid With Interest (2)
- Nov. 3—False Pride

Mutual Weekly

- July 16—No. 81
- July 23—No. 82
- July 30—No. 83
- Aug. 6—No. 84
- Aug. 20—No. 86
- Aug. 27—No. 87
- Sept. 3—No. 88
- Sept. 10—No. 89
- Sept. 17—No. 90
- Sept. 24—No. 91
- Oct. 1—No. 92
- Oct. 8—No. 93
- Oct. 15—No. 94
- Oct. 22—No. 95

Princess

- Aug. 7—Her Duty
- Aug. 14—A Rural Romance
- Aug. 21—The Belle of the School
- Aug. 28—The Keeper of the Light
- Sept. 4—His Winning Way
- Sept. 11—Sis
- Sept. 18—The Master Hand
- Sept. 25—The Final Test
- Oct. 2—The Balance of Power
- Oct. 9—The One Who Cared
- Oct. 16—The Touch of a Little Hand
- Oct. 23—The Face at the Window

Reliance

- Sept. 7—Our Mutual Girl (34)
- Sept. 9—The Sheriff's Choice
- Sept. 12—Broken Nose Bailey (2)
- Sept. 14—Our Mutual Girl (35)
- Sept. 16—The High Grader
- Sept. 19—How the Kid Went Over the Range (2)
- Sept. 21—Our Mutual Girl (36)
- Sept. 23—The Last Shot
- Sept. 26—The Runaway Freight (2)
- Sept. 28—Our Mutual Girl (37)
- Sept. 30—Where the Mountains Meet
- Oct. 2—The Sheriff's Master
- Oct. 3—The Wireless Voice (2)
- Oct. 5—Our Mutual Girl (No. 38)
- Oct. 7—The Badge of Office
- Oct. 10—The Tardy Cannon Ball (2)
- Oct. 12—Our Mutual Girl (No. 39)
- Oct. 14—Bad Man Mason
- Oct. 17—The Revenue Officer's Deputy (2)
- Oct. 19—Our Mutual Girl (No. 40)
- Oct. 21—Out of the Deputy's Hands
- Oct. 24—A Blotted Page (2)
- Oct. 26—Our Mutual Girl (No. 41)
- Oct. 28—Sheriff for an Hour
- Oct. 30—The Availing Prayer
- Oct. 31—The Wrong Prescription (2)
- Nov. 2—Our Mutual Girl (No. 42)
- Nov. 4—The Miner's Peril
- Nov. 7—A Woman Scorned (2)
- Nov. 9—Our Mutual Girl (No. 43)
- Nov. 14—The Floating Call (2)

Royal

- Sept. 12—The Prodigal Husband
- Sept. 19—The Horse Trader
- Sept. 26—Scarecrow
- Oct. 3—Cousin Billy
- Oct. 10—The Pet of the Petticoats
- Oct. 17—A Black Hand
- Oct. 24—Harold's Toupee
- Oct. 31—Phil's Vacation
- Nov. 7—Max's Money
- Nov. 14—A Fortune in Pants

Thanouser

- Aug. 23—A Dog's Good Deed
- Aug. 25—Conscience (2)
- Aug. 30—Arty the Artist
- Sept. 1—A Mother's Choice (2)
- Sept. 6—Little Mischief
- Sept. 8—Jean of the Wilderness (2)
- Sept. 11—In Danger's Hour
- Sept. 13—The Emperor's Spy
- Sept. 15—Gold (2)
- Sept. 20—The Mettle of a Man
- Sept. 22—The Varsity Race (2)
- Sept. 27—The Harvest of Regrets
- Sept. 29—The Trail of the Love Lorn (2)
- Oct. 4—A Dog's Love
- Oct. 6—The Cripple (2)
- Oct. 9—The Benevolence of Conductor 786
- Oct. 11—The Rescue
- Oct. 13—The Diamond of Disaster (2)
- Oct. 18—Left in the Train
- Oct. 20—Old Jackson's Girl (2)
- Oct. 25—Mr. Cinderella
- Oct. 27—A Madonna of the Poor (2)
- Nov. 1—Shep's Race with Death
- Nov. 3—The Turning of the Road (2)
- Nov. 8—Keeping a Husband
- Nov. 10—The Terror of Anger (2)
- Nov. 13—The Chasm
- Nov. 15—The Man with the Hoe

Mutual Exchanges

Serving the Mutual Program

Amarillo, Texas.....	Mutual Film C. of Texas....	304 E. 4th St.
Atlanta, Ga.....	Mutual Film Corporation....	Mion Bldg. Luckie St.
Baltimore, Md.....	Mutual Film Exchange.....	28 W. Lexington St.
Boston, Mass.....	M. F. C. of Mass.....	1106 Boylston St.
Buffalo, N. Y.....	Mutual Film Corporation....	272 Washington St.
Butte, Mont.....	Pacific Mutual Film Corp'n...	American Theatre Bldg.
Calgary, Alberta.....	M. F. C. of Canada, Ltd....	Lesson & Lineham Block
Charlotte, N. C.....	Mutual Film Corporation....	322 North Tryon St.
Chicago, Ill.....	M. F. C. of Illinois.....	5 S. Wabash Ave
	H. & H. Film Service Co....	117 N. Dearborn St.
Cincinnati, Ohio.....	The Mutual Film Company.	17 Opera Place
Cleveland, Ohio.....	The Mutual Film Company.	106 Prospect Ave., S. E.
Columbus, Ohio.....	The Mutual Film Company.	422 N. High St.
Dallas, Texas.....	Mutual Film C. of Texas....	1807 Main St.
Denver, Colo.....	Colorado M. F. C.....	21 Iron Bldg.
Des Moines, Iowa.....	Mutual Film Corporation....	Cohen Bldg.
Detroit, Mich.....	Mutual Film Corporation....	97 Woodward Ave.
El Paso, Texas.....	M. F. C. of Texas.....	524 Trust Bldg.
Evansville, Ind.....	M. F. C. of Indiana.....	Keene Bldg.
Grand Rapids, Mich.....	Mutual Film Corporation....	7-8 Hawkins Bldg.
Harrisburg, Pa.....	M. F. C. of Pa.....	9 N. 4th St.
Indianapolis, Ind.....	Mutual Film Corporation....	150 N. Illinois Street
Kansas City, Mo.....	M. F. C. of Mo.....	928 Main St.
Los Angeles, Cal.....	Pacific Mutual Film Corp'n...	738 South Olive St.
Memphis, Tenn.....	Mutual Film Corporation....	McCall Building
Milwaukee, Wis.....	Western Film Ex. of Milwaukee	301 Enterprise Bldg.
Minneapolis, Minn.....	Mutual Film Corporation....	22 North Sixth St.
Montreal, P. Q.....	M. F. C. of Canada, Ltd....	154 St. Catherine St.
New Orleans, La.....	Mutual Film Corporation....	340 Carondelet St.
New York City.....	Mutual Film Corporation....	71 West 23rd St.
	Western Film Exchange.....	145 West 45th St.
Oklahoma City, Okla.....	M. F. C. of Oklahoma.....	25 Hudson Street
Omaha, Neb.....	M. F. C. of Neb.....	1413-1415 Harney St.
Philadelphia, Pa.....	Mutual Film Exchange.....	902 Filbert St., 4th Floor
	Continental Feature Film Ex.	902 Filbert St., 3rd Floor
Portland, Ore.....	Pacific Mutual Film Corp'n...	389 Oak St.
Portland, Me.....	Mutual Film Corporation....	410 Fidelity Bldg.
Regina, Sask., Can.....	M. F. C. of Canada, Ltd....	512 Westman Chambers
Salt Lake City, Utah.....	M. F. C. of Utah.....	123-5 East Second South St.
San Francisco, Cal.....	Pacific Mutual Film Corp'n...	162-164 Turk St.
St. John, N. B.....	M. F. C. of Canada, Ltd....	Waterloo St.
St. Louis, Mo.....	M. F. C. of Mo.....	1311 Pine Street
Seattle, Wash.....	Pacific Mutual Film Corp'n...	205-6 Joshua Green Bldg.
Sioux Falls, S. D.....	Mutual Film Corporation....	209 West 9th Street
Spokane, Wash.....	Pacific Mutual Film Corp'n...	408 First Ave.
Springfield, Mass.....	Mutual Film Ex. of Mass....	179 Dwight Ave.
Syracuse, N. Y.....	Western Film Ex.....	10 Welting Bldg.
Tampa, Fla.....	Mutual Film Corporation....	405 Curry Bldg.
Toronto, Ont.....	M. F. C. of Canada, Ltd....	15 Wilton Ave.
Vancouver, B. C.....	M. F. C. of Canada, Ltd....	329 Carrall St.
Washington, D. C.....	Mutual Film Corporation....	428 Ninth St., N. W.
Wheeling, W. Va.....	Mutual Film Corporation....	Rooms 4 & 5 Register Bldg.
Wilkesbarre, Pa.....	Western F. Corp'n of Pa....	61 S. Pennsylvania Ave.
Winnipeg, Manitoba.....	M. F. C. of Canada, Ltd....	McDermott Ave.

Other Exchanges Using the Mutual Program

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

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

Mutual Program

(Week of Oct. 19th to Oct. 25th, inc.)

Monday, October 19th, 1914

AMERICAN.....	Daylight
	(2 Reel Drama)
RELIANCE.....	Our Mutual Girl, No. 40
KEYSTONE.....	Dash, Love and Splash
	Santa Catalina Island
	(Split Reel)

Tuesday, October 20th, 1914

THANHOUSER.....	Old Jackson's Girl
	(2 Reel Drama)
MAJESTIC.....	Environment
	(Drama)
BEAUTY.....	Dad and the Girls
	(Comedy-Drama)

Wednesday, October 21st, 1914

BRONCHO.....	Shorty and Sherlock Holmes
	(2 Reel Comedy-Drama)
AMERICAN.....	In the Open
	(Drama)
RELIANCE.....	Out of the Deputy's Hands
	(Drama)

Thursday, October 22nd, 1914

DOMINO.....	The Power of the Angelus
	(2 Reel Drama)
KEYSTONE.....	Not yet announced
MUTUAL WEEKLY.....	No. 95

Friday, October 23rd, 1914

KAY BEE.....	The Spark Eternal
	(2 Reel Drama)
PRINCESS.....	The Face at the Window
	(Drama)
AMERICAN.....	The Final Impulse
	(Drama)

Saturday, October 24th, 1914

RELIANCE.....	A Blotted Page
	(2 Reel Drama)
KEYSTONE.....	Not yet announced
ROYAL.....	Harry's Toupee
	(Comedy)

Sunday, October 25th, 1914

MAJESTIC.....	A Flight for a Fortune
	(2 Reel Drama)
KOMIC.....	Bill Joins the W. W. W.'s (No. 9)
	(Comedy)
THANHOUSER.....	Mr. Cinderella
	(Drama)

MUTUAL WEEKLY No. 93

LATEST PICTURES FROM THE SEAT OF WAR.

The first line of defense in the Ostend, Bruges, Ghent and Malines districts.

Belgian gunners destroy German ammunition wagons. Coils of wire are placed in the trenches by the Germans to catch the enemy's shells.

Canada's gift of one million bags of flour to the Mother Country arrives in London.

Melles, a Belgian village, after the Germans had passed through.

British artillery on their way to the center of the Allied Armies.

French soldiers are housed and fed in the Grand Palace, Paris.

CARDINAL GIBBONS RETURNS TO AMERICA AFTER PARTICIPATING IN THE ELECTION OF POPE BENEDICT XV.

TWO THOUSAND HAPPY CANOEISTS HOLD AQUATIC CARNIVAL AT BOSTON, MASS.

MANY NOTED CALIFORNIANS ARE PRESENT AT CHRISTENING OF U. S. CRUISER "SAN DIEGO" AT HOME PORT.

HARVARD FOOTBALL TEAM COMMENCES FALL PRACTICE.

BOWLING ON THE GREEN IS REVIVED AT DORCHESTER, MASS.

A WATERMELON FEAST!—50,000 luscious melons make a happy holiday for Colorado folk.

VETERANS UNVEIL MONUMENT AT ARLINGTON NATIONAL CEMETERY.

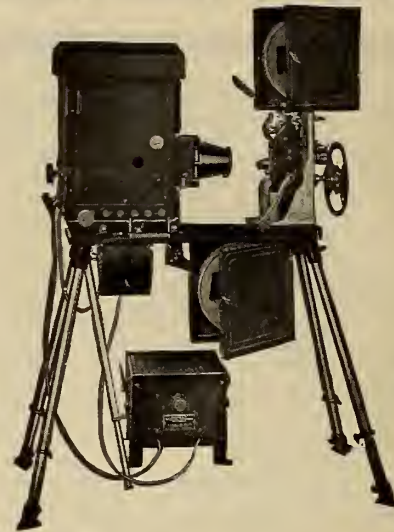
A "MUTUAL WEEKLY" CAMERAMAN GOES ALOFT IN AEROPLANE TO PHOTOGRAPH WATER SPORTS.

NEW YORK WOMEN HOLD MONSTER PEACE MEETING AT GRANT'S TOMB.

A UNIQUE RACE.—An automobile wins from an aeroplane.

REGULAR MUTUAL PROGRAM FEATURES

BRAND	TITLE	RELEASE
MAJESTIC	"A Flight for a Fortune" (2).....	OCT. 25
RELIANCE	"A Blotted Page" (2).....	OCT. 24
KAY BEE	"The Spark Eternal" (2).....	OCT. 23
DOMINO	"The Power of the Angelus" (2)....	OCT. 22
BRONCHO	"Shorty and Sherlock Holmes" (2)..	OCT. 21
THANHOUSER	"Old Jackson's Girl" (2).....	OCT. 20
AMERICAN	"Daylight" (2).....	OCT. 19
MAJESTIC	"For Her Father's Sins" (2).....	OCT. 18
RELIANCE	"The Revenue Officer's Deputy" (2).....	OCT. 17
KAY BEE	"The Word of His People" (2).....	OCT. 16
DOMINO	"Jimmy" (2).....	OCT. 15
BRONCHO	"The End of the Galley" (2).....	OCT. 14
THANHOUSER	"The Diamond of Disaster" (2)....	OCT. 13
AMERICAN	"Jail Birds" (2).....	OCT. 12
MAJESTIC	"The Sands of Fate" (2).....	OCT. 11
RELIANCE	"The Tardy Cannon Ball" (2).....	OCT. 10
KAY BEE	"The Sheriff of Muscatine" (2)....	OCT. 9
DOMINO	"The Whiskey Runners" (2).....	OCT. 8
BRONCHO	"The Boss of the Eighth" (2).....	OCT. 7
THANHOUSER	"The Cripple" (2).....	OCT. 6
AMERICAN	"Daphnia" (2).....	OCT. 5
MAJESTIC	"Out of the Air" (2).....	OCT. 4
RELIANCE	"The Wireless Voice" (2).....	OCT. 3
KAY BEE	"One of the Discard" (2).....	OCT. 2
DOMINO	"The Gamekeeper's Daughter" (2)..	OCT. 1
BRONCHO	"The Right to Die" (2).....	SEPT. 30
THANHOUSER	"The Trail of the Love Lorn" (2)...	SEPT. 29
AMERICAN	"A Modern Rip Van Winkle" (2)....	SEPT. 28
MAJESTIC	"The Great God Fear" (2).....	SEPT. 27
RELIANCE	"The Runaway Freight" (2).....	SEPT. 26
KAY BEE	"The Death Mask" (2).....	SEPT. 25
DOMINO	"The Test of Flame" (2).....	SEPT. 24
BRONCHO	"Parson Larkin's Wife" (2).....	SEPT. 23
THANHOUSER	"The Varsity Race" (2).....	SEPT. 22
AMERICAN	"The Redemption of a Pal" (2)...	SEPT. 21
MAJESTIC	"Her Awakening" (2).....	SEPT. 20
RELIANCE	"How the Kid Went Over the Range" (2).....	SEPT. 19
KAY BEE	"No-Account Smith's Baby" (2)....	SEPT. 18
DOMINO	"A Tragedy of the North Woods" (2)	SEPT. 17
BRONCHO	"A Tale of the Northwest Mounted" (2).....	SEPT. 16
THANHOUSER	"Gold" (2).....	SEPT. 15
AMERICAN	"The Cocoon and the Butterfly" (2).SEPT.	14
MAJESTIC	"The Final Verdict" (2).....	SEPT. 13
RELIANCE	"Broken Nose Bailey" (2).....	SEPT. 12
KAY BEE	"The Silver Candlesticks" (2).....	SEPT. 11
DOMINO	"Mildred's Doll" (2).....	SEPT. 10
BRONCHO	"The Cruise of the Molly Anne" (2)	SEPT. 9
THANHOUSER	"Jean of the Wilderness" (2).....	SEPT. 8
AMERICAN	"Lola" (2).....	SEPT. 7
MAJESTIC	"For Those Unborn" (2).....	SEPT. 6
RELIANCE	"In the Nick of Time" (2).....	SEPT. 5
KAY BEE	"Stacked Cards" (2).....	SEPT. 4
DOMINO	"The Silver Bell" (2).....	SEPT. 3
BRONCHO	"When America Was Young" (2)..SEPT.	2
THANHOUSER	"A Mother's Choice" (2).....	SEPT. 1
AMERICAN	"The Aftermath" (2).....	AUG. 31
MAJESTIC	"Frenchy" (2).....	AUG. 30
RELIANCE	"Through the Dark" (2).....	AUG. 29
KAY BEE	"The Old Loves Best" (2).....	AUG. 28
DOMINO	"The Village 'Neath the Sea" (2)...AUG.	27
BRONCHO	"The Sheriff's Sister" (2).....	AUG. 26
THANHOUSER	"Conscience" (2).....	AUG. 25
AMERICAN	"This Is th' Life" (2).....	AUG. 24
MAJESTIC	"The Second Mrs. Roebuck" (2)....AUG.	23
RELIANCE	"For the Last Edition" (2).....	AUG. 22
KAY BEE	"The Winning of Denise" (2).....	AUG. 21
DOMINO	"The Defaulter" (2).....	AUG. 20
BRONCHO	"The Robbery At Pine River" (2)..AUG.	19
THANHOUSER	"McCarn Plays Fate" (2).....	AUG. 18
AMERICAN	"False Gods" (2).....	AUG. 17
MAJESTIC	"Her Mother's Necklace" (2).....	AUG. 16
RELIANCE	"The Wagon of Death" (2).....	AUG. 15
KAY BEE	"The Stigma" (2).....	AUG. 14
DOMINO	"A Romance of the Sawdust Ring" (2)	AUG. 13



The Exhibitor's Enemy--- FRICTION

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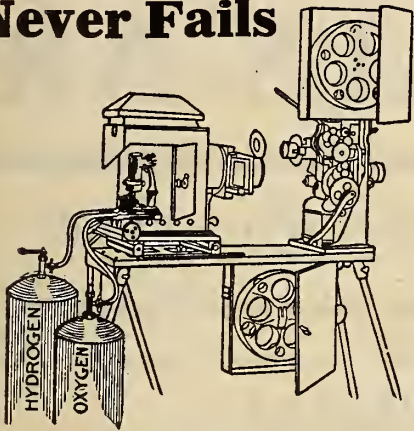
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News of the Trade



The Halsted Theatre, East Orange, N. J., which has just installed a Fotoplayer

SO great has become the popularity of motion pictures in churches, schools, colleges, hospitals and other institutions that a lively demand for a light weight and practical projecting machine has been created. Several types of these machines are on the market, and among them may be mentioned the Animatograph. This machine is portable. The entire outfit packed in a case weighs less than thirty-five pounds. It uses standard 1000 foot reels and obtains its light through an attachment to an ordinary lamp socket. It is simple in construction, consequently doing away with all complications requiring previous experience, and anyone after ten or fifteen minutes' practice can readily operate it. The Animatograph outfit complete is sold for \$125.00. It is being handled in New York by the Cowe-Howie Co., Long Acre Building.

H. S. Fuld, formerly manager of the Ideal Theatre, Hoboken, N. J., has resigned his position to seek a wider field for his talents. Fuld has a reputation as builder-up of run-down theatres, which is an enviable one, and during a recent visit at the offices of REEL LIFE, he did not hesitate to say that he has gained it largely by using the Mutual program, Keystones and Komics being his never-failing tonic for a sick theatre.

The above cut represents a picture of the Halsted Theater, East Orange, N. J., operated by the East Orange Amusement Company, T. J. Hicks, President. The American Photoplayer Company, through P. Shanley, has installed in this theatre one of their style 35 Fotoplayers at a cost of \$4500. This is a splendid theater, situated in a very popular neighborhood and since the installation of the Fotoplayer, it has been playing to capacity houses.

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Our Mutual Girl is Held as Burglar

(Continued from Page Seventeen)

had picked up from the floor. The next instant, she had turned the tables on her captor in earnest. But he walked toward her, and placing his finger on his lips in a signal of warning, pointed to a spot behind her as if someone were approaching. Then he exclaimed roughly, "Seize her—quick!"

It was an old trick, but *Margaret* turned to look, and as she did so he jumped to her side and wrested the gun from her. The intolerable waiting began all over again. But before many minutes they heard *Miss Hamilton's* car coming up the drive. As she ascended the steps she greeted *Margaret* smilingly, though with some surprise.

"I didn't know you knew my brother *Ralph*," she said. "How long have you waited for me? I'm glad you two were sensible enough to get acquainted. Wait a minute for me till I get my hat off." She went upstairs, and *Margaret* turned to *Ralph Hamilton*.

"I'm grateful to you for not saying anything to her about what has happened. Have I your permission to go home, Mr. Caveman?"

As *Ralph* was returning from seeing *Our Mutual Girl* across the lawn—convinced now that his sister's charming neighbor, whom he had really been much loath to believe was a burglar in spite of appearances, would soon give him a satisfactory explanation of the whole affair—he met *Betty*. Her face was flushed and tearful.

"Oh, *Ralph*!" she exclaimed. "Somebody's been in the house and robbed us. One of my jewels is gone, that one with the letter "B" on the setting."

Ralph was stunned. So his fair visitor after all was a thief! But whatever should he tell his sister?

"The Million Dollar Mystery"

(Continued from Page Twenty-one)

and the pseudo servant, the other thug having been knocked out by a blow of *Norton's* before they were aware of his presence, *Jones* tumbled them both down through the trap into which they had just forced the reporter. Then seizing a heavy table-cloth he lowered it to *Norton*, who had put both *Braine* and the other man out of action, and the reporter soon was dragged back through the trap door into the room. There was a brief struggle with the third crook, who recovering consciousness, attacked them with a knife, but he was speedily sent to join the others and *Norton* and *Jones*, thinking they had the gang all safe, went for the police.

But they had forgotten the *Countess Olga*. Long before the two reach the police station, she has opened the secret door leading to the vault and freed her much battered comrades. When the police arrive they find that the birds have flown.

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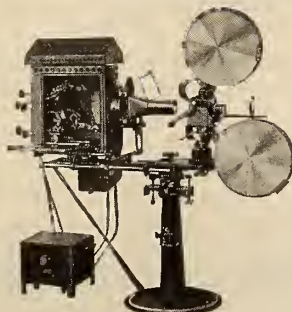
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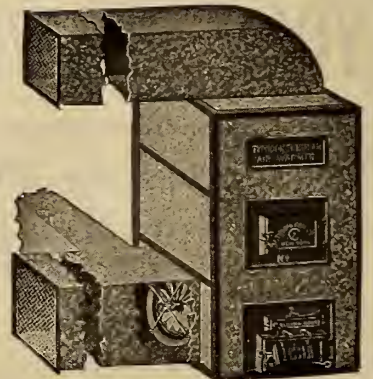
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Story by Harold MacGrath Scenario by Lloyd Lonergan

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Bookings may be arranged by applying to the Syndicate Film Corporation's nearest representative. The Million Dollar Mystery is an independent release and may be obtained regardless of the regular program being used.

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Tuesday, October 6—"The Cripple." A powerful two reel drama dealing with a maimed lad's devotion, self-sacrifice and heroism which in the end brings him happiness and the fulfillment of his dreams. featuring Nolan Kane, Lydia Mead and Arthur Bauer.

Friday, October 9—"The Benevolence of Conductor 786." A quaintly pathetic story featuring Riley Chamberlain, little Helen Badgley and Marion and Madeleine Fairbanks, the "Thanhouser Twins."

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Friday, Oct. 16—The Word of His People.

Friday, Oct. 23—The Spark Eternal.

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Three a Week

Monday, Oct. 12—The Anglers.

Thursday, Oct. 15—High Spots on Broadway.

Saturday, Oct. 17—Zip, the Dodger.

Monday, Oct. 19—Dash, Love and Splash—Santa Catalina Islands.

The Keystone Co. in the very near future will release a multiple reel comedy every other week in addition to the regular releases.

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Wednesday, Oct. 28—The Golden Goose.

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Thursday, Oct. 29—Eric the Red's Wooing.

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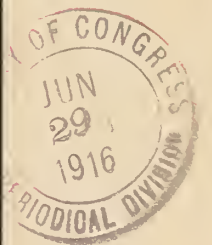
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MARGUERITE SNOW—*Thanhouser*

Oct. 17

"ERIC THE RED'S WOOING"
—DOMINO

1914



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Story by Harold MacGrath

Scenario by Lloyd Lonergan

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Sunday, Oct. 18. "Left in the Train." One-reel drama featuring Mildred Heller, Virginia Waite, J. S. Murray and the Thanhouser twins—Madeline and Marion Fairbanks.

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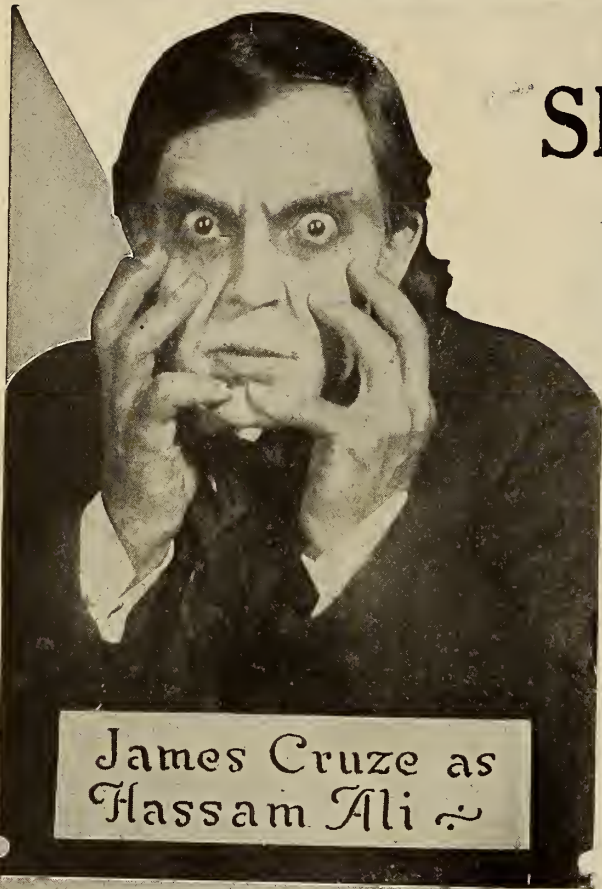
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Marguerite Snow
as Zudora



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A MAGAZINE OF MOVING PICTURES

PUBLISHED BY THE MUTUAL FILM CORPORATION

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MERRITT CRAWFORD
Editor

HENRY JAMES
Business and Advertising
Manager

Vol. V, No. 5

OCTOBER 17, 1914

Five Cents—\$2.50 a Year

"The Mystic Message of the Spotted Collar"



A Striking Scene from the First Episode of "Zudora" with Marguerite Snow as the Central Figure

This newest and greatest of Thanhouser photoplays, the creation of Daniel Carson Goodman, which has been novelized by Harold MacGrath, will be complete in twenty episodes, the first of which will be released the week beginning November 23. Its plot deals with Hindu mysticism and science and it will portray mechanical effects never before seen on the screen.

FACTS AND FIGURES AND SUCH

THE announcement made some time ago by the New York Motion Picture Corporation that plans were being perfected to produce two multiple reel comedies monthly under the direction of Mack Sennett, which would be released as special features under the Keystone brand, was everywhere greeted with pleasure by exhibitors. The demand for Keystones has consistently exceeded the supply and the announcement that there would be an opportunity to book two of these notable features monthly in addition to the regular program was received with favorable comment by managers of motion picture houses in all sections of the country.

Now comes the news that the first of these Keystones de luxe will make its bow to the public on Monday, October 26, under the name of "Dough and Dynamite". It may be said here that "Dough and Dynamite", throughout its two reels, maintains all the classic, laugh-making traditions of the brand under which it will be released. It features Charles Chaplin and Chester Conklin, the famous Keystoners, in a mirth-provoking series of incidents built around a bakers' strike, and has a climax that would bring tears of laughter to the eyes of an Egyptian mummy. It will be followed two weeks later, on Monday, November 9, by "His Trysting Place", another two reel, Mack Sennett masterpiece, with Mabel Normand and Charles Chaplin as co-stars.

These new multiple reel Keystones will be released every other Monday, beginning October 26, and while released by the Mutual will not be included in the regular program, nor take the place of the usual Monday Keystone releases. They will be listed as special productions and may be booked by exhibitors, irrespective of the balance of their program.

THE news that Antwerp, once believed to be impregnable, has fallen before the great German guns after a heroic defense, makes *Mutual Weekly No. 94* an issue of surpassing interest. Many views of the fortifications of the captured city are shown together with the effective work done by the German shells, and the havoc wrought by the Kaiser's marvelous engines of destruction makes it plain, even to the uninitiated, that in future the art of the military engineer will have to make great strides if it is to keep pace with the invention of modern artillery. Numerous other interesting pictures from the war zone are also included in this issue of the *Mutual Weekly*, among them being views of the great French dirigible "Fleurus", destined to play an important part in opposing the threatened raids of the German Emperor's Zeppelins, the ruins of Malines, Belgian soldiers joining the Allies at Ostend, and many other scenes showing the lighter as well as the more terrible side of war. Nearer home is a picture of the converted cruiser "Caronia" searching an outgoing ship off Sandy Hook and capturing a German reservist. And these are but a few of many timely features of the current number of the "Weekly".

HAROLD MACGRATH, who novelized "The Million Dollar Mystery" visited the Thanhouser studio at New Rochelle last week to attend a conference on "Zudora", the new serial, which will follow the "Mystery". Dr. Daniel Carson Goodman, the creator of this new wonder photoplay, detailed to Mr. MacGrath some of the early action. and

the famous author expressed his satisfaction at being selected to write the novelization of the Goodman scenario.

Mr. MacGrath inspected some of the marvelous sets used in the first episode of "Zudora", and renewed his acquaintance with Marguerite Snow, who will play the title rôle, and James Cruze, who will be Hassam Ali, the Oriental mystic, in the new production, both of whom he first met when "The Million Dollar Mystery" was launched.

"I expect great things from this new production," said Mr. MacGrath. "It is a new construction in photoplay writing and therefore unique. It has a real, definite dramatic tenseness and I shall keenly enjoy writing the novelization."

THE law is a careful, precise, and broad-minded structure. One of its tenets is that the buyer must beware. And when he has bought, the law says that his purchase is his to have and to hold. In those two doctrines lies a big lesson for the motion picture exhibitor.

By his method of handling his theater—and by this is meant every medium through which he appeals to the people of his community—he purchases his public. He must beware lest his title to their favor be imperfect. It must be grounded in flawless deeds. It must be strong enough to withstand the assaults of those who, like squatters or claim jumpers, would dispute his rights.

Once he has purchased them through the medium of honest values for their patronage, honest announcements, clean theater, good service and polite attention, he has them to have and to hold. This is an obligation, not in itself an asset. For no man's deed to property is good of itself. It must be enforced to have value. And merely because a man has bought a house and lot to which he has taken proper title is no reason why he can expect that title to defend his property for him.

So it is with the exhibitor. Once he has taken title to the public's favor he must preserve his rights in and to it by every proper means. Nor can he do this unless he pays just as strict and stern attention to having and holding as he did to getting.

There is no better medium through which to get title to the motion picture public than the Mutual program. From the most famous film serial in the world, *Our Mutual Girl*, to the popular split-reel comedy and scenic it preserves a splendid public-getting spirit. The Mutual program, employed to get the property, will succeed. But it is not fair to expect it to do all the exhibitor's title-defending. He must do that by his attention to his business, by wise discrimination in his arrangement of his reels, in the number of reels he puts on every day, and to other such details as will suggest themselves.

The Mutual program, with *Our Mutual Girl* serial, is the best business getter in the open market of today. But don't ride a willing horse to death. After you've put this program in your house don't sit back, cross your legs, and make the program do all the work. When you've got the business keep it, to have and to hold as long as you display the title-giving Mutual Program.

EUGENE PALLETTE of the Reliance and Majestic companies, who has been confined to his home for about two weeks with an attack of grippe, is back in harness again and working with Director Jack Adolphi. He is being featured in the two reel Reliance picture, "A Woman Scorned."

Laughter and Pathos in these Productions from American-Beauty Studios



1. Vivian Rich, Perry Banks and Harry Von Meter in "Sir Galahad of Twilight." 2. (Same). 3. Vivian Rich and Harry Von Meter in "Sir Galahad of Twilight." 4. Gracie Thompson and John Stepping in "The Final Impulse." 5. William Garwood and Vivian Rich in "Sweet and Low." 6. Mary Scott, Joseph Harris and Fred Gamble in "Dad and the Girls." 7. Emma Kluge, Afton Mineer, Joseph Harris and Fred Gamble (Same). 8. Harry Von Meter and Vivian Rich in "Sir Galahad of Twilight." 9. Winnifred Greenwood, Ed Coxen and American players in "The Final Impulse." 10. William Garwood, Bunny Lee, Mary Scott and Lillian Lee in "Sweet and Low."

STORIES OF THE NEW PHOTOPLAYS

NO fewer than four out of five Broadway theatres in a distance of six blocks used Keystone-Mutual comedies last week. Beginning with the Broadway Theatre at Broadway and Forty-first Street, then including Hammerstein's, the New York, the Palace and the Strand, every house used at least one of these great mirth provokers. The only house running pictures in all of the theatrical district that did not use Keystone comedies is a theatre devoted to the output of one manufacturing company and owned by it.

An attempt is being made to increase the output of the Keystone-Mutual plant, in order to take care of the business that is indicated by this deserved popularity.

OUR MUTUAL GIRL

(Chapter 41)

October 26, 1914

By Arthur James

AFTER the exciting events of the last few days, Margaret was glad to refresh herself with a shopping tour. She and Aunt Abbie motored in to Simcox and bought some beautiful furs, for the tang of golden October was in the air. Then they enjoyed driving down to the new Manhattan Bridge, back over the famous Brooklyn Bridge, and thence home to luncheon. Margaret had promised to join Ralph Hamilton and his sister that afternoon at the Wykagyl Country Club. There she met the idol of thousands of golfers all over the world, the illustrious, witty Alec Smith, who, when he found that Our Mutual Girl never in her life had held a golf club, gallantly offered his services. His Scottish burr, she decided, was adorable, so she gaily accepted. In the course of the afternoon, Margaret really did learn something about golf, but when Ralph Hamilton invited her to play her way back to the club house with him, she mischievously refused. She was in no humor, as yet, to acquiesce readily to that young man's suggestions, and as they sat on the turf, Margaret munching a juicy apple, which he had given her, she offered him never a bite, but compelled Young Hamilton to chew the bitter cud of reflection. On the way back over the links, they came upon a pompous man threatening his caddy with his stick. He explained irefully that the young scoundrel had stolen his watch. "I'll give you just ninety seconds to produce it," he was saying to the boy. But just then up came Betty Hamilton, watch in hand. She had pcked it up on the knoll where the pompous person had dropped it from his pocket. Then the millionaire—for millionaire he was—showed his real calibre. Handing his card to the caddy, he apologized and said, "My boy, when you want something, come to my office."

Our Mutual Girl went home that night well satisfied with the day's adventures.

DAD AND THE GIRLS—Beauty

A Comedy-Romance in a Business Office

October 20, 1914

CAST

Frank Madden.....Joseph Harris
Grace Paxton, his fiancée.....Afton Mineer
Frank's father.....Fred Gamble
His wife.....Emma Kluge
First stenographer.....Gladys Kingsbury
New stenographer.....Mary Scott

FRANK MADDEN is in love with Grace Paxton, a stenographer. His father, who has never seen the girl, is opposed to the engagement. Paxton, Sr., how-

ever, is a susceptible old soul with a keen eye for beauty. One day his austere wife comes into the office and surprises her husband on very friendly terms with his attractive stenographer. She takes it upon herself to discharge the indignant young woman and hire a strictly plain female in her place. On the first excuse possible Madden Sr., gets rid of the newcomer, and Frank, his son, has Grace Paxton, his pretty sweetheart, apply for the position. She is engaged on the spot. His father, however, becomes too attentive to the girl to please Frank, who telephones his mother. She arrives just in time to see Madden Sr. kissing Miss Paxton. Frank whispers to his father that he will save him. Then turning to his mother, and drawing Grace forward, he announces that he and she are engaged, and that Madden Sr. was merely congratulating Grace. It is the only way out of it for the father who is obliged to give the young pair his blessing.

THE FACE AT THE WINDOW—Princess

The Thrilling Adventure of a Young Clubman

October 23, 1914

CAST

Jack Watson.....Boyd Marshall
The girl.....Mayre Hall
Gang leader.....Kenneth Clarendon

JACK WATSON, a wealthy young clubman, has the reputation among his friends of being indolent and indifferent. One night he refuses an invitation to the theater and supper afterwards, and taking a taxi, drives into the country. An accident to the machine causes a delay, and Watson is attracted by a fine house nearby. He strolls near, and is looking up at the lighted windows when he sees the face of a beautiful young girl appear for a moment and then withdraw suddenly, as though its owner were dragged back by unseen hands. Watson investigates and finds that the girl is a prisoner, surrounded by the house servants who have bound in the same room, a well-dressed old man, evidently her father, and are threatening to kill the girl if he will not reveal to them where he hides his valuables. One of the men comes out to the garage to enlist the help of the chauffeur. As soon as he is gone, Watson overpowers the chauffeur, and disguising himself in his livery and goggles, goes to the house. The girl and the valuables are entrusted to him. But just as he is on the point of leaving, the chauffeur, who has recovered, phones from the garage, disclosing the deception. A fight ensues. The taxi driver, however, comes to Watson's assistance. They overpower the servants, and Watson wins the friendship of the girl and her father.

SIR GALAHAD OF TWILIGHT—American

(Two Reels)

A Beautiful Love Story of the Northern Woods

October 26, 1914

CAST

Jacques Lennaux, the trapper.....Harry Von Meter
Clotilde.....Vivian Rich
Louis Dorchet, her father.....Perry Banks
Dick.....William Garwood
Jim, his partner.....Jack Richardson
Pedro, the half breed.....Reaves Eason

IN a cabin on Twilight Mountain live old Louis Dorchet and his daughter, Clotilde. Their only friend is Jacques Lennaux, a big, honest trapper, who has watched Clotilde grow from childhood into womanhood, and who

(Continued Overleaf)

Lots of Snap and Vim in These Majestic-Komic Releases



1. Tom Wilson, Al. Filson and Wallace Reid in "A Mother's Influence." 2. Billie West, Al. Filson and Wallace Reid (same). 3. Edward Dillon, Fay Tincher and Max Davidson in "Bill Joins the W. W. W.'s" (No. 9). 4. Al. Filson, Wallace Reid and Billie West in "A Mother's Influence". 5. Mae Gaston and Signe Auen in "A Flight for a Fortune". 6. Tammany Young in "Bill Joins the W. W. W.'s". 7. Signe Auen in "A Flight for a Fortune". 8. H. Sears and Signe Auen (same). 9. Fay Tincher and Mae Gaston in "Bill Joins the W. W. W.'s".

STORIES OF THE NEW PHOTOPLAYS

is in love with her. But knowing that she thinks of him only as another father, he keeps his feeling a secret. When Dorchet is dying, he begs Jacques to marry Clotilde and take care of her. The ceremony is performed at his bedside. Several months later, the trapper goes to the settlement to sell his furs, and Clotilde is left alone with a picture of Watt's "Sir Galahad" which she once found near a deserted camp, and long has treasured without knowing who the beautiful youth is.

Dick Kenton and Jim Martin come to Twilight on a camping trip. Clotilde happens to see Dick standing beside his horse at the spring—and immediately perceives his resemblance to the picture. Soon after, Jim meets her in the wood and tries to kiss her. Dick comes to her rescue, and Jim angrily leaves his comrade and goes to the settlement. There, in the bar-room, he relates the story of Dick's conquest of the beautiful girl on Twilight, a highly colored version. Jacques hears the tale and knocks Jim down. Then he starts back home in his canoe. Martin, furious, bribes Pedro, a half breed, and an enemy of the trapper, to kill Jacques. The fellow assaults Lennaux, and Dick finding him lying unconscious, takes him to his camp. On recovering, he learns that he owes his life to Dick. Jacques' code of honor will not permit him to kill the man who has saved him from death, but he determines that he will kill Clotilde rather than let her be disgraced. Then he finds a note that she has written her lover, which reads:

"Leave Twilight. You and I must never see each other again, for I love you. But I will never desert Jacques who would die for me."

The next morning, Dick, who is leaving the mountain, comes upon Jacques lying at the foot of a precipitous rock. Still conscious, he confides Clotilde to the man she loves. Though he says that he has accidentally fallen, Dick realizes the sacrifice. He raises a great wooden cross on the rock, bearing the words:

"To Jacques Lennaux
Sir Galahad of Twilight Mountain"

A MADONNA OF THE POOR—Thanhouser

(Two Reels)

A Thrilling Human Episode, Written and Produced by
Carroll Fleming

October 27, 1914

JOHN ALLERDYCE, artist, accepts a commission to paint religious subjects for a new church. His automobile wrecks a plaster cast in an Italian's shop, and, carried away with the beauty of the statue, he learns where the model lives, goes there, and persuades Margherita to pose for him. She is married to Pedro, and they have a child, but the artist knows nothing of her husband. When Allerdyce attempts to make love to her, the Italian girl repels him, and tells Pedro. He, however, being out of work, has only one reply: "You are a little fool not to accept this man's money." Gradually, Margherita comes to realize that she has been virtually sold to the artist. One day, however, in Pedro's presence, secure in his possession of her, Allerdyce tries to kiss her. The man in Pedro is roused by her pleadings. He turns in a rage against the artist, and Margherita goes home with her husband.

SWEET AND LOW—American

An Appealing Play Woven Around Tennyson's Lullaby
October 28, 1914

CAST

Bryan Kyam.....	William Garwood
His wife.....	Vivian Rich
Their little girl.....	Viola Gladwin
Mrs. Esther.....	Lillian Lee
Tressie Esther.....	Bunny Lee
Nurse.....	Mary Scott
Minister.....	Harry Von Meter

BRYAN KYAM, an old man, finds his way to a bench in the park where he sinks into a reverie. A small child, playing near, comes and looks sympathetically up into his face. Before his mind's eye pass the scenes of his early marriage—the picture of his beautiful young wife, singing their baby to sleep with "Sweet and Low"—of his departure for the gold fields and his return, only to find that Margaret has died, and that her little girl has been adopted by some family which he is unable to trace.

The child tugs at his hand, and leads the old man across the street to the pretty cottage where she lives. Through the porch window, he sees a young mother, rocking her baby and singing "Sweet and Low." She is the image of Margaret. Overcome, he falls to the floor. The child's mother brings him indoors, and when he is himself again, he learns that he has found his little girl.

THE GOLDEN GOOSE—Broncho

(Two Reels)

Wherein a Child's Belief in Fairies Brings Good Fortune
By Thomas H. Ince and William H. Clifford

October 28, 1914

CAST

Tom Colby.....	C. N. Mortenson
Ruth Hart.....	May Thompson
Edith Colby.....	Thelma Salter
Paul Goelet.....	W. W. Campbell
Mrs. Colby.....	Fanny Midgley

LITTLE Edith Colby believes in fairies. She lives with her widowed mother and big brother Tom on a barren ranch. One day, out of doors, she recites incantations from her fairy book, and Ruth Hart, the daughter of the banker of the settlement, hearing her, decides to play good fairy to the child. She asks the child her wish, promising to grant it, and Edith tells Ruth how poor they are, and how she longs for a golden goose which will lay golden eggs. So Ruth and Tom put their heads together. They paint a goose and some eggs with gold paint, and Edith finds them.

The crops on the ranch fail, and banker Hart ejects the Colbys on the advice of his cashier, Paul Goelet, who is ambitious to marry Ruth. Goelet also tells Mr. Hart that Tom Colby is after Ruth for her money. Tom, his mother and Edith go into the hills where young Colby searches for gold. They are without food and are obliged to kill the golden goose. In cleaning the bird, Mrs. Colby finds in its crop what appears to be grains of gold. Tom goes to the place where the goose has been feeding and makes a rich strike.

Meanwhile, Ruth has discovered that Goelet lied to her father about Colby. She insists on his dismissal. In revenge, the former cashier starts a run on the bank. Tom happens to hear of it, stakes his Golden Goose Mine against the integrity of the bank, and thus averts the disaster. Hart consents to his marriage with Ruth.

(Continued Overleaf)

Broncho, Domino and Kay Bee Features That Will Prove Popular



1. Walter Edwards and Domino Players in "In Old Italy." 2. Gertrude Claire in "The Desperado." 3. Kay Bee players in "The Worth of a Life." 4. Domino players in "In Old Italy." 5. Gladys Brockwell and Arthur Jarrett in "The Worth of a Life." 6. Walter Edwards in "In Old Italy." 7. Leona Hutton and Richard Stanton in "The Desperado." 8. Gertrude Claire and Walter Edwards in "In Old Italy." 9. Gertrude Claire and Richard Stanton in "The Desperado."

STORIES OF THE NEW PHOTOPLAYS

SHERIFF FOR AN HOUR—Reliance

Wherein a Mother's Faith in Her Son is Preserved
Against Overwhelming Odds.

October 28, 1914

CAST

Jim.....Wallace Reid
The sheriff.....Arthur Mackley
Jim's mother.....Mrs. Crowell

JIM JONES, a good-for-nothing, loses his job, and beats his way West, looking for work. He lies to his mother, however, telling her that he has a good position offered him and must go at once. In the West, he goes from bad to worse, and finally joins a band of horse thieves. In his letters he keeps his mother deceived. He writes her that he is doing well, and that he has just been elected sheriff of the county. Meanwhile, the real Sheriff has secured evidence against Jim and his pals. Jim is wounded by the posse, and while he is lying in the sheriff's office his mother arrives in town. She has received a small legacy and has come West looking for the son she adores. His last letter, telling of his supposed election as sheriff, she shows to the real sheriff, who, in pity, first pins his own badge on the young scoundrel, and then admits his mother to see him. The sheriff tells her that her boy was hurt while bravely performing his duty. The mother is made happy, and goes away rejoicing in her son's success.

ERIC THE RED'S WOOING—Domino

(Two Reels)

A Thrilling Story of Ancient Norse Life
By Thomas H. Ince, Richard V. Spencer and
J. B. Vaughn

October 29, 1914

CAST

King Raud.....Joseph Dowling
Eric the Red.....J. Frank Burke

ERIC THE RED, a warrior, on being given the choice in marriage of one of the serving maidens of the king's daughter, Hilma, boldly asks for the hand of Hilma herself. Both the king and his daughter are very angry at this, and Eric is deprived of his estates and his honor. The warrior determines to get even. One day when the princess is out searching for a lost slave girl, he seizes her as she is sleeping in the wood, and carries her captive to his hunting lodge. Then he promises the frightened girl that he will let her go, provided she persuades her father to give him back his estates and former rank. She consents, and Eric arranges for her to meet the king and plead with him in his hearing. Hilma tells her father that unless he restores Eric the Red to his lawful heritage and honor, she will return to him. The king has no choice but to grant her demand, and he places on the warrior's head a gorgeous mitre, symbol of wealth and power. This story will be found in fiction form on page sixteen of this issue of Reel Life.

THE AVAILING PRAYER—Reliance

Wherein Circumstance Saves a Life and Spares a
Man's Honor

October 30, 1914

CAST

May Rock.....Dorothy Gish
The doctor.....Raoul Walsh
William Rock.....Spottiswoode Aitken

WILLIAM ROCK, assistant cashier in a business concern, has a sick daughter. The doctor urges that she be taken immediately to another climate, and

Rock, unable to get an advance on his pay, is desperate. He has been in the habit of taking the deposits to the bank every Saturday, and then going direct from the bank home. He determines that week to steal the money. On Saturday Rock is followed on the street by a couple of crooks. He goes into a telephone booth to phone his daughter May and her fiancé, a young physician, that they can start South with the younger sister at once. Taking the money out of the bank satchel, he stuffs it in his inside vest pocket and leaves with the empty bag in his hand. He goes down an alley way to get rid of the satchel, but is assaulted by the gunmen and the bag taken from him. A salesman from Rock's firm sees the attack. He takes the half unconscious cashier back to the office. When the money is found upon his person, the company believes that Rock, knowing that he was shadowed, put it there for safety. In gratitude they loan him the amount for his daughter's use.

THE WORTH OF A LIFE—Kay Bee

(Two Reels)

A Strong Drama of Marital Relations and Divorce
By Thomas H. Ince and C. Gardner Sullivan

October 30, 1914

CAST

John Emerson.....Thomas Chatterton
Ruby Baker.....Gladys Brockwell
Randolph Stone.....Arthur Jarrett

JOHN EMERSON graduates from medical college and establishes himself in Meadowville, his native town. He becomes engaged to Ruby Baker, the village beauty. She, later, is attracted to Randolph Stone, a New York broker, who persuades her that she will never be content to settle down as the wife of a country doctor. Believing herself in love with Stone, she asks Emerson to release her, and shortly after, she marries the broker, and goes with him to New York. Despite his disappointment, Dr. Emerson devotes himself assiduously to his profession and is very successful. Eventually he accepts a position as head surgeon in a New York hospital. He meets Ruby by chance and learns that her marriage has been a failure. Shortly after this, Stone whose raids on the stock market have made him many enemies, is shot by a fanatic, and he is rushed to the hospital where Dr. Emerson is. Ruby comes, and in an overwrought state, tells the surgeon that she does not wish her husband to live. Stone's life is saved, however, by John Emerson's skill, and after some weeks he returns to the Street. Ruby tells her husband that he owes his life to Emerson and he superciliously offers her a \$100 check for the surgeon. Indignant, she tears the check to bits. Stone accuses her of being in love with Emerson, and she leaves him. After a hard fight in the courts Ruby secures a divorce, and a year later she marries her old love.

PHIL'S VACATION—Royal

A Lively Comedy, Quite Like Real Life

October 31, 1914

PHIL, an overworked clerk, is invited to accompany his boss on an auto trip. The car is full, and Phil has to ride on a trunk strapped on in the rear. Before they have gone far, something goes wrong, and Phil is told to crawl under the car and mend matters. He

(Continued Overleaf)

Three Compelling Human Interest Dramas from Reliance Studios



1. Josephine Crowell, Arthur Mackley and Wallace Reid in "Sheriff for an Hour." 2. (Same). 3. Vester Perry and Jack Conway in "The Wrong Prescription." 4. Spottiswoode Aitken in "The Availing Prayer." 5. Mary Alden and Irene Hunt in "The Wrong Prescription." 6. Dorothy Gish, J. P. McCarty, Robert Burns and Spottiswoode Aitken in "The Availing Prayer." 7. Jack Conway (Center) in "The Wrong Prescription." 8. Irene Hunt and Ralph Lewis (same). 9. Arthur Mackley and Wallace Reid in "Sheriff for an Hour."

STORIES OF THE NEW PHOTOPLAYS

strikes a match—and an explosion ensues. Finally the clerk emerges from the dust and the excitement grasping a small pig, the cause of all the trouble. Later, he tramps two miles for gasoline. The can leaks, and by the time he is back, his supply has trickled away. But they get to their destination, where Phil is kept so busy waiting on the party, that he has no time to eat his own lunch and a dog steals it. On the way home, the harassed clerk is bounced from his perch on the trunk. He starts up the road, meets an Italian fruit vender, buys out his entire outfit, and goes off pushing his wares, singing, "This is the life!"

THE WRONG PRESCRIPTION—Reliance

(Two Reels)

The Love Story of a Doctor and a Nurse

October 31, 1914

CAST

Frank Hunter.....	Jack Conway
Irene Norris.....	Irene Hunt
The Nurse.....	Mary Alden
The surgeon.....	Ralph Lewis

FRANK HUNTER is an interne at the hospital where his fiancée, Irene Norris, is engaged as nurse. A patient with heart failure is received, and Nurse Norris reports to Dr. Hunter that he needs a stimulating prescription. The doctor, in a great hurry, unconsciously writes in an overdose of strychnine. Miss Norris corrects the dose, and administers the right amount. The patient's heart fails to respond, however, and he goes into a coma and dies. Dr. Hunter returns on the discovery of his mistake—to find the man dead. Nurse Norris is out of the room. Believing himself responsible, he hurriedly gathers together his belongings and quits the hospital, leaving a self-condemnatory note. The nurse reports the death and is cross-questioned by the authorities. She shows her chart and the doctors are convinced that she has corrected the prescription. An autopsy further vindicates her claims.

On leaving the hospital Hunter is mentally wrecked by the thought of his apparently fatal carelessness, and seeks surcease in morphine. One day at a beach resort where he is staying, he rescues a child from drowning. The incident brings him and Nurse Norris together again. She explains the natural cause of the patient's death, and later succeeds in leading the young doctor out of the grip of the drug habit into a new life.

SHEP'S RACE WITH DEATH—Thanouser

Featuring the Thanouser Collie

November 1, 1914

CAST

Mrs. Mateland.....	Mrs. Whitcove
Mr. Stearns.....	J. S. Murray
Mrs. Stearns.....	Marie Rainford
The Twins.....	Marion and Madeline Fairbanks
SHEP.....	By Himself

MRS. MATELAND, a typical mother-in-law, makes trouble in the Stearns family. A mischievous prank of Madeline, one of the twins, in which Shep, their

collie dog figures, greatly exasperates the grandmother, and eventually causes a breach between Mr. and Mrs. Stearns. The wife and Marion go to live with Mrs. Mateland, and Mr. Stearns and Madeline stay in the old home. Shep, the innocent cause of the disaster, is taken by Marion and her mother. The twins miss one another keenly, but their parents obstinately refuse to be reconciled. Some weeks later, Madeline and her father drive to town. While the child is sitting alone in the carriage, the horse becomes frightened and runs away. He plunges toward a railway track, and, exhausted, stops in the path of an approaching express. Madeline faints. But as the train is thundering down upon the carriage and the helpless young girl, horse and buggy are dragged to safety. The rescuer is Shep. Mrs. Mateland's dislike of Madeline melts away. The family is reunited, and Shep is the happiest member of it.

THE TURNING OF THE ROAD—Thanouser

(Two Reels)

The Story of the Redemption of a Girl Thief

November 3, 1914

CAST

Sidney Burdett.....	John Reinhard
His wife.....	Ethyle Cooke Benham
Rev. Edgar Raymond.....	Frank Woods
Della Fletcher.....	Muriel Ostriche
Bill Kent.....	Ernest C. Ward
Mrs. Raymond.....	Carey L. Hastings
The doctor.....	Arthur Bauer
The chauffeur.....	Perry Horton

DELLA FLETCHER and Bill Kent go to a fashionable hotel at the beach, bent on robbing wealthy Mrs. Burdett of her famous jewels. Here Della meets the Rev. Edgar Raymond, a young rector, who becomes interested in her, paying her marked attention. Filled with new dreams, and thoroughly ashamed of her past, Della tells Kent that she intends to reform. He reminds her of the gang's motto—"Dead men tell no tales"—and threatens that if she withdraws she will have to pay the penalty. She pleads with him, and finally he agrees to let her go, provided she will help pull off the job in hand. The following day, Della succeeds in stealing Mrs. Burdett's gems. To avoid detection, however, she is obliged to take refuge in an adjoining room which chances to be the rector's. She drops the jewelry into an empty satchel of his, and escapes. Raymond returns. He has just time to catch a train which is to take him home to his sick mother. He throws a few things into the satchel and rushes off.

Della and Kent, who is very angry at the gems being in another's hands, pursue the rector in an automobile. In the city, Della succeeds, by a ruse in gaining entrance to the rector's house. He listens to her story of having been robbed of her purse and invites her to stay there until she can communicate with friends. However, she cannot bring herself to smuggle the gems to Kent. He breaks in, taking the jewels from her by force. Raymond and a doctor enter just in time to rescue Della and to capture the thief. The girl remains as companion to Raymond's invalid mother.

Powerful Themes, Ably Handled in these Thanhouser-Princess Films



1. Marie Rainford, Mayre Hall, Boyd Marshall, Maurice Stewart and Riley Chamberlain in "The Touch of a Little Hand." 2. Kenneth Clarendon, Boyd Marshall and Riley Chamberlain (same). 3. Nolan Gane and Fan Bourke in "Mr. Cinderella." 4. Bruce Weyman, Boyd Marshall, Mayre Hall, Ernest C. Ward and Morgan Jones in "The Face at the Window." 5. John Rhinehart as the artist in "A Madonna of the Poor." 6. Bruce Weyman, Kenneth Clarendon and Morgan Jones in "The Face at the Window." 7. Muriel Ostriche, John Rhinehart and David Thompson in "A Madonna of the Poor." 8. Boyd Marshall, Mayre Hall and Ernest C. Ward in "The Face at the Window." Muriel Ostriche and John Rhinehart in "A Madonna of the Poor." 10. Maurice Stewart, Marie Rainford, Mayre Hall and Boyd Marshall in "The Touch of a Little Hand."

“Eric the Red’s Wooing”

Ancient Norse Life
Effectively Presented
by the
Domino Players

A Two-part Drama by
Thomas H. Ince,
Richard V. Spencer
and J. B. Vaughn

CAST

King Raud.....Joseph Dowling
Eric, the Red.....J. Frank Burke

THE tale tells that on a time *King Raud* of Raudrealm in Norway summoned to his hall, *Eric, the Red*, warrior and earl, a man feared far and wide for all prowess.

“Good to turn hither, *Eric!*” said the *King*. “I have it in my heart to do thee great honor. Of fair-going handmaidens, *Hilma*, my daughter, hath many, of whom thou shalt this day have thy choice to wife.” So he signed to be drawn aside the great curtain of wolfskin which divided the hall from the rest of the house, and there trooped into that black-beamed, fire-lit chamber, thrice twenty fair young girls, wending their way before the high seat where sat the *King*, and *Eric* beside him. At their head moved *Hilma*, child of *Raud*, and seated herself at the feet of her father.

The maidens were the flower of Norway’s daughters. Some there were whiter than the wind-foam on the frith, with eyes bluer than the frozen tarns and hair paler than sunshine in mid-winter. These passed like shadows cast by tall lilies. And others there were, the offspring of warriors, that had a savage glow in their eyes, and were clad by their tawny locks in gleaming mantles of red-gold. And the skin of these was not pale, but like a drift of orchard blossoms, white and red.

But when all had passed, *Eric* sat with head bowed in hand, and his eyes frowning and ill-content. And when the *King* asked him which of the women would he have to wife, he answered:

“None. For the wife I ask is not of these.”

Said the *King*, “And who would be this woman of thine.”

Then *Eric* looked *Raud* straight in the eyes, and answered:

“*Hilma*, thy daughter.”

Then waxed the *King* so wroth that he rose, shouting a great oath, and *Hilma* rose also, flushed with anger and disdainful. And certain of *Raud’s* armed men in the place laid hands upon the warrior and would have cast him into the fire. But *Eric* thrust out about him with his sword and smote them to the last man. Then he strode out of that house and down to the sea.

The day after these things, *Raud* called the underkings and earls of Norway together, and took rede of them. *Eric* was made an outlaw throughout the realm, and they burned his stead and took his lands to themselves, and robbed his name of all honor. So that he was become a

skins, and got his meat by hunting—for now the spring was come, and the wood was in bloom, and the deer increasing in great numbers.

And on a day of the days, the lords and earls and the

common carle such as was forced to get a living by salt-boiling. But he built himself a lodge of women of *Raud’s* house went flock-meal with the *King* into the wood to look upon the fairness of the earth. But, so it befell, *Hilma*, the *King’s* daughter, wandered apart from the rest, seeking a lost slave girl. And she grew weary and laid herself down and slept. Came that way presently *Eric, the Red*, and sat close by her. And she was the fairest woman in Norway to look upon. So he lifted her in his arms and bore her, fast sleeping, to his hunting lodge. In a little while she woke up, and great was her terror on finding herself in *Eric’s* hut.

Said the warrior: “Thou hast my oath,

Hilma, I will do thee no harm—albeit thou lovest me not. Nor will I keep thee here, if one thing wilt thou promise me.”

“Yea, forsooth,” said the girl. “For I have no mind to stay here with thee.”

“Then shalt thou return in safety to *Raudholm*—if thou win back for me from thy father my stead lands, my earlship, and all the honors I did honestly earn by my prowess and the warding of *Raudrealm*.” So she consented, and he led her to a spot on the fjord where she would meet the *King* seeking her. Then he hid himself hard by.

Quoth *Hilma*: “Father, I have been this hour in the lodge of *Eric*, the outlaw. And I will that thou shouldst give back to him his lands and titles and restore him to thy favor. O’erbold he was, but this day has he done to me well, and in friendly wise.”

Answered *Raud*: “I would begrudge him any honor. Yet art thou dearest to me of all things. Let *Eric the Red*, be summoned.”

Then the warrior stepped from his hiding, and the *King* led him to his hall. There a great feast was made, and were bidden thither the underkings and the lords, their women and all the folk of the house. Before them, forthwith, *Raud* placed on *Eric’s* head a mitre of the yellow gold, studded with gems. And *Raud* said.

“Now again is *Eric, the Red*, made earl. Pardoned is his offence. Once more is he a man of riches and renown, whose glory is the warding of *Raudrealm*.”



Eric Demands the Hand of Hilma, the King's Daughter

Our Mutual Girl is Exonerated

By Arthur James

Chapter Forty

CAST

Our Mutual Girl.....Norma Phillips
 Aunt Abbie.....Grace Fisher
 Baby Lily.....Dorothy Ranges
 Ralph Hamilton.....William J. O'Neil
 Betty Hamilton.....Eleanor L. Brown

Director, Walter Stanhope

RALPH HAMILTON had not slept well and he breakfasted but little better. His mind had refused to banish thoughts of *Margaret*. The theft, for there now was no doubt that his sister's jewel was stolen, weighed heavily against his fair visitor of the evening before.

For *Ralph* to tell *Betty* that her pretty neighbor was a thief seemed out of the question. Yet what else could he do? The jewel must be found. Generosity had its limits and foolish sentimentality about a girl hardly could be permitted to stand in the way of the recovery of the heirloom. He must go to *Margaret's* house, tell her that he knew she had stolen the gem, and say that if she returned it and then moved from the neighborhood he would not have her punished.

Margaret, in the meanwhile, had had no such sleepless night. After her escapade of the previous evening she had returned to *Aunt Abbie* and *Baby Lily* with an easy excuse for her late return in a story of an impromptu theatre party. And so, with her own jewel in her possession and relief that she had been able to replace *Miss Hamilton's* without anybody being the wiser, *Margaret* prepared for a shopping tour with her aunt.

An hour later saw *Margaret* and *Aunt Abbie* enter the limousine and drive to *Simcox*, one of the internationally famous Fifth Avenue modistes. As she entered the well-appointed establishment she and her aunt were greeted by *Simcox* himself and led to the second floor of the big atelier. For a moment or two *Margaret* stood before the windows, gazing down upon the wealth and fashion and beauty of the nation's metropolis. Then she recalled herself and proceeded to scan and purchase new hats and new frocks.

But while *Margaret* was enjoying herself in the delights of seeing and buying the very latest winter modes, *Ralph* was working himself into all sorts of approaches upon nervous disorder. Finally he determined that, come of it what might, he would have a talk with *Our Mutual Girl*. First, however, he would talk with *Betty*.

In answer to a few random questions about *Margaret*, his sister told him a few quite commonplace things which

knew there must be no turning back. He must recover his sister's gem. And why put the disagreeable off? So he walked quickly over to *Margaret's* house. There he learned that she and *Aunt Abbie* were still in town, and composed himself on the porch to wait. When the limousine glided

threw no light whatever on the problem in hand. But she did congratulate him on being really interested in a girl at last, and *Ralph* left the house in a rather grim humor. He in at the gate two hours later, *Ralph* still was sitting on the porch.

"Why, *Mr. Hamilton*," said *Margaret*, advancing with outstretched hand. "I am glad to see you. *Auntie*, I want you to know *Ralph Hamilton*, *Betty's* brother." The instant *Aunt Abbie* left them alone together, *Ralph* walked angrily toward *Margaret*.

"Where's my sister's gem?" he said. "The game's up. You've got to give it to me and then get out of the neighborhood. We don't need any female Raffles to complete our happiness."

"*Mr. Hamilton*, are you crazy?" *Margaret* asked in surprise.

But she was destined never to know what he might have done next.

For he had seen, over her shoulder, the figure of a man skulking in the bushes which bordered the drive. *Ralph* tore across the lawn, and dragged out the intruder by the collar of his coat. *Margaret* recognized *Baby Lily's* father. *Ralph* just as quickly knew the man for the chauffeur who had eloped with his pretty cousin.

Then the down and out chauffeur told his story. It was a sordid tangle of failure upon failure. With it came the confession of the theft of the evening before and the explanation that he had taken the wrong jewel, and had only that day learned that *Margaret* had in her possession the one belonging to his wife.

Betty Hamilton was sent for, and they decided that if he would go away and keep away, *Baby Lily's* father should be set free. Then *Margaret* and *Betty* arranged for *Baby Lily* to become her aunt's ward. As for *Ralph*, he was pleased as could be with the happy termination of the affair—though *Our Mutual Girl's* quizzical look told him volumes.

"You've got a lot of pardon begging and earning to do before I let you forget," it said.



The Real Thief Confesses His Crime

"The Million Dollar Mystery"

Episode Eighteen—Reels Thirty-five and Thirty-six

THE narrow escape of the conspirators after their desperate attempt to capture *Norton*, as set forth in

Episode Seventeen, only made them the more determined to solve the secret of the vanished million. A news item in the society section of one of the daily papers catches the *Countess Olga's* eye and she hastens to apprise *Braine*. It is a notice of a masked ball, which a certain Princess *Parlova* is to give, and in it the *Countess* sees an opportunity for a grand coup, which will achieve the object of their long cherished desires. To her surprise and delight *Braine* tells her that the Princess was formerly a member of the Black Hundred, and, although she has long since been inactive, must still be true to her oath if called upon. He gives *Olga* a mystical signet ring, which will identify her as a member of the secret order and compel the Princess to accede to any request she may make.

Armed with this ring and a note from *Braine*, the *Countess* goes to the Princess *Parlova's* apartments and demands that the Princess write invitations to the masked ball to *Norton* and *Florence* and also give her four blank invitations for herself, *Braine* and two of the gang. And the Princess, not daring to refuse, yet knowing that some evil thing is planned, is compelled to grant her demands.

It is with feelings of gratification that *Norton* and *Florence* receive their invitations, for a function of the Princess *Parlova's* is bound to be one of the social events of the year and it pleases them to be numbered among the guests. While they are wondering just why they had received them, the *Countess Olga* arrives and is promptly told of their good fortune. She suggests that they go with her to a costumer's at once, as the date for the ball is close at hand and effective and original costumes are not always easy to be had. So the two accept the courtesies of her car and are soon set down before the shop of a dealer in this kind of garments. After making a selection, *Norton* choosing a court suit such as was used in the time of Louis XV., and *Florence* a flounced and ruffled dress of the same period, they return home. Meanwhile *Braine*, who has been notified by the *Countess Olga* that they are at the costumer's, arrives and, when they have gone, enters the shop and obtains two suits exactly like those which they have engaged.

A few nights later, at the ball, *Florence* and *Norton*, and *Braine* and the *Countess Olga*, their respective disguises the duplicates of each other, present themselves to the Princess

Parlova, with the other guests. The princess, seated in a sort of glorified sedan chair, receives the homage of her guests and gives the signal to the musicians for the dancing to begin. Soon afterward, *Norton* and *Florence*, chatting in an out of the way corner, are approached by two of the masked dancers, one of whom asks *Florence* for the privilege of a dance. An instant later she is whirled away on his arm. When the

dance is over, *Braine*, whose garb is identical with *Norton's*, approaches, and in a whisper asks her to follow him. "I have discovered something important," he mumbles hurriedly. "Come where we can talk." And suspecting nothing wrong, *Florence* follows him to another part of the house, where she suddenly finds herself again in the power of the

conspirators. While she is thus held in duress, *Braine* and the *Countess Olga* come to say their good-nights to the Princess, and calling *Florence's* car are hurried away to the Hargreave mansion. There, once the unsuspecting chauffeur has passed around to the back of the house, they retrace

their steps to another auto that is waiting for them just outside the grounds. *Norton* becoming convinced that something is wrong, hastens to the Hargreave house, where, after a hurried colloquy with the chauffeur, he and *Jones* again set out for the Princess *Parlova's* home.

Meanwhile, *Florence* is in desperate straits. She has been bound tightly to a chair and numerous threats have been made to force her to reveal the hiding-place of the Hargreave fortune. At last one of the conspirators shows her a deadly clock-work bomb, which he sets going, and threatens to leave beneath the chair in which she is bound, unless she reveals the precious secret. And *Florence*, quite ignorant of the treasure's whereabouts, begs and pleads and asserts her ignorance of its whereabouts in vain.

Just as *Norton* and *Jones* reach the house there is a tremendous explosion. The bomb has gone off prematurely, and in an instant panic seizes the conspirators and the other guests. Smoke and flame, shrieks and cries of alarm and the dust of the shattered walls fill the house, and into this pandemonium *Norton* plunges in search of *Florence*. Undaunted by falling beams and blinding gusts of flame, he finds her, frees her, and drags her to a window. The flames are nearly upon them as *Jones* throws him a rope, by which he lowers *Florence* to the ground. That done, he essays to descend himself, but the fire reaches and burns through the rope down which he is sliding and he plunges heavily to the ground.



The Countess Compels Princess Parlova to Invite Florence and Norton to the Ball



The Princess Was Seated in a Sort of Glorified Sedan-Chair

Norton and Florence Pay Their Respects to the Princess

The Exhibitor's End of It

AUTOMOBILE advertising has been found by many exhibitors a most effective method to attract the public to their theaters and H. M. Ferguson, proprietor of the Gem Theater, Centralia, Ill., is one of those who has gained a steady and profitable patronage for his house by this means. The picture at the top of this page shows Mr. Ferguson's auto as it was used during the week preceding the opening of "The Million Dollar Mystery" at the Gem.

"I consider this one of the best advertising stunts, I ever used," writes Mr. Ferguson. "It was something new and attracted the attention of everyone on the streets. We played to capacity on the opening of the "Mystery" and have been running so ever since. We used plenty of newspaper space and some one-sheets in store windows, but I am certain it was the car that got the business."

Mr. Ferguson is an enthusiast about the "pulling" power of the Mutual program and seems to have thoroughly convinced the people of Centralia, who number about 15,000, that "Mutual Movies Make Time Fly". The Gem seats 350 and uses the Mutual program exclusively, with performances from 2.30 to 5, and from 7 to 10.30 P. M. Two Power's 6 A machines are used.

The accompanying pictures show some of the original advertising ideas worked out by Mr. Ferguson in boosting "Mutual Movies". They give two views of the uniquely decorated car, which Mr. Ferguson drove in the annual parade in Centralia last Labor Day. One of the most novel features was the winged clock on the front of the car, on which the hands revolved in regular "Mutual Movie" fashion. With the theater's attendants, all garbed in white, it created a sensation.

A children's prize contest is the scheme which the Alhambra, Washington, D. C. recently used to harvest the nickels, which proved quite a success. Coupons were issued with every ticket and those having the greatest number of these coupons at the expiration



Using an Auto to Advertise Mutual Movies and "The Million Dollar Mystery"

of a certain time were entitled to a prize. The prizes were of a sort especially designed for children, consisting of elaborate toys.

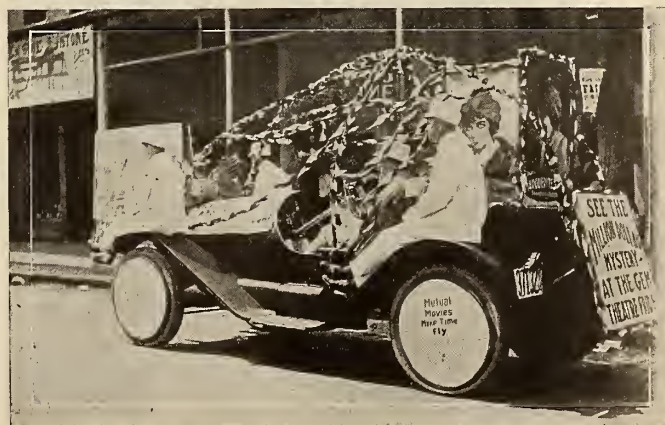
One of the least expensive and at the same time most attractive advertising novelties recently brought to our notice is that of the American Theater, Butte, Montana, which was used to draw attention to "The Million Dollar Mystery". It is a piece of gray cardboard, cut in the form of a money bag

and perforated at the top, so that a loop of cord may be inserted and the novelty hung on a door knob or in a similarly conspicuous place. On one side of this in gilt numerals is printed "\$10,200", while below it is a big dollar sign in a wreath. The other side contains the announcement of the nights when "The Million Dollar Mystery" is to be seen at the American Theater and the details of the way in which the local prize of \$200 and the grand prize of \$10,000 for the solution of the "Mystery" may be won by anyone living in Silver Bow County, in which Butte is situated.

Frank Bailey, who operates the American Theater, was the originator of this clever novelty, which has been productive of excellent results.

Making flash-light pictures of the audience, reducing them to stereopticon views, which were projected on the screen and then offering cash prizes for the first two people who recognized themselves was a business getting stunt recently tried by F. O. Adler, manager of the Auditorium, Riverside, Cal., which proved very successful. The flashlight views

were taken when the house was packed and from different angles so that the same faces would not show in more than one. At the same time an announcement was made giving details of the contest. Three dollars was the first prize and two dollars the second and Manager Adler estimates that at least ninety per cent of the audience came back on the three nights that the stereopticons were shown.



Two Views of H. M. Ferguson's Effectively Decorated Car. The Upper Picture Shows the Owner at the Wheel

Real Tales About Reel Folk

SCRIBES, editors and photoplaywrights of the Los Angeles contingent of the Photoplay Authors' League, with their wives and families, recently spent a Sunday at Ocean Park beach, California. The festivities opened early in the day. Nearly everybody got into a bathing-suit. Then President Frank E. Woods, manager of the scenario department of the Mutual, called a two-minute executive meeting on the sands, at which it was decreed that any member who started to talk scenarios should be ducked in the ocean. Most of the day was spent riding the breakers, and enjoying a picnic luncheon on the beach. The photograph here reproduced was taken just after the feast, which may account for the beam of satisfaction illuminating all faces. From left to right, beginning with the top row, the picture shows Theodosia Harris, Mrs. and Mr. Clarence Badger, Miss Wing, Wallace C. Clifton, Cora Drew, Mrs. O'Connor, W. E. Wing, Frank E. Woods, F. McGrew Willis, Arthur Mackley and M. E. Jones. The second row includes Mary H. O'Connor, Hettie G. Baker, Mrs. Willis, Mrs. Woods, Mrs. Clifton, Mrs. Wing and Mrs. Mackley. In the bottom row are Miss Wing, Mrs. Russell E. Smith and daughter, Sylvia, Russell E. Smith, John B. O'Brien and Mrs. O'Brien.



Los Angeles Contingent of the Photoplay Authors League on Their Recent Outing

The New York Motion Picture Corporation lately received a letter from the Black Cat Amusement Company, Baltimore, Md., telling how popular with their patrons is the famous "Shorty" series, released under the Broncho brand. "Shorty", they write, "draws as big a crowd as the Keystone Comedies, and we would welcome a new installment weekly."

Little Doris Farrington, the daughter of Frank Farrington, who plays *Braine* in the big Than-houser serial, "The Million Dollar Mystery", is an expert swimmer. Many water contests are held during the summer near New Rochelle, and little Miss Farrington always is among the winners. She is here photographed en-



Little Doris Farrington and Some of Her Trophies, Including "Nep" Her Champion Swimming Dog

throned among the many trophies which have been awarded her for swiftness, daring and the "dolphin plunge". Her champion swimming dog "Nep", has been allowed to share his mistress's glory.

Members of the "Flying A" company recently enjoyed an outing at Santa Ynez, California, in the neighborhood of the construction works and the new dam. Charlotte Burton was especially interested in the works. She has a big bump of scientific curiosity, and spent much of her

time on a ledge of rock overlooking the construction camp. Miss Burton was on duty, and dressed for the part. Her costume scarcely could have been more picturesque, or more advantageous to her striking brunette beauty. She wore riding breeches, a hunting jacket with a boy's shirt underneath, and a large velvet hat. She and the superintendent talked over every detail of the dam building, and Miss Burton was the authority among the members of the American company for information about steam drills and the number of men required for the work.

At night a huge camp fire was lighted on the sands. Winifred Greenwood says that never had she enjoyed such romantic evenings. Lying in the warmth of the homelike blaze, one could watch the stars, myriad and brilliant in the blue-black depths of the sky, which roofed the mountain wall encircling the cañon. Everybody rolled himself in blankets and reminisced. Ed Coxen told many tales of his

adventures on the stage and "on locations" picture-making, that were even more thrilling than the rôles he plays before the camera. And Miss Greenwood herself, who has a wonderful memory, and a gift for narrative, also related stories of her experiences in the "legitimate" and how she came to star in motion pictures.

John Stepling was there of course, for no excursion party from the studios would know how to get along without him. Lying on the ground, even if you have a lot of blankets, Stepling thought was pretty hard lines. "But," he remarked, "like hanging, you must (Continued on page Thirty-one)

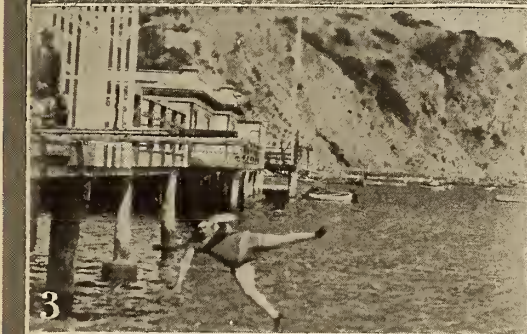
Mabel Normand in a Keystone De Luxe

WHEN Mabel Normand, "Fatty" Arbuckle, Charles Chaplin, Mack Sennett and all the other stars of the Keystone-Mutual companies unite to make a two-reel comedy, it is a safe wager that it is going to be something out of the ordinary. Keystone-Mutual comedies themselves are utterly beyond equal in the film business, but these two-reelers are what may be called ultra-funny.

Among the early subjects to be released in the special two-month two-part Keystone-Mutual comedies is "The Sea Nymphs", in which all the stars are seen.

But whether he did or not, he ought to have. Because they did about everything that ever has been heard of in the way of watermanship. There's a picture called "Thirty Leagues Under the Sea", made by Carl Gregory and now being shown in the Broadway Rose Gardens. The wonders of that picture, wonderful as they are, are almost as nothing to what one sees when Miss Normand and Arbuckle get to playing tag with the sea-lion ten feet below the surface of the peaceful Pacific.

In Picture (1) we see Miss Normand and Arbuckle pointing to the dismayed seal. (2) shows



Mack Sennett directed the picture, which was made late last month at Santa Catalina Island, where the waters of the Pacific are so clear that one can see the pink and white sands fifty feet below the surface. Mabel Normand and Fatty Arbuckle try to outswim, outdive, and out-submarine "Big Ben", Miss Normand's pet sea-lion.

"It can't be done!" do you say?

Well, wait until you see these two reels. Miss Normand and Arbuckle do some ground and lofty tumbling and then turn the same tricks in the water to an extent that not even a trained sea-lion has approximated. They do say, though of course no individual sponsor for the statement has been found, that "Big Ben" sulked for a whole week after this picture was made because he had been out-swam by Miss Normand and "Fatty".



Miss Normand diving overboard after Arbuckle, who in (3) is seen to be falling in what looks like awkward and certainly is dangerous fashion. (4) exhibits Miss Normand getting ready for another plunge and (5) shows Arbuckle doing another purposely awkward dive. In (6) Miss Normand and Arbuckle have cajoled "Big Ben" to come out to get something to eat. And in (7) we

witness Miss Normand doing the last dive of the day, a somersault in embryo.

We are old and blasé and wise in the ways of the world. We have laughed at so many things that it is difficult now to amuse us.

But we laughed till our sides ached when we had the fortune of a private view of "The Sea Nymphs".

Mutual Releases

MONDAY—American (2), Reliance, Keystone.

TUESDAY—Thanouser (2), Majestic, Beauty.

WEDNESDAY—Broncho (2), American, Reliance.

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

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

SATURDAY—Reliance (2), Keystone, Royal.

SUNDAY—Majestic (2), Komic, Thanouser.

American

- Aug. 26—Lodging for the Night
- Aug. 28—The Song of the Sea Shell
- Aug. 31—The Aftermath (2)
- Sept. 2—The Wrong Birds
- Sept. 7—Lola (2)
- Sept. 9—Break, Break, Break
- Sept. 14—The Cocoon and the Butterfly (2)
- Sept. 16—The Mirror
- Sept. 21—The Redemption of a Pal (2)
- Sept. 23—His Faith in Humanity
- Sept. 25—The Taming of Sunnysbrook Nell
- Sept. 28—A Modern Rip Van Winkle (2)
- Sept. 30—The Ingrate
- Oct. 5—Daphnia (2)
- Oct. 7—Billy's Rival
- Oct. 12—Jail Birds (2)
- Oct. 14—Down by the Sea
- Oct. 19—Daylight (2)
- Oct. 21—In the Open
- Oct. 23—The Final Impulse
- Oct. 26—Sir Galahad of Twilight (2)
- Oct. 28—Sweet and Low
- Nov. 2—The Ruin of Manley (2)

Beauty

- July 21—Her "Really" Mother
- July 28—A Mid-Summer Love Tangle
- Aug. 4—A Suspended Ceremony
- Aug. 11—Suzanna's New Suit
- Aug. 18—The Silence of John Gordon
- Aug. 25—Susie's New Shoes
- Sept. 1—A Modern Othello
- Sept. 8—The Motherless Kids
- Sept. 15—The Only Way
- Sept. 22—Caught in a Tight Pinch
- Sept. 29—The Legend of Black Rock
- Oct. 6—Nieda
- Oct. 13—Winsome Winnie
- Oct. 20—Dad and the Girls
- Oct. 27—A Rude Awakening

Broncho

- Aug. 26—The Sheriff's Sister (2)
- Sept. 2—When America Was Young (2)
- Sept. 9—The Cruise of the Molly Anne (2)
- Sept. 16—A Tale of the Northwest Mounted (2)
- Sept. 23—Parson Larkin's Wife (2)
- Sept. 30—The Right to Die (2)
- Oct. 7—The Boss of the 8th (2)
- Oct. 14—The End of the Galley (2)
- Oct. 21—Shorty and Sherlock Holmes (2)
- Oct. 28—The Golden Goose (2)
- Nov. 4—The Desperado (2)
- Nov. 11—Destiny's Night (2)
- Nov. 18—Shorty Falls Into a Title (2)

Domino

- Sept. 17—A Tragedy of the North Woods (2)
- Sept. 24—The Test of Flame (2)
- Oct. 1—The Gamekeeper's Daughter (2)
- Oct. 8—The Whiskey Runners (2)
- Oct. 15—Jimmy (2)
- Oct. 22—The Power of the Angelus (2)
- Oct. 29—Eric the Red's Wooing (2)
- Nov. 5—In Old Italy (2)
- Nov. 12—The Friend (2)
- Nov. 19—Nipped (2)
- Nov. 26—The Mills of the Gods (2)
- Dec. 3—The Vigil (2)

Kay Bee

- July 24—The Sheriff of Bisbee (2)
- July 31—An Eleventh Hour Reformation (2)
- Aug. 7—The Gangsters and the Girl (2)
- Aug. 14—The Stigma (2)
- Aug. 21—The Winning of Denise (2)
- Aug. 28—The First Love's Best (2)
- Sept. 4—Stacked Cards (2)
- Sept. 11—The Silver Candlesticks (2)
- Sept. 18—No-Account Smith's Baby (2)
- Sept. 25—The Death Mask (2)
- Oct. 2—One of the Discard (2)
- Oct. 9—The Sheriff of Muscatine (2)
- Oct. 16—The Word of His People (2)
- Oct. 23—The Spark Eternal (2)
- Oct. 30—The Worth of a Life (2)
- Nov. 6—The Game of Life (2)
- Nov. 13—In the Clutches of the Gangsters (2)

Keystone

- Aug. 29—Her Last Cbance
- Aug. 31—His New Profession
- Sept. 3—The Baggage Smasher
- Sept. 5—A Brand New Hero
- Sept. 7—The Rounders
- Sept. 10—Mahel's Latest Prank
- Sept. 12—Mahel's Blunder
- Sept. 14—All at Sea
- Sept. 17—Bombs and Bangs
- Sept. 19—Lover's Luck
- Sept. 21—He Loved the Ladies
- Sept. 24—The New Janitor
- Sept. 26—Fatty's Debut
- Sept. 28—Hard Cider
- Oct. 1—Killing Horace
- Oct. 3—Fatty Again
- Oct. 5—Their Ups and Downs
- Oct. 8—Hello Mahel
- Oct. 10—Those Love Pangs
- Oct. 12—The Anglers
- Oct. 15—High Spots on Broadway
- Oct. 17—Zip the Dodger
- Oct. 19—Dash, Love and Splash
Santa Catalina Islands (Split reel)
- Oct. 22—The Love Thief
- Oct. 24—Stout Heart but Weak Knees
- Oct. 26—Shot in the Excitement
- Oct. 26—Dough and Dynamite (2)
(Special Release)

Komic

- Aug. 16—Bill Saves the Day (No. 4)
- Aug. 23—A Physical Culture Romance
- Aug. 30—Bill Organizes a Union (No. 5)
- Sept. 6—The Mascot
- Sept. 13—Bill Goes in Business for Himself (No. 6)
- Sept. 20—Foiled Again
- Sept. 27—Bill Manages a Prize-fighter (No. 7)
- Oct. 4—The Million Dollar Bride
- Oct. 11—Bill Spoils a Vacation (No. 8)
- Oct. 18—Dizzy Joe's Career
- Oct. 25—Bill Joins the W. W. W.'s (No. 9)
- Nov. 1—Casey's Vendetta

Majestic

- July 28—Down by the Sounding Sea
- Aug. 2—Moonshine Molly (2)
- Aug. 4—The Idiot (This film was burned, and has been remade)
- Aug. 9—The Tavern of Tragedy (2)
- Aug. 11—The Saving Flame
- Aug. 16—Her Mother's Necklace (2)
- Aug. 18—The Inner Conscience
- Aug. 21—A Lesson in Mechanics
- Aug. 23—The Second Mrs. Roebuck (2)
- Aug. 25—Granny
- Aug. 30—Frenchy (2)
- Sept. 1—The Milk Fed Boy
- Sept. 6—For Those Unborn (2)
- Sept. 8—Sierra Jim's Reformation
- Sept. 13—The Final Verdict (2)
- Sept. 15—Every Man Has His Price
- Sept. 18—Down the Hill to Creditville
- Sept. 20—Her Awakening (2)
- Sept. 22—Meg of the Mines
- Sept. 27—The Great God Fear (2)
- Sept. 29—A Mother's Trust
- Oct. 4—Out of the Air (2)
- Oct. 6—The Unpainted Portrait
- Oct. 11—The Sands of Fate (2)
- Oct. 13—The Warning
- Oct. 16—Back to the Kitchen
- Oct. 18—For Her Father's Sins (2)
- Oct. 20—Environment
- Oct. 25—A Flight for a Fortune (2)
- Oct. 27—A Mother's Influence
- Nov. 1—Paid With Interest (2)
- Nov. 3—False Pride
- Nov. 8—The Tear that Burned (2)

Mutual Weekly

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|-----------------|-----------------|
| July 23—No. 82 | Sept. 17—No. 90 |
| July 30—No. 83 | Sept. 24—No. 91 |
| Aug. 6—No. 84 | Oct. 1—No. 92 |
| Aug. 20—No. 86 | Oct. 8—No. 93 |
| Aug. 27—No. 87 | Oct. 15—No. 94 |
| Sept. 3—No. 88 | Oct. 22—No. 95 |
| Sept. 10—No. 89 | Oct. 27—No. 96 |

Princess

- Aug. 14—A Rural Romance
- Aug. 21—The Belle of the School
- Aug. 28—The Keeper of the Light
- Sept. 4—His Wining Way
- Sept. 11—Sis
- Sept. 18—The Master Hand
- Sept. 25—The Final Test
- Oct. 2—The Balance of Power
- Oct. 9—The One Who Cared
- Oct. 16—The Touch of a Little Hand
- Oct. 23—The Face at the Window
- Oct. 30—The Dead Line

Reliance

- Sept. 7—Our Mutual Girl (34)
- Sept. 9—The Sheriff's Choice
- Sept. 12—Broken Nose Bailey (2)
- Sept. 14—Our Mutual Girl (35)
- Sept. 16—The High Grader
- Sept. 19—How the Kid Went Over the Range (2)
- Sept. 21—Our Mutual Girl (36)
- Sept. 23—The Last Shot
- Sept. 26—The Runaway Freight (2)
- Sept. 28—Our Mutual Girl (37)
- Sept. 30—Where the Mountains Meet
- Oct. 2—The Sheriff's Master
- Oct. 3—The Wireless Voice (2)
- Oct. 5—Our Mutual Girl (No. 38)
- Oct. 7—The Badge of Office
- Oct. 10—The Tardy Cannon Ball (2)
- Oct. 12—Our Mutual Girl (No. 39)
- Oct. 14—Bad Man Mason
- Oct. 17—The Revenue Officer's Deputy (2)
- Oct. 19—Our Mutual Girl (No. 40)
- Oct. 21—Out of the Deputy's Hands
- Oct. 24—A Blotted Page (2)
- Oct. 26—Our Mutual Girl (No. 41)
- Oct. 28—Sberiff for an Hour
- Oct. 30—The Availing Prayer
- Oct. 31—The Wrong Prescription (2)
- Nov. 2—Our Mutual Girl (No. 42)
- Oct. 4—The Miner's Peril
- Nov. 7—A Woman Scorned (2)
- Nov. 9—Our Mutual Girl (No. 43)
- Nov. 14—The Floating Call (2)

Royal

- Sept. 19—The Horse Trader
- Sept. 26—Scarecrow
- Oct. 3—Cousin Billy
- Oct. 10—The Pet of the Petticoats
- Oct. 17—A Black Hand
- Oct. 24—Harold's Toupee
- Oct. 31—Phil's Vacation
- Nov. 7—Max's Money
- Nov. 14—A Fortune in Pants
- Nov. 21—Love Finds a Way

Thanouser

- Aug. 23—A Dog's Good Deed
- Aug. 25—Conscience (2)
- Aug. 30—Arty the Artist
- Sept. 1—A Mother's Choice (2)
- Sept. 6—Little Mischief
- Sept. 8—Jean of the Wilderness (2)
- Sept. 11—In Danger's Hour
- Sept. 13—The Emperor's Spy
- Sept. 15—Gold (2)
- Sept. 20—The Mettle of a man
- Sept. 22—The Varsity Race (2)
- Sept. 27—The Harvest of Regrets
- Sept. 29—The Trail of the Love Lorn (2)
- Oct. 4—A Dog's Love
- Oct. 6—The Cripple (2)
- Oct. 9—The Benevolence of Conductor 786
- Oct. 11—The Rescue
- Oct. 13—The Diamond of Disaster (2)
- Oct. 18—Left in the Train
- Oct. 20—Old Jackson's Girl (2)
- Oct. 25—Mr. Cinderella
- Oct. 27—A Madonna of the Poor (2)
- Nov. 1—Shep's Race with Death
- Nov. 3—The Turning of the Road (2)
- Nov. 8—Keeping a Husband
- Nov. 10—The Terror of Anger (2)
- Nov. 13—The Chasm
- Nov. 15—The Man with the Hoe

KEYSTONE COMEDY

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TWO PARTS

Released Monday, October 26th

The first of the two reel Keystones which will be released in addition to the regular releases

A Screaming Comedy, featuring the inimitable

Chas. Chaplin

Produced under the personal direction of

Mack Sennett



The next multiple reel Keystone will be **His Trysting Place**, featuring **Keystone Mabel** and **Chas. Chaplin**. Release Date Nov. 9th.

The third two reel comedy will be **The Sea Nymphs** featuring **Keystone Mabel** and **Fatty**
Release date Monday, Nov. 23rd

Released Exclusively through the
Mutual Film Corporation

KEYSTONE FILM CO.

Longacre Bldg., 42nd St. and B'way, New York

Mutual Exchanges

Serving the Mutual Program

Amarillo, Texas.....	Mutual Film C. of Texas....	304 E. 4th St.
Atlanta, Ga.....	Mutual Film Corporation....	Mion Bldg. Luckie St.
Baltimore, Md.....	Mutual Film Exchange.....	28 W. Lexington St.
Boston, Mass.....	M. F. C. of Mass.....	1106 Boylston St.
Buffalo, N. Y.....	Mutual Film Corporation....	272 Washington St.
Butte, Mont.....	Pacific Mutual Film Corp'n..	American Theatre Bldg.
Calgary, Alberta.....	M. F. C. of Canada, Ltd....	Leeson & Lineham Block
Charlotte, N. C.....	Mutual Film Corporation....	322 North Tryon St.
Chicago, Ill.....	M. F. C. of Illinois.....	5 S. Wabash Ave
	H. & H. Film Service Co....	117 N. Dearborn St.
Cincinnati, Ohio.....	The Mutual Film Company....	17 Opera Place
Cleveland, Ohio.....	The Mutual Film Company....	106 Prospect Ave., S. E.
Columbus, Ohio.....	The Mutual Film Company....	422 N. High St.
Dallas, Texas.....	Mutual Film C. of Texas....	1807 Main St.
Denver, Colo.....	Colorado M. F. C.....	21 Iron Bldg.
Des Moines, Iowa.....	Mutual Film Corporation....	Cohen Bldg.
Detroit, Mich.....	Mutual Film Corporation....	97 Woodward Ave.
El Paso, Texas.....	M. F. C. of Texas.....	524 Trust Bldg.
Evansville, Ind.....	M. F. C. of Indiana.....	Keene Bldg.
Grand Rapids, Mich.....	Mutual Film Corporation....	7-8 Hawkins Bldg.
Harrisburg, Pa.....	M. F. C. of Pa.....	9 N. 4th St.
Indianapolis, Ind.....	Mutual Film Corporation....	150 N. Illinois Street
Kansas City, Mo.....	M. F. C. of Mo.....	928 Main St.
Los Angeles, Cal.....	Pacific Mutual Film Corp'n..	738 South Olive St.
Memphis, Tenn.....	Mutual Film Corporation....	McCall Building
Milwaukee, Wis.....	Western Film Ex. of Mil'kee	301 Enterprise Bldg.
Minneapolis, Minn.....	Mutual Film Corporation....	22 North Sixth St.
Montreal, P. Q.....	M. F. C. of Canada, Ltd....	154 St. Catherine St.
New Orleans, La.....	Mutual Film Corporation....	340 Carondelet St.
New York City.....	Mutual Film Corporation....	71 West 23rd St.
	Western Film Exchange.....	145 West 45th St.
Oklahoma City, Okla.....	M. F. C. of Oklahoma.....	25 Hudson Street
Omaha, Neb.....	M. F. C. of Neb.....	1413-1415 Harney St.
Philadelphia, Pa.....	Mutual Film Exchange.....	902 Filbert St., 4th Floor
	Continental Feature Film Ex.	902 Filbert St., 3rd Floor
Portland, Ore.....	Pacific Mutual Film Corp'n..	389 Oak St.
Portland, Me.....	Mutual Film Corporation....	410 Fidelity Bldg.
Regina, Sask., Can.....	M. F. C. of Canada, Ltd....	512 Westman Chambers
Salt Lake City, Utah.....	M. F. C. of Utah.....	123-5 East Second South St.
San Francisco, Cal.....	Pacific Mutual Film Corp'n..	162-164 Turk St.
St. John, N. B.....	M. F. C. of Canada, Ltd....	Waterloo St.
St. Louis, Mo.....	M. F. C. of Mo.....	1311 Pine Street
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Sioux Falls, S. D.....	Mutual Film Corporation....	209 West 9th Street
Spokane, Wash.....	Pacific Mutual Film Corp'n..	408 First Ave.
Springfield, Mass.....	Mutual Film Ex. of Mass....	179 Dwight Ave.
Syracuse, N. Y.....	Western Film Ex.....	10 Welting Bldg.
Tampa, Fla.....	Mutual Film Corporation....	405 Curry Bldg.
Toronto, Ont.....	M. F. C. of Canada, Ltd....	15 Wilton Ave.
Vancouver, B. C.....	M. F. C. of Canada, Ltd....	329 Carrall St.
Washington, D. C.....	Mutual Film Corporation....	428 Ninth St., N. W.
Wheeling, W. Va.....	Mutual Film Corporation....	Rooms 4 & 5 Register Bldg.
Wilkesbarre, Pa.....	Western F. Corp'n of Pa....	61 S. Pennsylvania Ave.
Winnipeg, Manitoba.....	M. F. C. of Canada, Ltd....	McDermott Ave.

Other Exchanges Using the Mutual Program

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

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

Mutual Program

(Week of Oct. 26th to Nov. 1st, inc.)

Monday, October 26th, 1914

AMERICAN.....	Sir Galahad of Twilight
	(2 Reel Intense Drama)
RELIANCE.....	Our Mutual Girl No. 41
KEYSTONE.....	Shot in the Excitement
	(Comedy)

Tuesday, October 27th, 1914

THANHOUSER.....	A Madonna of the Poor
	(2 Reel Drama)
MAJESTIC.....	A Mother's Influence
	(Drama)
BEAUTY.....	A Rude Awakening
	(Comedy)

Wednesday, October 28th, 1914

BRONCHO.....	The Golden Goose
	(2 Reel Drama)
AMERICAN.....	Sweet and Low
	(Human Interest Drama)
RELIANCE.....	Sheriff For an Hour
	(Western Drama)

Thursday, October 29th, 1914

DOMINO.....	Eric the Red's Wooing
	(2 Reel Drama)
KEYSTONE.....	Not yet announced
MUTUAL WEEKLY.....	No. 96

Friday, October 30th, 1914

KAY BEE.....	The Worth of a Life
	(2 Reel Drama)
PRINCESS.....	The Dead Line
	(Comedy)
RELIANCE.....	The Availing Prayer
	(Drama)

Saturday, October 31st, 1914

RELIANCE.....	The Wrong Prescription
	(2 Reel Drama)
KEYSTONE.....	Not yet announced
ROYAL.....	Phil's Vacation
	(Comedy)

Sunday, November 1st, 1914

MAJESTIC.....	Paid With Interest
	(2 Reel Drama)
KOMIC.....	Casey's Vendetta
	(Comedy)
THANHOUSER.....	Shep's Race with Death
	(Drama)

MUTUAL WEEKLY No. 94

LATEST PICTURES FROM THE SEAT OF WAR.

Fortifications at Antwerp.
 The French Dirigible "Fleurus."
 German Prisoners of War.
 Ruins in Malines.
 The effective work done by German shells.
 French and English soldiers are good comrades.
 Bathing machines are used as homes for refugees of war.
 Belgian soldiers join the allies at Ostend.
 Canadian troops leave Quebec for the Continent.
 The Mutual Weekly's sea-going tug is on the spot when the converted cruiser "Caronia," stationed off Sandy Hook, searches an outgoing ship and captures a German Reservist.
 H. R. H. THE DUKE OF CONNAUGHT AND ROYAL GUESTS UNVEIL MEMORIAL TO THE LATE KING EDWARD IN PHILLIPS SQUARE, MONTREAL, CANADA.
 NEW YORK CITY'S NAUTICAL TRAINING SHIP "NEW-PORT" GRADUATES 1914 CLASS.
 KENTUCKY STATE MEDICAL ASSOCIATION ATTENDS CENTENNIAL CELEBRATION AT COVINGTON, KY.
 FASTEST HYDROPLANES IN THE WORLD COMPETE FOR VALUABLE PRIZES AT BUFFALO, N. Y.
 SAN FRANCISCO ENTERTAINS 5000 "KIDDIES" IN GOLDEN GATE PARK.
 TWO TERRIFIC FIREWORKS EXPLOSIONS DESTROY PROPERTY AND MANY LIVES.
 CAPT. CHAS. H. THOMPSON FINDS A MASTODON TOOTH AT MIAMI, FLA.

Mutual Program

THE MAJESTIC MOTION PICTURE CO.

two-part feature for release

SUNDAY, OCTOBER 25

A Flight for a Fortune

A THRILLING MELODRAMA WITH SENSATIONAL AEROPLANE SCENES



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Coming—MAE MARSH

IN ANOTHER TWO REEL FEATURE

PAID WITH INTEREST**MAJESTIC GUIDE FOR EXHIBITORS**

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

- The Warning** (1 Reel), Release date Tuesday, Oct. 13—a really different, delightfully produced comedy drama, featuring Dorothy Gish.
- Back to the Kitchen** (1 Reel), Release date Friday, Oct. 16—Another fine comedy, in which Dorothy Gish plays a leading part.
- For Her Father's Sins** (2 Reels), Release date Sunday, Oct. 18—An exceptionally strong sociological subject with Blanche Sweet in the leading role. An excellent offering.
- Environment** (1 Reel), Release date Tuesday, Oct. 20—A railroad story with a thrill.
- A Flight for a Fortune** (2 Reels), Release date Sunday, Oct. 25—Exciting melodrama with an unusual aeroplane stunt. Further advice about this picture next week.

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The Escape Home Sweet Home The Battle of the Sexes
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REGULAR MUTUAL PROGRAM FEATURES

BRAND	TITLE	RELEASE
MAJESTIC	"Paid With Interest" (2).....	NOV. 1
RELIANCE	"The Wrong Prescription" (2).....	OCT. 31
KAY BEE	"The Worth of a Life" (2).....	OCT. 30
DOMINO	"Eric the Red's Wooing" (2).....	OCT. 29
BRONCHO	"The Golden Goose" (2).....	OCT. 28
THANHOUSER	"A Madonna of the Poor" (2).....	OCT. 27
AMERICAN	"Sir Galahad of Twilight" (2).....	OCT. 26
MAJESTIC	"A Flight for a Fortune" (2).....	OCT. 25
RELIANCE	"A Blotted Page" (2).....	OCT. 24
KAY BEE	"The Spark Eternal" (2).....	OCT. 23
DOMINO	"The Power of the Angelus" (2).....	OCT. 22
BRONCHO	"Shorty and Sherlock Holmes" (2).....	OCT. 21
THANHOUSER	"Old Jackson's Girl" (2).....	OCT. 20
AMERICAN	"Daylight" (2).....	OCT. 19
MAJESTIC	"For Her Father's Sins" (2).....	OCT. 18
RELIANCE	"The Revenue Officer's Deputy" (2).....	OCT. 17
KAY BEE	"The Word of His People" (2).....	OCT. 16
DOMINO	"Jimmy" (2).....	OCT. 15
BRONCHO	"The End of the Galley" (2).....	OCT. 14
THANHOUSER	"The Diamond of Disaster" (2).....	OCT. 13
AMERICAN	"Jail Birds" (2).....	OCT. 12
MAJESTIC	"The Sands of Fate" (2).....	OCT. 11
RELIANCE	"The Tardy Cannon Ball" (2).....	OCT. 10
KAY BEE	"The Sheriff of Muscatine" (2).....	OCT. 9
DOMINO	"The Whiskey Runners" (2).....	OCT. 8
BRONCHO	"The Boss of the Eighth" (2).....	OCT. 7
THANHOUSER	"The Cripple" (2).....	OCT. 6
AMERICAN	"Daphnia" (2).....	OCT. 5
MAJESTIC	"Out of the Air" (2).....	OCT. 4
RELIANCE	"The Wireless Voice" (2).....	OCT. 3
KAY BEE	"One of the Discard" (2).....	OCT. 2
DOMINO	"The Gamekeeper's Daughter" (2).....	OCT. 1
BRONCHO	"The Right to Die" (2).....	SEPT. 30
THANHOUSER	"The Trail of the Love Lorn" (2).....	SEPT. 29
AMERICAN	"A Modern Rip Van Winkle" (2).....	SEPT. 28
MAJESTIC	"The Great God Fear" (2).....	SEPT. 27
RELIANCE	"The Runaway Freight" (2).....	SEPT. 26
KAY BEE	"The Death Mask" (2).....	SEPT. 25
DOMINO	"The Test of Flame" (2).....	SEPT. 24
BRONCHO	"Parson Larkln's Wife" (2).....	SEPT. 23
THANHOUSER	"The Varsity Race" (2).....	SEPT. 22
AMERICAN	"The Redemption of a Pal" (2).....	SEPT. 21
MAJESTIC	"Her Awakening" (2).....	SEPT. 20
RELIANCE	"How the Kid Went Over the Range" (2).....	SEPT. 19
KAY BEE	"No-Account Smith's Baby" (2).....	SEPT. 18
DOMINO	"A Tragedy of the North Woods" (2).....	SEPT. 17
BRONCHO	"A Tale of the Northwest Mounted" (2).....	SEPT. 16
THANHOUSER	"Gold" (2).....	SEPT. 15
AMERICAN	"The Cocoon and the Butterfly" (2).....	SEPT. 14
MAJESTIC	"The Final Verdict" (2).....	SEPT. 13
RELIANCE	"Broken Nose Bailey" (2).....	SEPT. 12
KAY BEE	"The Silver Candlesticks" (2).....	SEPT. 11
DOMINO	"Mildred's Doll" (2).....	SEPT. 10
BRONCHO	"The Cruise of the Molly Anne" (2).....	SEPT. 9
THANHOUSER	"Jean of the Wilderness" (2).....	SEPT. 8
AMERICAN	"Lola" (2).....	SEPT. 7
MAJESTIC	"For Those Unborn" (2).....	SEPT. 6
RELIANCE	"In the Nick of Time" (2).....	SEPT. 5
KAY BEE	"Stacked Cards" (2).....	SEPT. 4
DOMINO	"The Silver Bell" (2).....	SEPT. 3
BRONCHO	"When America Was Young" (2).....	SEPT. 2
THANHOUSER	"A Mother's Choice" (2).....	SEPT. 1
AMERICAN	"The Aftermath" (2).....	AUG. 31
MAJESTIC	"Frenchy" (2).....	AUG. 30
RELIANCE	"Through the Dark" (2).....	AUG. 29
KAY BEE	"The Old Loves Best" (2).....	AUG. 28
DOMINO	"The Village 'Neath the Sea" (2).....	AUG. 27
BRONCHO	"The Sheriff's Sister" (2).....	AUG. 26
THANHOUSER	"Conscience" (2).....	AUG. 25
AMERICAN	"This Is th' Life" (2).....	AUG. 24
MAJESTIC	"The Second Mrs. Roebuck" (2).....	AUG. 23
RELIANCE	"For the Last Edition" (2).....	AUG. 22
KAY BEE	"The Winning of Denise" (2).....	AUG. 21
DOMINO	"The Defaulter" (2).....	AUG. 20
BRONCHO	"The Robbery At Pine River" (2).....	AUG. 19
THANHOUSER	"McCarr Plays Fate" (2).....	AUG. 18

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Mary Pickford
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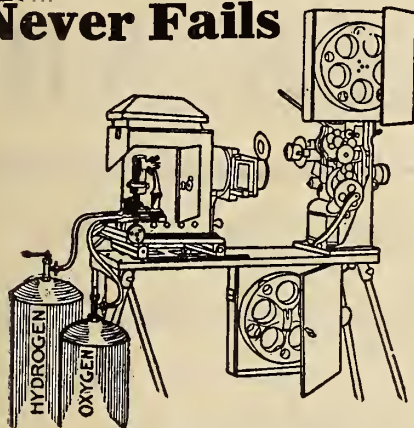
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News of the Trade

THE Enterprise Optical Company, Chicago, Ill., report a nice order of one dozen Motiograph projecting machines from E. H. Kemp, San Francisco. They have had an excellent business during the past month. Another order reported by the Enterprise this week comes from the John Biegger, Jr., Company, Sioux Falls, S. D. They ordered one machine shipped direct to the South Dakota Industrial School, Plankinton, S. D.; one to the South Dakota Penitentiary, Sioux Falls, S. D. and one to the South Dakota State Asylum, Yankton, S. D.

Another order was from the Opera House, Watsonville, Cal., for a late model Motiograph. This theatre has kept a 1909 model Motiograph in constant use since its installation, four years ago.

The Reel Band Company, 1103 Race Street, Philadelphia, Pa., are putting out a new type of reel band for which there is considerable demand. This reel band is re-enforced with linen, adding considerable strength and increasing the wearing qualities. The added expense for this improved band is very little beyond the regular prices.

The Niagara Slide Company, Lockport, N. Y., are manufacturing an exceptionally attractive line of popular announcement and song slides. On account of the increased demand, they are also turning out on short notice a large line of "War" slides. Good workmanship and moderate prices, combined with prompt service, are the reasons for success of the Niagara Slide.

The Adirondack Electric Power Company, Amsterdam, N. Y., purchased two Power's Cameragraphs No. 6A motion picture projecting machines through The Picture Equipment Co. of New York City. This company has also installed a Power's No. 6A. in the New York Parental School, Flushing, N. Y.

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Big Production

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JAMES CRUZE and MAUDE FEALY

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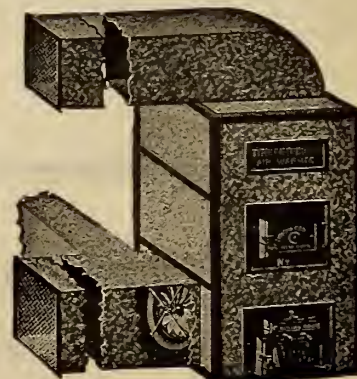
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a part of his regular program.
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For THE MUTUAL WEEKLY
From THE WAR ZONE

V. THOTTA

Real Tales About Reel Folk

(Continued from page Twenty)

get used to it." At any rate, John did not get thin on the expedition.

"Billy" Bertram was the Isaac Walton of the camp. He started out one evening at five o'clock, and by seven had landed three delectable trout. The largest measured a trifle over three inches. However, he must have caught all there were at Santa Ynez, for the next night "Chick" Morrison tried his luck, but returned to camp empty-handed. "The fishing is fine," he said, "if the rascals would only bite."

Everybody had to be up at six in the morning, for the construction works' cook had breakfast ready at six-fifteen, and he wouldn't have waited for the President himself. The rations were all the epicures of the "Flying A" could desire, and the superintendent and overseers did everything possible to make their visitors comfortable, especially the women of the party.

Florence La Badie, the popular Thanouser star and heroine of "The Million Dollar Mystery" receives so many letters and requests for her autographed portrait, that she would find it impossible, even with half a dozen secretaries, to answer them all. So she has asked REEL LIFE to print the following in its columns as a message to her many friends:

"There have come to me during the past few months so many letters with kind expressions, and requests for my autographed portrait, that it is not possible to reply to each one personally. But I will be pleased to mail my autographed portrait as an acknowledgement and appreciation, as soon as convenient. I am taking this opportunity to express my thanks and best wishes to my

admirers and friends. Address: Florence La Badie, Thanouser Studios, New Rochelle, N. Y."

Director Arthur ("Sheriff") Mackley has begun work on the twenty-sixth picture for Reliance release, in which he appears in the rôle of the Western sheriff. The title of this is "Sheriff For an Hour", in which the Western officer and deputies arrest a young crook who has been deceiving his mother by making her believe he was earning an honest living.

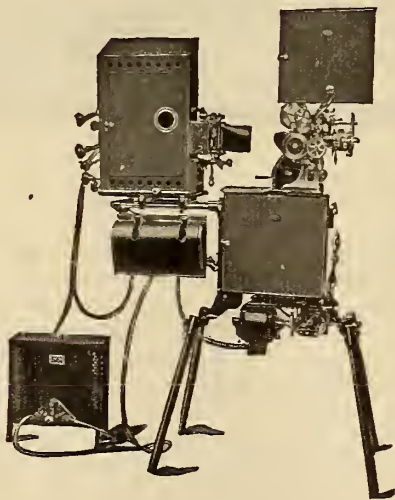
Since originating the part of sheriff, Mr. Mackley has played in almost 200 subjects, averaging 1,000 feet each and appearing in almost half of the scenes. With sixteen pictures to each foot, his face appears in a total of 1,600,000 motion pictures.

Harold Richardson, the young son of Jack Richardson, famous heavy of the Flying A, is visiting Santa Barbara. He is deeply interested in the pictures, and has told his aunt that he intends to follow in the footsteps of his father. "Only," he says, "I shall not do bad men parts, because then people might not notice dad at all—I would be such a wonderful actor." When his father heard the story, he laughed heartily. "Well, he may have it in him," he said. However, the implication was that young Harold would have to show his father first.

Marguerite Snow, in the titular rôle of "Zudora," the New Thanouser serial, is wearing clothing that totals up to \$17,000. And the world has proclaimed "Peggy" the best dressed woman in pictures.

James Cruze is doing fine work in the character of Hassamali. It fits him like one of his suits, and "Jim" is known as a swell dresser on and off.

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One Two-Part Photoplay a Week

Friday, Oct. 23—The Spark Eternal.
Friday, Oct. 30—The Worth of a Life.
Friday, Nov. 6—The Game of Life.

BRONCHO

One Two-Part Photoplay a Week

Wednesday, Oct. 21—Shorty and Sherlock Holmes.
Wednesday, Oct. 28—The Golden Goose.
Wednesday, Nov. 4—The Desperado.

KEYSTONE

Three a Week

Monday, Oct. 19—Dash, Love and Splash and Santa Catalina Islands.
Thursday, Oct. 22—The Love Thief.
Saturday, Oct. 24—Stout Heart But Weak Knees.
Monday, Oct. 26—Shot in the Excitement.

EXTRA TWO REEL RELEASES

Monday, Oct. 26—Dough and Dynamite.
Monday, Nov. 9—The Sea Nymphs.
Monday, Nov. 23—His Trysting Place.

DOMINO

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Thursday, Oct. 22—The Power of the Angelus.
Thursday, Oct. 29—Eric the Red's Wooing.
Thursday, Nov. 5—In Old Italy.

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PENNANTS—can be had by sending to the PUBLICITY DEPT. 35 cents for one, \$1.25 for set of four.

PHOTOS—8x10 photos of our players can be had by sending to the PUBLICITY DEPT. 15 cents for one, 50 cents for set of four, \$1.00 for set of eight.

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New York Motion Picture Corporation

FORTY-SECOND STREET and BROADWAY, Longacre Building, NEW YORK

DOMINO

OUR MUTUAL GIRL

Faces a Grave Problem



Ralph Accuses Margaret of the Theft

In Chapter 40

By ARTHUR JAMES

Released October 19

HERE is a serious situation! Ralph finds that his fair "burglar" has gone and that so has his sister's jewel. Did they go together? What complicates matters for him is that he has acquired more than a passing fancy for Our Mutual Girl. When his sister requests him to get back her jewel and suggests his asking Margaret's aid, Ralph decides he must face her, demand the jewel's return, and insist that she leave the neighborhood. Fortunately the real thief is caught and makes an explanation that clears Margaret and restores Baby Lily to her relatives. But not before Ralph has put his foot in it.

OUR MUTUAL GIRL WEEKLY

TELLS the story of the jewel's disappearance and relates Ralph's efforts to "square" himself and Margaret's pretty tyranny over him while he tries. Also it affords the very latest word in Smart Settings, in type and in pictures. Make your women patrons happy by giving them a copy of **OUR MUTUAL GIRL WEEKLY** free and do it without having its free distribution cost you anything. Write us for details.

OUT OF THE DEPUTY'S HANDS

One Reel Western Drama—Released October 21

MACKLEY stars in this vivid play. It tells the story of two men loving the same woman, of their being one, the outlaw, the other the sheriff. It shows the wrong man help the right man to win her after great heroism in a mine accident.

A BLOTTED PAGE

Two Reel Domestic Drama—Released October 24

A WOMAN servant prevents a man's suicide after his business failure. He finds his father's firm had ruined this woman's husband, who then committed suicide. He restores her fortunes and regains his own. A play with a punch.



Reliance Motion Picture Corp.

STUDIOS—29 Union Square West, New York City
537 Riverdale Avenue, Yonkers, N. Y.
Hollywood, Los Angeles, Cal.

Released Exclusively in the Mutual Program



Reel Life

5 Cents

A MAGAZINE OF MOVING PICTURES



IRENE HUNT—Reliance

Oct. 24

"THE RUIN OF MANLEY"
—AMERICAN

1914

MUTUAL PROGRAM

The Majestic Motion Picture Company

TWO PART FEATURE FOR RELEASE

SUNDAY, NOVEMBER 1

PAID WITH INTEREST

FEATURES TWO MAJESTIC FAVORITES

MAE MARSH *and* ROBERT HARRON



MAE MARSH
*Who Appears Exclusively in "Griffith"
Specials and Majestic Regular
Releases*

BROMIDE ENLARGEMENTS OF MAJESTIC AND KOMIC STARS FOR LOBBY DISPLAY

New poses of the following players: **Blanche Sweet, Mae Marsh, Lillian Gish, Dorothy Gish, Henry Walthall and Robert Harron**, also **Fay Tincher** (Komic) will be mailed to exhibitors on receipt of 50 cents for each photograph. These photographs are 14x17 inches and all are personally autographed by the players. They are not lithographs nor cheap copies, but original bromide prints. Larger sizes up to five feet high at special cost prices. Order direct from Majestic Studio, 4500 Sunset Blvd., Los Angeles, Cal.

These large photos are attracting crowds to all theatres where they are displayed.

Majestic and Komic Guide for Exhibitors

(In Which We Try to Tell Only the Truth About All Majestic and Komic Releases)

- DIZZY JOE'S CAREER.**—(1 Reel Komic.) Release date Sunday, Oct. 18. An especially funny burlesque adapted from drawings by the well known artist, A. B. Frost.
- ENVIRONMENT.**—(1 Reel Majestic.) Release date Tuesday, Oct. 20. A railroad story with a thrill.
- A FLIGHT FOR A FORTUNE.**—(2 Reel Majestic.) Release date Sunday, Oct. 25. An exciting melodrama with an unusually thrilling aeroplane stunt. A picture of gripping interest.
- BILL JOINS THE W. W. W.'s.**—(1 Reel Komic.) Release date Sunday, Oct. 25. This is No. 9 of the famous "Bill" stories by Paul West and is well up to the average of these popular farces.
- A MOTHER'S INFLUENCE.**—(1 Reel Majestic.) Release date Tuesday, Oct. 27. An especially well produced heart interest drama.
- PAID WITH INTEREST.**—(2 Reel Majestic.) Release date Sunday, Nov. 1. Featuring Mae Marsh and Robert Harron in a fairly good story and picture.
- CASEY'S VENDETTA.**—(1 Reel Komic.) Release date Sunday, Nov. 1. An average Komic burlesque farce with an original twist.

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Flying "A" and American "Beauty" Feature Films

The
RUIN OF MANLEY

Direction of Thos. Ricketts

Two Part
Psychological
Drama

Featuring
Ed. Coxen
and
Winifred
Greenwood



Release Monday, November 2nd, 1914

AMERICAN BEAUTY FILMS

"THE TIGHTWAD"

A Light Comedy With Human Interest
Release Tuesday, November 3rd, 1914

"WHEN THE ROAD PARTS"

A Psychological Drama by an All Star Cast
Release Wednesday, November 4th, 1914



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AMERICAN FILM MFG. CO.
CHICAGO

OUR MUTUAL GIRL



Ralph, Betty, Margaret and Alec Smith

MEETS Alec Smith, champion golfer who teaches her some points of the royal and ancient game. She and Ralph Hamilton save a rich man's caddie from arrest. Betty Hamilton finds the rich man's watch. Complications ensue that make this a decidedly interesting film story.

In Chapter 41
By ARTHUR JAMES
Released Oct. 26

DON'T forget that every chapter of Margaret's career on the film is told in fiction form in **OUR MUTUAL GIRL WEEKLY**. This splendid magazine is a fine premium for your women patrons.

You can give it to them free without it costing you anything to do this. That is a real premium, isn't it? If you will write us about it we shall be glad to give you all the details.



Betty Finds the Watch

SHERIFF FOR AN HOUR

One Reel Western Drama—Released October 28

Another splendid offering with Mackley in it. It is a story of a mother's faith in her son, who really is a "bad man", and how her faith is preserved even when her boy is under arrest.

THE AVAILING PRAYER

One Reel Banking Drama—Released October 30

When Dorothy Gish, Raoul Walsh and Spottiswoode Aitken are featured in one reel there is guarantee of a house-crowding film. No synopsis of **THE AVAILING PRAYER** is needed, except to say that circumstances cleverly are made to save a life and to spare a man's honor.

THE WRONG PRESCRIPTION

Two Reel Medical Drama—Released October 31

An overdose of strychnine is prescribed by a young hospital interne. A nurse, his fiancee, corrects the error, but the patient dies of other causes. The doctor thinks his mistake was fatal. He abandons his work. This is the first part of the story; the rest is too good to tell. Book this very punchy drama and book it now.



Reliance Motion Picture Corp.

STUDIOS—29 Union Square West, New York City
537 Riverdale Avenue, Yonkers, N. Y.
Hollywood, Los Angeles, Cal.

Released Exclusively in the Mutual Program



A New Thanhouser Production To Follow The Million Dollar Mystery—

—a newer, greater serial story
by Harold MacGrath, to be run in
more than 500 leading newspapers.

—a more startling, more sensa-
tional photoplay by Daniel Carson
Goodman, consisting of 20 episodes—each a com-
plete and baffling portrayal of Hindu mysticism and science.

ZUDORA

Thanhouser's Greatest Photoplay

November 23rd is the date set
for the first release of this new Thanhouser masterpiece. A two-reel episode will be released each week.

In the cast are 1000 American people—including the favorites: Marguerite Snow, Harry Benham and James Cruze. 3000 scenes are necessary.

EXHIBITORS: This is positively the most wonderful attraction ever offered. It is an independent release and may be obtained regardless of the regular program being used. But quick action is necessary if you wish to secure this feature. Get in touch AT ONCE with the Thanhouser-Syndicate representative at any Mutual Exchange in America. Or write to

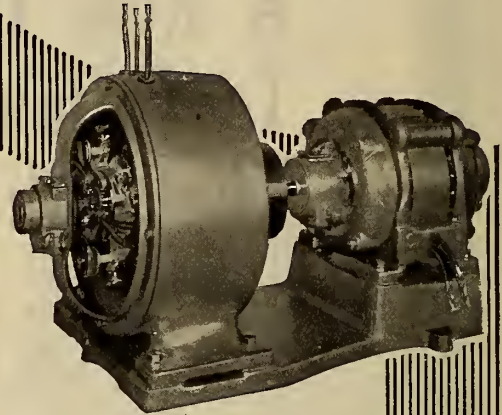
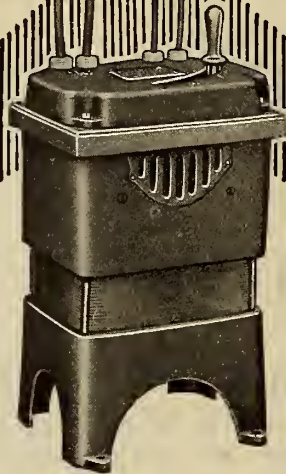
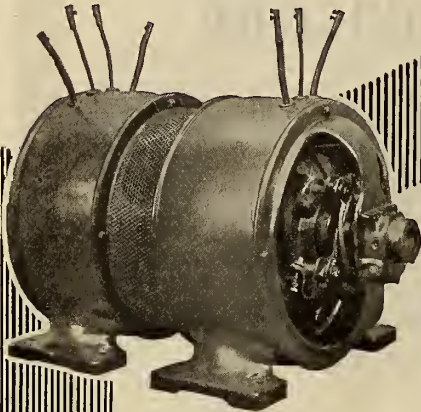


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71 West 23rd Street, New York City
Produced by
Thanhouser Film Corporation
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Producers of The Million Dollar Mystery



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BRIGHT LIGHT. Three times the light with two-thirds the current.

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Reel Life

A MAGAZINE OF MOVING PICTURES

PUBLISHED BY THE MUTUAL FILM CORPORATION

29 Union Square, New York City

Telephone, Stuyvesant 683

MERRITT CRAWFORD
Editor

HENRY JAMES
Business and Advertising
Manager

Vol. V, No. 6

OCTOBER 24, 1914

Five Cents—\$2.50 a Year

Our Mutual Girl Reviews Columbus Day Parade



With Governor Fielder, New Jersey's Chief Executive, Margaret Watches the Annual March of the Silk Workers at Paterson, N. J., October 12

In Reel 43, Our Mutual Girl series, Margaret is invited to meet the Governor of New Jersey and other distinguished state and city officials at the yearly review of the Paterson silk workers. In the above picture Governor Fielder is standing at Margaret's left, while the Mayor of Paterson is seated at her right.

FACTS AND FIGURES AND SUCH

THE "graduated scale" in the war tax measure, which was suggested by the Motion Picture Exhibitors' League of America, has passed the Senate without change. It is now again before the House for final passage in its amended form and it is anticipated that such further revisions as may be made in the bill will not materially affect the clause relating to motion picture theatres.

The original bill called for a flat tax of \$100 per theater, regardless of size, location or admission price charged. It disregarded utterly the ability of the smaller houses to bear the burden, to say nothing of the lack of other equitable factors which every bill of this character should contain. The adoption of the "graduated scale" plan, by which exhibitors are taxed in accordance with the size of their houses and which is infinitely more fair and reasonable than the former "blanket" method of imposing a tax on all alike, is directly due to the efforts of President Marion S. Pearce of the M. P. E. L. of A.

It is worthy of note that until President Pearce, in behalf of the exhibitors, suggested the "graduated scale," there was nothing in sight in the way of a substitute for the original bill, manifestly unjust and unfair as it undoubtedly was. Much credit is thus due President Pearce for his efforts, which were the chief factor in obtaining the Senate's amendment to the original bill.

But the battle is by no means over. It is believed to be more than probable that the House leaders, who now have the bill before them, will move to substitute the Senate bill for their own. There is a possibility, of course, that they may still further amend it, an event which would hardly be favorable to the exhibitor. Consequently, it behooves every motion picture theater owner or manager, whether a member of the League or not, to bring every possible pressure to bear to forestall any unfavorable action in the House. The fight for an equitable tax is not won until President Wilson has signed the measure.

THE action of the Juvenile Protective Association of San Francisco, who recently sent a committee to a meeting of the Exhibitors' League of that city to arrange, if possible, for theater owners to set aside a reserved section of their houses for the exclusive use of children and ladies without escorts, while doubtless actuated by the best motives can hardly be taken seriously. Motion picture houses of today are not the dark, ill-ventilated, crowded places that they were half a decade ago. Nor would the exhibitor of the present time tolerate for a moment the conditions, which formerly were susceptible of just criticism.

The view was expressed by the committee, that with crowds of strangers in the city during 1915, a policy of dividing the audience in the fashion mentioned would be a protective measure of value. If this is true, then those theaters, where such a measure would be of value, should be under constant police surveillance. But it is not true. Except possibly in a few isolated instances, there is not a motion picture theater in all San Francisco where a woman or a child cannot go with the same safety, that they can go to one of the so-called "legitimate" houses.

The Juvenile Protective Association is said to be an organization that has done much to protect the youth of San Francisco. Its aims are obviously of the best.

But the committee should visit a few of the motion picture houses of their city before making such recommendations. Then they would be pretty apt not to make them. At the same time they may rest assured that the exhibitors of San Francisco will always be ready to take any action which they deem will be for the welfare of the general public.

THE court room scene in "Zudora," the new Thouser serial, written by Daniel Carson Goodman, was taken in the historic building which serves New Rochelle, N. Y., as a city hall. This building although now completely remodelled, dates back to Revolutionary times and the voices of many famous personages of a by-gone day have been heard within its venerable walls.

Critics, who have enjoyed an advance view of this scene, declare it to be one of the most remarkable court room scenes ever shown on the screen. Director Frederick Sullivan has successfully instilled into the actors that attitude of mingled awe and expectancy, which is typical of a court room throng, when the case before the court is potent with life and death possibilities. Altogether, it is full of atmosphere of unusual dramatic worth.

MARC EDMUND JONES, the well-known scenario writer, has just finished "In the Candlelight," which will constitute the fourth of the popular "Flying A" series, consisting of "In the Firelight," "In the Moonlight," and "Daylight," all of which were written by the same author. "In the Candlelight" will be produced under the direction of Thomas Ricketts, featuring Vivian Rich and William Garwood. Harry Von Meter will play the part of a sour-natured old man.

A STRIKING example of the expense often entailed in the production of present day photoplays is to be found in "The Mills of the Gods," a new feature by Thomas H. Ince, recently made at the Inceville studios of the New York Motion Picture Corporation, at Santa Monica, Cal. The story is built about the life of an old Dutch miser and the scenes are laid in Holland.

To obtain the effects necessary for the success of the picture a special contractor was engaged to construct a series of canals in the region of the studios. Inceville comprises approximately 18,000 acres on the shores of the Pacific and thus ample space was afforded for building the setting. For three weeks prior to the taking of the picture, a corps of men labored with trowel and cement, and the product of their toil was a perfect reproduction of the canals that are seen in Holland. Real boats were launched in real water and the background was formed by a quaint Dutch village.

A DVERTISERS in REEL LIFE often get results from the most unexpected quarters, proving that REEL LIFE has a far wider circulation than is claimed for it. Here is a letter sent to the Nicholas Power Company all the way from far-off Nippon, that should give REEL LIFE's present and future advertisers food for thought:

Hamamatsu City, Japan, Sept. 14th, 1914.

Messrs. Nicholas Power Co.,

90 Gold Street, New York, U. S. A.

Dear Sirs:—Seeing in REEL LIFE an advertisement that you send your catalogue free, I beg you will send me a copy of the latest one and oblige, Yours faithfully, KURATARO SAITO.

American-Beauty Productions that will "Get Over" With a Rush



1. Winnifred Greenwood, George Field and Ed Coxen in "When the Road Parts". 2. Winnifred Greenwood, John Steppling, Ed Coxen and Edith Borella in "The Ruin of Manley". 3. Charlotte Burton (same). 4. Fred Gamble, Hugh Bennett, Gladys Kingsbury, Joseph Harris and Jack O'Brien in "A Rude Awakening". 5. John Steppling, Winnifred Greenwood, Ed Coxen and Bessie Banks in "The Ruin of Manley". 6. Winnifred Greenwood, Ed Coxen, John Steppling, Edith Borella, Josephine Ditt and Bessie Banks (same). 7. Winnifred Greenwood and Ed Coxen in "When the Road Parts". 8. Joseph Harris, Hugh Bennett, Gladys Kingsbury, Jack O'Brien and Fred Gamble in "A Rude Awakening". 9. George Field, Ed Coxen and John Steppling in "When the Road Parts".

STORIES OF THE NEW PHOTOPLAYS

INTEREST in "Zudora," the new Thanhouser serial, which is scheduled to follow "The Million Dollar Mystery," steadily grows more intense as the day for the release of this greatest of Thanhouser photoplays draws nearer. And to judge by the rapidity with which exhibitors everywhere have rushed to arrange bookings for this mammoth production, it bids fair from the very beginning to eclipse in popularity its predecessor, "The Million Dollar Mystery," which was one of the most successful serials ever offered to the public.

"Zudora" promises to break all records. With its cast of 1,000 people, in upwards of 3,000 scenes it tells a thrilling story of love, science and Hindu mysticism that will set a new mark in the history of motion picture serials.

OUR MUTUAL GIRL

(Chapter 42)

November 2, 1914

By John W. Grey

CAST

Margaret, Our Mutual Girl.....Norma Phillips
Ralph Hamilton.....William J. O'Neill
Aunt Abbie.....Grace Fisher

OUR MUTUAL GIRL'S interest in the shops is unquenchable. Recently she spent half a day looking at all the gorgeous new gowns and rich furs at Stern Brothers. Then she was seized with a laudable ambition to visit the Society for the Prevention of Cruelty to Animals—suggested perhaps by the sight of so many pelts on exhibition.

So she went to the Twenty-sixth street office of the president and joined the society. The president gave her a pass to the Bideawee Home and the dog pound, and that same afternoon she visited the refuge of stray canines in New York. When she was shown a kennel of twenty or more dogs who were to be asphyxiated the following morning, she decided on the spot to adopt the homeless creatures and save them from such a fate. But first she telephoned Ralph Hamilton, to ask his advice, and that young man drove in haste to the kennels to dissuade her from her rash undertaking. A quarrel ensued, and Ralph left in high dudgeon. Then Margaret entered her limousine, accompanied by about a score of dogs all yelping in chrous, and started for Westchester.

En route she met a brutal truck driver who was abusing his horse. Our Mutual Girl had the man arrested and promised to appear in court against him. At last she landed the dogs at her country home. Meanwhile Ralph had repented of his attempt to thwart Our Mutual Girl's humane purposes. He motored about the country in remorseful state of mind, and arrived at the house after Margaret had consigned her pets to a large yard formerly used for chickens. While she was busy ordering dog food over the telephone, he slipped into the yard, and when she returned she found him there, making much of two forlorn puppies, a fact which considerably melted her heart. Young Hamilton is beginning to find out that he must comply in the least, as well as the greatest, things, if he would win the regard and friendly confidence of Our Mutual Girl.

DOUGH AND DYNAMITE—Keystone

(Two Reels)

Featuring Charles Chaplin and Chester Conklin

October 26, 1914

THE bakers in the employ of Monsieur La Vie go on strike. In the emergency Pierre and Jacques, the waiters, take possession of the kitchen, and as there is quite a bit of jealousy between them, on account of the female waitresses who smile impartially on both, it is not long before the dough is flying. Meanwhile, the strikers have conspired. They drill a hole in a loaf of bread and insert therein a stick of dynamite, cleverly replacing the piece of crust on the end of the loaf. Then they give it to a little girl, instructing her to carry it to the bakery and explaining that because the bread is too heavy her mother has sent it back. The wife of Monsieur La Vie returns the child's money, and orders are given to the bakers to put the loaf back in the oven and bake it some more. They comply. The whole establishment is in a demoralized state. Customers in the café cannot get waited upon. The cook is in a towering temper. Pierre is clubbed on the head by the strikers, and goes about in a maudlin condition, getting himself and everybody else into all sorts of trouble. And then—the dynamited loaf explodes! The innocent victims are buried in splintered ovens, broken china, an earthquake of pastry and bursting flour sacks—and huge mounds of dough heave fitfully where human hearts once throbbed. At the very end of the tragedy we see the yeasty mass churning and swelling—and then, out of the sticky lump, the unfortunate Pierre thrusts a gluey head.

A RUDE AWAKENING—Beauty

A Marital Dream Which Does the Husband Good

October 27, 1914

CAST

Albert Bolton.....	Joseph Harris
Mary, his wife.....	Gladys Kingsbury
Bob }	Fred Gamble
Grant }	Jack O'Brien
Harry }	Hugh Bennett

ALBERT BOLTON, who loves his cards and the pals of his bachelor days, leaves his wife one evening on the pretext that he has to return to the office, but will be home by ten o'clock. Joining three friends at the club, he does not think of the hour again until after midnight. Mary, meanwhile, has phoned the office, and having suspicions of how he is spending the night, determines to sit up and wait for him. She drops asleep in her chair. At three o'clock Bolton insists on going home. Slightly unsteady from many drinks, he reaches the house to find that he has no door key. Sitting down on the steps, he falls asleep and dreams. In his dream Mary appears—no longer her modest, conscientious self, but a stylishly dressed coquette who insists upon going out "to make a night of it" with him and his cronies. She dances and flirts and gambles, and thinks it great sport when she barely escapes the police in a raid on the gambling resort. Inside the house, the real Mary wakes with a start and goes to the door. She stumbles over Bolton, and dragging him in, begins to tell him what she thinks of him. Her husband is so relieved to find her exactly the opposite of his dream, that in the midst of the harangue he kisses her. "Gee, but I'm glad you're the prim kind!" he exclaims.

(Continued Overleaf)

Two Corking Good Dramas and a Burlesque from Majestic-Komic Studios



1. F. A. Turner and Signe Auen in "False Pride". 2. (same). 3. E. D. Sears, R. Hull, Signe Auen and F. A. Turner (same). 4. Fay Tincher and Tod Browning in "Casey's Vendetta". 5. Robert Harron in "Paid With Interest". 6. Robert Harron and Mae Marsh (same). 7. R. A. Walsh and Robert Harron (same). 8. Edward Dillon and Miss Ashton in "Casey's Vendetta". 9. Edward Dillon, Miss Ashton, Fay Tincher and Max Davidson (same).

STORIES OF THE NEW PHOTOPLAYS

THE DEADLINE—Princess

A Clever Comedy Wherein Two Lovers Profit by the Mexican Situation

October 30, 1914

CAST

Jack Boyd Marshall
 Polly Mayre Hall
 Her father..... Joseph Phillips
 Leader of the army..... John Reinhard
 Policemen,

J. S. Murray, Gordon Hollingshead and Bruce Weyman

JACK wished to marry Polly, but when he asked her father for her hand he was landed out in the street. Viewing the home militia at drill gives Jack an idea. When they stack guns to go and have a drink, the desperate lover takes them and plants them along the roadside, loaded with blanks. Then he ties strings to the triggers so that when they are pulled a broadside will be fired. After the first volley the news is given out that the Mexicans have captured the town. The militia, finding that their guns have been confiscated, call on the police department for assistance, and under cover of the excitement Jack and Polly elope. After the ceremony, Jack sends a messenger to declare a truce. But Polly's father already has discovered the ruse, when the army of defense tries to drown out the ambushed army of invasion. His son-in-law's cleverness, however, appeals to the obdurate old gentleman, and the elopers are forgiven.

PAID WITH INTEREST—Majestic

(Two Reels)

A Strong Character Study Featuring Mae Marsh

Nov. 1, 1914

CAST

Tom..... Robert Harron
 Mame..... Mae Marsh
 George..... Raoul Walsh

MAME, a waitress, is engaged to Tom, a young electrician. A Wall Street broker comes into her life and she throws Tom over for him. In revenge, Tom intercepts a telephone message from George Watson, the broker, telling his agent to sell stock, thereby causing the agent to buy—and Watson is ruined. Mame, however, marries the broker. Tom repents the evil he has done them both, and resolves to stand by them in their reverses of fortune. The broker takes to gambling, and Tom does everything he can to induce him to let the game of chance alone. At last, this weakness of his leaks out to George's wife. She declares that she can endure anything so long as Watson loves her and is true to her. This remark Tom overhears. Not long afterward, Watson is killed in an accident. He breathes his last in Tom's arms. The friend decides to take the dead man's watch back to Mame, believing that it holds her picture, and that this may help to soften the blow. But when he looks into the watch he finds a photograph of another woman. Then, taking from his own watch the picture of Mame he has always worn, he replaces the last mark of Watson's unfaithfulness. This story is told in fiction form in REEL LIFE for October 3.

CASEY'S VENDETTA—Komic

An Irish-Italian Comedy, With an All-Star Cast

November 1, 1914

CAST

Casey..... Edward Dillon
 Nina Fay Tincher
 Pedro Tod Browning
 Police Captain..... Max Davidson
 The Wife..... Miss Ashton

CASEY, the policeman, has everybody bluffed except his wife, who rules the house and lords it over Casey. Pedro runs a fruit stand on Casey's beat, and Nina, sweetheart of the former, also sells fruit. Casey eats Pedro's fruit and refuses to pay. Then he starts a flirtation with Nina, who likes it. Pedro, who is a member of the Black Hand, determines to be revenged. He sends Casey a note, demanding \$500, or the Black Hand will take his life. Casey sees in this a good chance to get rid of his better half. He changes the word "life" to "wife," and shows her the letter, telling her that she would better disguise herself and keep out of sight. Then he returns to Nina and continues his love-making. Pedro, enraged, captures Casey and locks him up in an old mill. But Nina runs to the police and offers to lead them to the rescue. The wife, missing Casey, also appeals to the police and is invited to go along. When Nina sees his wife rush into Casey's arms, she is with difficulty restrained from attacking him. Mrs. Casey learns the truth about the Black Hand note. Her spouse is stripped of his uniform and dragged home to punishment.

THE RUIN OF MANLEY—American

(Two Reels)

Wherein Love Outlives Flood and Failure

November 2, 1914

CAST

Manley Ed Coxen
 His sister..... Josephine Ditt
 Mary, his sweetheart..... Winnifred Greenwood
 Her father..... John Stepling
 Her mother..... Bessie Banks
 Jack, in love with Mary..... George Field
 Ellen, his sister..... Edith Borella
 Jared Smith, farmer..... William Bertram
 His pretty wife..... Charlotte Burton
 An old farmer..... Harry Edmondson
 His helper..... Perry Banks

EVERYBODY agrees that John Manley, who is in love with Mary Anderson, is a failure. His sister, Ellen, believes that John doesn't get on because he cannot find the kind of work that interests him, and she regrets that there is no money to be made in pigeons, her brother's one hobby. When Manley runs away from home in a desperate effort to make good, he meets Jared Smith, a keen old farmer. Smith soon discovers the young man's love for pigeons, and is the means of Manley's starting a pigeon farm. His success is immediate. Later, seeking a site for a larger farm, he buys a piece of ground offered him by a rival for the hand of Mary. Manley does not know that whenever the spring floods reach the record-breaking point that this land is threatened. The pigeon farm flourishes beyond his highest hopes, and his marriage to Mary at last is approved and the date set. Then, the week before the wedding, a misunderstanding between the lovers results in a quarrel and Mary breaks with Manley. Right on top of this come the tremendous floods, sweeping away the farm and all

(Continued Overleaf)

Thrilling Action and Powerful Plots in these Reliance Releases



1. Frank Bennett and Sam De Grasse in "A Woman Scorned". 2. Mary Alden and Eugene Pallette (same). 3. Sam De Grasse and Eugene Pallette (same). 4. Howard Gage in "The Miner's Peril". 5. Howard Gage and Charles Eberts (same). 6. Eugene Pallette and Mary Alden in "A Woman Scorned". 7. Eugene Pallette (same). 8. Sam De Grasse and Mary Alden (same). 9. Howard Gage, Charles Eberts and Florence Crawford in "The Miner's Peril". 10. Howard Gage (same).

STORIES OF THE NEW PHOTOPLAYS

bucket and light it. It is evident that when the candle burns down to the rope Jimson will drop with the bucket to his death. Then, leaving their victim to his fate, the Mexicans hurry away. Nina struggles in vain. The candle is almost down to the rope. Near to where she is tied, is a long plank, propped against the wall. She can just reach it with her foot. She pushes it, and it falls outward across the table on top of the candle, extinguishing the flame. Nina and Jimson are rescued by the morning shift of workmen.

IN OLD ITALY—Domino (Two Reels)

An Exciting Drama of Old World Life
By Thomas H. Ince and Richard V. Spencer
November 5, 1914

CAST

Raniero Benedetti.....Walter Edwards
Antonio Fasani.....W. Raymond Myers

RANIERO BENEDETTI, an Italian criminal, masquerading in the guise of a gentleman, wins the love of Beatrice Nuccoli, planning to lead her into an immoral life. He is recognized, however, by Antonio Fasani, a gendarme. Raniero entices Beatrice from home, drugs her and takes her to a cellar dungeon, where he sells her. Her parents, worried by her absence, appeal to the gendarmes. They show Fasani a picture of their daughter whom he recognizes as the girl whom he has seen with Benedetti. He trails the criminal and rescues his fair captive, but Raniero escapes. Beatrice and Fasani fall in love and are married. The search for Benedetti continues. But, always, on the verge of being seized, the famous criminal eludes his pursuers. While Antonio is away on his trail, Benedetti comes to his house, seeking shelter. He and Beatrice recognize one another. He tries to make love to her, but she outwits him, leaving the house on horseback. Benedetti follows her, and is in the act of throwing her over a precipice, when he is seen by Antonio who shoots and kills him.

THE GAME OF LIFE—Kay Bee (Two Reels)

Wherein a Plucky Girl Struggles With the Forces of the Underworld and Wins
By Thomas H. Ince and William H. Clifford
November 6, 1914

CAST

Amy Clune.....Rhea Mitchell
John Boyd.....Mr. Ephe
Jim Malone.....George Osborne

AMY CLUNE, sweetheart and stenographer to Jim Boyd, a struggling young contractor, repels the attentions of Jim Malone, a political boss. Malone tells Boyd to put him right with Amy and he will give him contracts enough to establish his reputation for the rest of his life. Boyd refuses and kicks Malone out of the office. To lessen expenses for Boyd, Amy looks for another position. Malone sees her advertisement in the paper and gets Mme. Roberts, who keeps an immoral house, to lure Amy there. The girl soon realizes that she has been trapped. Malone comes to the room where Madame has left Amy alone, and tells her that if she will consent to become his mistress he will not only give her everything she could wish for, but will also give her the signed contracts for John Boyd. Amy acquiesces, telling

him first to go to his office for the papers. While he is gone she writes a note to the effect that she is imprisoned at No. 18 Adams St., and asks the finder to deliver it to 102 Preston St. She then drops it from the window. John Boyd and the police reach the house just in time to rescue the girl who is having a fierce struggle with Malone. The house is raided and the political boss arrested. When Amy and Boyd reach home, she shows him the contracts with Malone's signature.

A WOMAN SCORNED—Reliance (Two Reels)

Wherein the Best Efforts of Clever Detectives Would Have Been Vain but for a Woman
November 7, 1914

CAST

The Detective.....Sam De Grasse
"George Williams".....Eugene Pallette
The woman scorned.....Mary Alden
The detective's sweetheart.....Francelia Billington

A ROBBERY is committed by yeggs, and a famous detective, aided by a newspaper reporter, sets out to capture the robbers. A bottle containing a few drops of "soup" leads the detective and the reporter to the railroad yards, where they discover the remains of a camp fire, and stamped into the dust nearby is the wrapper which once held the dynamite from which the "soup" was made. The wrapper is marked "80% nitro," and inquiries at a nearby hardware shop disclose the fact that this grade is to be purchased only at the main powder factory. A visit to the factory further divulges that the dynamite was bought by one "George Williams" for the avowed purpose of blasting tree stumps. Securing the signed page of the factory receipt book, the detective and newspaper man scour the slum hotels and boarding houses for the man "Williams" whose signature, reversed, they finally find on a hotel register. They raid his room, but he and his pals make their get-away. All the efforts of the sleuths appear to have come to naught—and then a former sweetheart of Williams, whom he has abused and discarded, offers her assistance. The fury of a woman scorned results in their capture.

MAX'S MONEY—Royal

A Funny Mix-up Between Millionaires
November 7, 1914

MAX and his wife are employed as butler and maid in the home of a wealthy banker. The banker and his wife go to a summer resort for a short stay, leaving the servants in charge of the house. Max finds his master's wallet containing many good sized bills, and his wife persuades him to take her for a vacation on the money. Meanwhile, Max has fallen heir to a huge fortune on the other side of the water, and a law firm has detectives hunting him. The banker and his wife discover that they have left the wallet behind and wire for it. They find that their house is empty. Returning by the next train, they collide with Max and his wife, who have squandered the money wildly and have been evicted from their last stopping place. The detectives also arrive upon the scene, and Max thinks that he is to be arrested. He runs for his life. But after an exciting chase, he is captured and hauled back, when he and everybody concerned learn of his amazing good fortune.

(Continued on Page Twenty-two)

Novel Situations and Original Plots in these Thanhouser-Prin



1. Mrs. Whitcove, Marie Rainford, Madeline Fairbanks, Shep, Marion Fairbanks and J. S. Murray in "Shep's Race W
2. Marion and Madeline Fairbanks and Shep (same). 3. Ernest C. Ward, Muriel Ostriche and Carey L. Hastings in "Keep
band". 4. Muriel Ostriche, Frank Woods and Carey L. Hastings in "The Turning of the Road". 5. Marion and Madeline Fo
Shep in "Shep's Race With Death". 6. Muriel Ostriche, Arthur Bauer, Ernest C. Ward and Frank Woods in "The Turning
7. John Reinhard, Frances Keyes and Ethyle Cooke (same). 8. Muriel Ostriche and George Hoffmeister in "Keeping

"The Ruin of Manley"

Psychological
of Unusual
Released by
"A"

Produced by Thomas
Ricketts, Featuring Ed
Coxen and Winnifred
Greenwood

CAST

Manley.....	Ed Coxen
His Sister.....	Josephine Ditt
Mary, whom Manley loves.....	Winnifred Greenwood
Mary's Father.....	John Stepling
Mary's Mother.....	Bessie Banks
Jack, also in love with Mary.....	George Field
Ellen, Manley's sister.....	Edith Borella
Jared Smith, farmer.....	William Bertram
His pretty wife.....	Charlotte Burton

EVERYBODY admitted that *Manley* was a failure. *Manley* himself, did. But that made it any easier for *Manley*, when *Mary's* father told him that be-

cause of his utter worthlessness, he must cease his attention to *Manley*, who, of all the girls in the world, had found *Manley's* heart.

It is not that *Manley* had vicious habits or a character that made him unfit to fit into the niche which seemed prepared for him. He epitomized the saying, "the square peg in a round hole." As his sister *Ellen* seemed to believe in his countless abortive attempts to "make a go" of one venture or another, he would say, "If *Ralph* could only be interested in a thing, he'd succeed in it, I'm sure. There's pigeons—if only they had money in them!" And with a sigh regretfully, for it was only one hobby and that was all. He knew their peculiarities, how to feed them, what to do when they were ill. He could have qualified as an expert pigeon breeder, but his knowledge was of much use to him as it was to an aviator.

Manley received his father's advice in a spirit he determined to efface himself utterly. He realized that the words he had heard applied to him were true, and he was desperate. So it was not strange that the morning interview with *Mary's* parent should find him making a vain effort to "make good", he tried a score of other things without success. Then he met *Jared Smith*, an old farmer, who sensed that his expert knowledge of pigeon-farming could be turned to good account. In *Manley* got his chance. He was not slow to take advantage of it. And success followed so swiftly that *Manley's* breath away.

He told his troubles to the pigeons and it may have been one of them carried a message to *Mary*, who, in the meantime, remained loyal to him. A correspondence between them was planned that as soon as *Manley* had acquired money, the two should be married. Then *Jack*, a rival and an unsuccessful suitor for *Mary's* hand,

came to *Manley* and offered him a piece of ground, which seemed excellent for pigeon culture. *Manley* bought it on the strength of *Jack's* relationship, without much in-

vestigation. He did not know that the moderate price at which it was offered was due to the fact that in every third or fourth year, when the spring floods were highest, the land was inundated. If he had he would not have sunk all his capital and a great part of his credit in erecting a spacious house and out-buildings and in adding to his stock.

From the first the farm grew tremendously. Prosperity attended every one of *Manley's* efforts. His wedding was only a week away. Then came a rift in the lute.

There arose a misunderstanding between him and *Mary*, that led to a quarrel and then to an open break. And that night the waters rose and swept everything before them. *Manley*, himself, barely escaped the deluge. As he watched the torrent that spelled absolute and utter disaster to all his hopes, he was almost tempted to cast himself into it. He was ruined. That was all there was to it. It would be better if he lost himself also in the raging depths at his feet.

The surging waters seemed to beckon him. He recalled the bitter words of *Mary's* father in

that last interview which had sent him forth with despair in his heart and a grim determination to win in spite of all. Yet he was a failure for all that. A miserable failure. Even when he had thought that success was his at last he had lost all. The house he had built was now a splintered mass of driftwood, shattered as utterly as had been his dream of the future. *Manley* gulped painfully at the thought. One of his pigeons flying wildly across the flood fluttered exhausted to the ground beside him. He stooped to pick up the shivering, terror-stricken creature, and the act brought with it a reaction. He had "made good" once. Why should he not again? His lips grew taut in this determination, and even as they did so, he felt a little hand slip into his own.

"Forgive me, dear," said the voice of *Mary* at his side. "I know now all about *Jack's* sharp dealing. Let me stay with you and help you win. You need me now." The next instant she was held close in his arms.



Manley Could Have Qualified Anywhere as an Expert Pigeon Fancier

Our Mutual Girl Goes Golfing

By Arthur James

Chapter: Fo

CAST

Our Mutual Girl.....Norma Phillips
 Ralph Hamilton.....William J. O'Neil
 Betty Hamilton.....Eleanor L. Brown
 Aunt Abbie.....Grace Fisher
 Alec Smith.....By Himself

MMARGARET had had an eventful week—even for so active and adventurous a girl as she is. And yet, the virus of unrest, one beautiful autumn morning, was unusually strong within her, so that when *Aunt Abbie* happened to say something about the new fashions that Mme. Simcox had recently completed, her niece stirred the elder woman into action, and half an hour later they were motor-ing citywards.

The tang of the air, as it rushed through the open windows of the limousine, suggested furs; and furs it proved to be when they had made themselves comfortable in Madame Simcox's atelier. *Our Mutual Girl* selected a beautiful set of sables for *Aunt Abbie* and a velvet turban trimmed with blended fox for herself. That afternoon she had promised to join *Ralph* and *Betty Hamilton* at the Wykagyl Country Club. At the clubhouse *Margaret* met a real personage, the idol of thousands of golfers all over the world, the famous, witty and good-natured Alec Smith, many times professional champion. When he learned that *Margaret* never had had a golf club in her hands he asked if he might have the privilege of teaching her.

His Scotch burr, she decided, was adorable, and though she never had had the slightest ambition to play the game, when she saw with what grace *Betty Hamilton* shot a long drive down the course, *Margaret* decided that perhaps golf wasn't such a terrible bore after all.

The gallant Scotchman showed *Margaret* the various strokes, the right way to stand when driving and putting, how to tee the ball, how to effect the follow-through, and soon had her interested in spite of herself. The better to illustrate, Smith made his stance and a drive, and sent the white ball bounding down the course within five feet of the cup on the next hole. It was a phenomenal shot and other golfers who had seen it crowded around to tell him so.

Then *Ralph* tried his luck and made rather a miserable failure of it, for the primary rule of golf is to keep your eye on the ball, and there was pretty *Margaret* within twenty

feet of him. beamed with pleasure. That is one of the divine prerogatives to arouse a man's interest and then punish him. they walked down the course, there came from the club an elderly, heavy-set man. Evidently an officer of infantry if not of captain rank at least a lieutenant, he viewed his just as he saw his commercial problems. *Betty Hamilton*

led the front of which *Margaret*, *Kate* and *Alec Smith* followed. She picked up the opportunity to past the heavy man, over down dale full of elegant holes. On the course further an apple bought with rosy fruit *Ralph* walked over and perfect one, a perfect beauty. He gave to *Margaret*.

Our Mutual Girl dug her teeth

apple and gave evident relishing it. But she gave that *Ralph* was going to have a piece of the fruit. For as they sat side by side on a bench she forced him to chew the reflection. Then when he suggested that they play the back to the clubhouse, she chose to walk. As they ma

way over the crown of the home green, they saw the set man whom they had passed earlier in the afternoon threatening his caddy with uplifted hand. He nearer, they heard him say:

"You're the last person who had my watch. No give it up, or I'll give you up to the police."

The boy protested, and every moment the man's rose higher. *Margaret* tried to interfere. But the said: "He's a young thief, I tell you. Boy, I'll give just ninety seconds to produce my watch."

"It won't need that long," interrupted *Betty Hamilton* who had come up in time to hear the last remark. She out, to the stranger's amazement, the missing watch. The real calibre of the man showed through. Apolog to the boy, he handed him a card.

"I am Charles Gregory," he said—and the others

(Continued on Page Thirty-one)



Margaret Meets Alec Smith, the Famous Golf Expert at the Wykagyl Country Club



Alec Smith Gives Margaret Some Pointers in the Royal and Ancient Game



Margaret and Ralph Take the Caddy's Part

"The Million Dollar Mystery"

Episode Nineteen—Reels Thirty-seven and Thirty-eight

R Norton's thrilling rescue of *Florence* on the night of the Princess Parlova's masked ball, as narrated in Episode Eighteen, both he and *Florence* are arrested for a time. Then one day he goes for a walk through the woods with his favorite dog, *Shep*, while *Florence* is horseback riding. By a strange series of coincidences both wander in the direction of a clearing near the waterside in which the conspirators are wont to meet, and soon they find themselves in the most desperate danger.

Florence is out, the *Countess* Hargreave mansion and as she explores the grounds a mysterious

message is delivered to her. "It will put an end to the persecution of your father," he says mysteriously and vanishing into the woods. The *Countess*, opening the note, finds within only a scrap of paper and an apparatus, and taking some pains to see where she believes and the way to be found. One of the men, the others being engaged in a motor boat at a dock a short distance thither she goes to convey news of her own range experience.

While, *Florence*, riding through the woods, sees *Shep*, Norton's dog, fighting painfully. She dismounts and pulls a sharp thorn from his foot. Then, after putting her coat under the dog, she is about to go in quest of him, whom she knows is not far away, when through the trees she sees the *Countess Olga* descend from a taxi into the woods. Wondering what her object is, *Florence* follows her. She sees the *Countess* stand before a cliff beside a waterfall. She fumbles a moment in a tuft of grass, as if seeking a hidden spring, and the next moment a section of the rock swings outward, as if on a hinge, and the *Countess* enters the cave. *Florence* waits in the open, and a few moments later, when she sees the

Countess and another of the gang leave the cave to find *Braine* and the others, her curiosity being aroused, she finds the hidden electric button which the *Countess* had pushed, the rock opens and she steps into the dark depths of the underground council chamber of the Black Hundred.

While she is investigating its mysteries, Norton comes upon her horse, its bridle held by the faithful *Shep*, and sets out in search of her. *Shep* leads him to the cave, but the rock has closed again and Norton, thinking that *Shep* has lost the scent, being perhaps attracted by a rabbit or chipmunk, pays no attention to the dog's frantic efforts to get into the cave. Instead he follows the path down to the river, thinking that *Florence* has gone in that direction. And *Florence*, still in the depths of the cavern, finds that a subterranean stream of considerable size runs through it, by which at certain times, when the tide is right, access may be had to the cave from the river.

Hardly has she made this discovery, when she hears the rock at the entrance open, and she has barely time to conceal herself in a niche in the cavern wall, when *Braine*, the *Countess Olga* and several others of the gang enter. They seat themselves at a table and by the light of a guttering candle examine the missive which the *Countess* has received. To *Florence's* astonishment she hears the words of the mysterious stranger repeated: "It will put an end to the persecution of your father, Sidney Hargreave".

When the conspirators have finished their consultation, one of them puts the note in his pocket and *Florence*, quick to seize her opportunity, deftly abstracts it. The gang have barely left the cave, however, when the loss of the paper is discovered, and one of the men returns to search for it. *Florence*, realizing that discovery is certain, if she remains, discards her heavy riding boots and plunges into the stream. A few minutes later, the conspirator having discovered her

(Continued on Page Thirty-one)

Florence Escapes From the Cave



Florence Sees the Countess Enter the Cave



The Struggle In the Rowboat

Norton Finds Shep Holding Florence's Horse

The Personal Side of the Pictures

THOMAS RICKETTS, veteran dramatic producer with the American Film Company, shares the fame of "Flying A" dramas with Sydney Ayres. Mr. Ayres recently has relieved Mr. Ricketts of about half the output, directing the plays in which Vivian Rich and William Garwood appear, while Mr. Ricketts stars in his productions Winnifred Greenwood and Ed Coxen.

Mr. Ricketts is an Englishman, a native of Kent. He comes of a long line of actors, musicians and artists. On his mother's side, Joshua, Arthur and John Pennialis were famous painters in their day. William Ricketts, one of his near ancestors, and his family were members of the old Drury Lane Theatre in London. They also were prominent actors at Saddler's Wells Playhouse, where they were associated with Mrs. Siddons and the Phelps.

Still more numerous were the eminent musicians in his connection. His father, Robert Ricketts, was one of the foremost singers of his generation and a strong believer in popular culture. Under the patronage of Lord Palmerston and Sir Charles Angersteen, and with the endorsement of the leading musical critics of his country, he founded oratorio and choral societies in nearly all the counties of England.

It was Robert Ricketts who thus really made possible the opportunities for musical education among the poorer people as well as among the comfortable middle class, which so impress to-day students of English culture. A traveller in England finds in nearly every town a choral club, a social centre for the young people of the community, where they are drawn together by the love of music so prevalent in England. Traditional melodies and ancient folk songs are cherished in these circles, as well as the best in opera and oratorio. And if anybody doubts the charm of old English ballads, or the worthwhileness of societies which keep the ancient airs from dying out, let him not fail to hear the three Fuller sisters on their next American tour. When he has heard these delightful young English girls sing "The Raggle-taggle Gypsies", and "A Lawyer's Wooing", he will appreciate the efforts of Robert Ricketts, and understand better why Thomas Ricketts also should



Thomas Ricketts

have wished to devote his talents to some form of public entertainment.

He was very young when, with an older brother, he entered the stock company of the Theatre Royal of Greenwich. This led to a succession of engagements all over Great Britain. Before he was twenty-two he determined to try his fortunes in America. Arriving in New York, he presented himself upon the Rialto in the late seventies, where immediately he captured a part. Until seven years ago, without intermission, he was everything a man could be in connection with the stage. As actor, stage director, author and producer, he was closely associated with the best known managers, including Charles Frohman, the Shuberts, Klaw and Erlanger, the management of the New York Casino, and of the Garrick and Daly's theatres. During this time he "made" many famous Broadway productions.

When Mr. Ricketts first tried his hand at pictures, it was merely as an experiment, and for the amusement of the thing. But his initial attempt met with such success that, after a few more efforts, he quit the stage for the silent drama. Mr. Ricketts' taste in pictures is eminently refined and artistic. He is convinced of the immense educational value of the photoplay, and its widespread moral influence. His aim is to present the best available subjects, treated in the best possible way. The quality of American releases

ranks high in the motion picture art, and nearly every film which comes out of the "Flying A" studios bears the stamp of the veteran producer's approval. He is one of the dominant personalities behind the acknowledgedly superior American brand of photoplays.

For the last two years, Mr. Ricketts has devoted himself almost exclusively to two and three reel features. Some of his notable plays are "The Ghost of the Hacienda", "The Trail of the Lost Chord", "In the Firelight", "The Making of a Woman", "Her Fighting Chance", and "A Soul Astray".

"The Trail of the Lost Chord" was a drama which brought fame to company and producer all over this country and abroad. It was a singularly beautiful dramatization of the famous baritone solo, and the scenes were taken among the old missions of California.



This Snapshot of Mr. Ricketts Shows Him "Cleaning Up" After a Hard Day's Work On the "Flying A" Ranch

Real Tales About Reel Folk

CLAIRE KROELL, new leading woman with the Thanhouser Company, does strong work in the eighteenth episode of "The Million Dollar Mystery". She is an exceptionally talented actress of strikingly handsome appearance. Although she plays the part of the Russian Princess Parlova, she is seen costumed as an Egyptian lady of royal blood, attired for the masqued ball which she gives in the film. The photograph here reproduced shows her about to recline in her palanquin, cushioned and hung with gorgeous embroideries of the Far East. Her Moorish servant stands waiting to deliver to her a huge bouquet of roses and orchids, the gift of a diplomat much in her thrall. Then, borne by three other servants in the same picturesque garb, Parlova in her litter will be carried into the ball-room where her guests already are assembling.

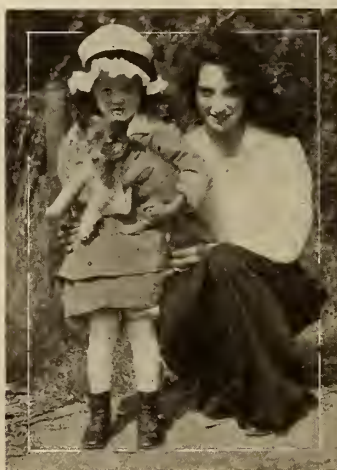


Claire Kroell As the Princess Parlova in "The Million Dollar Mystery"

It is at this ball that the *Countess Olga* (Marguerite Snow) and *Braine*, chief of the conspirators (Frank Farrington) by duplicating the fancy dress of *Florence Gray* (Flo LaBadie) and *James Norton* (James Cruze) succeed in trapping the heiress. The Princess, a former member of the Black Hundred, has been intimidated into inviting the conspirators to her house, but is unaware what outrage they are plotting to perpetrate. No more thrilling chapter of the great serial yet has been produced. And the gorgeousness of the costuming and settings, with Claire Kroell as the brilliant and fascinating hostess, is an excellent example of Thanhouser's high artistic standard.

Two little admirers of Vivian Rich, leading woman with the American Company, recently presented her with a thoroughbred collie. The beautiful dog was the gift of the Misses Effie and Georgia Johns, and Miss Rich has named him "Guess". She is delighted when anybody asks her what she calls her pet, for then she can smilingly answer, "Guess", and the inquirer will suggest every conceivable name, and at last ask the same question again, only to receive the same provoking reply. At last "I'm on!" they exclaim, laughing heartily. Miss Rich loves to tantalize her friends, and her new "guessing game" has given her plenty of opportunity.

Miriam Cooper, the charming Southern girl, who stars in Reliance films, is a great lover of children and animals. The other day one of the players took this snapshot of her and two of her favorites in a corner of the studio domain. The very lovable little girl is Betty Berthalown, and the adorable creature she is holding in her arms



A Recent Snapshot of Miriam Cooper and Little Betty Berthalown, a Niece of Mae Marsh

is a baby coyote. Betty has the distinction of being the niece of Mae Marsh, the Majestic character-heroine, and the picture shows that she resembles her famous aunt. The child and Miss Cooper are almost inseparable. As for the coyote, little Miss Berthalown wouldn't part with that—not even to her beloved Miriam.

Lillian Gish, the attractive Majestic star, has several blisters on each hand which she won while repainting her dressing room recently at the Hollywood studios. Miss Gish likes to have her working surroundings dainty and artistic, so, being off duty for a day, she decided to devote it to redecorating her "boudoir". She started to work very early in the morning, and long after sunset found her still at it. A half hour for lunch was all the respite she permitted herself. First she painted the walls with a soft, flat tone, patting the wet surface with the brush to make a velvety uneven effect. Then she oiled the floors. In spite of the bad blisters, she says that her hard job paid.

Responding to the ever increasing demand by the motion picture public for the production of allegorical plays, the forces of Thomas H. Ince have commenced work at the studios of the New York Motion Picture Corporation on a three part feature, to be entitled, "Rumpelstiltskin". According to advance information which has sifted out of the Mutual Santa Monica plant, the piece will far surpass anything of its kind ever attempted in the motion picture industry. Seldom in the history of film production has the interpretation of a fable been given such complete and expert attention as this newest and best of its characters from the pens of Mr. Ince and William H. Clifford is receiving.

"Rumpelstiltskin" is the story of a wicked dwarf and his nefarious designs upon the beautiful daughter of the miller, *Jim Crow*. The hideous creature steals the child and is pursued by the handsome *Prince Chap* of Fairyland. Restoration results from the chase, and they "live happily ever afterward". The piece is replete with scenes of splendor that only the hand and brain of the master craftsman can construct. Caves, grottoes and other such weird and eerie domiciles of elves and goblins are being portrayed with an uncanny realism that Hans Christian Anderson would have loved to inject into his fairy tales.

Principals in the cast are Elizabeth Burbridge, as *Polly*, the miller's daughter; Webster Campbell, as the *Prince*; Margaret Thompson, as the good fairy, and J. Barney Sherry, as the miller. "Rumpelstiltskin" is released in the Mutual Program.

Real Tales About Reel Folk

FAY TINCHER, "funny-woman" of the Komic studio, may at any moment break the stunt record of the Mutual. In a recent release of the famous "Bill" series, she drives the Boss's car at the rate of sixty-five miles an hour, and when the machinery indignantly gives out, she gets down under it and mends matters in a fashion which does her credit. Her first impulse, to call for help, as seen in the accompanying picture, she quickly overcomes. The determination to show Bill and the Boss what she is good for pulls her through, and she scores a triumph which, as Ethel, stenographer and charmer, she has no intention they shall soon forget. Miss Tinchler thoroughly enjoys her reputation for being the most laughably hideous creature in pictures. She "takes off" the latest New Yorkisms



Fay Tincher In Difficulties

in dress and manners, putting on an amount of style and swagger which is perfectly convulsing. Zebra stripes in black and white aggravate the basque effect she recently has adopted. She glues false "fish hook" curls to her cheeks—and then dares to chew gum.

"Shorty" Hamilton is a great popular hero



"Shorty" Hamilton Is the Real Thing On the Stage Or Off

these days. The fact that the character he plays is liberally spiced with fun endears him all the more to lovers of first-class comedy. The unusual photograph of the Kay Bee, Broncho and Domino star appearing on this page, is one of those satisfactory impromptu snap-shots which are real portraits. The camera has caught the characteristic, quizzical expression of the actor. About to dismount from his broncho, his attention is riveted upon a bunch of cow-punchers galloping over the Santa Monica domain. The costume and trappings of the horse are no "fake" productions of the property man, for "Shorty"—on the screen or off—is the real thing. Though he stands a full foot below his pals in



Vivian Rich Is A Fascinating Figure In Sylvan Dramas

stature, he is more than a match for them in all sorts of stunts. Every fresh release of "The Adventures of Shorty" is funnier than the last, and the latest plot always is teeming with original situations. The hero disentangles himself from seemingly impossible complications, saves everybody else involved, and wins the laugh, where also he has the heartiest sympathy of his admirers. He is a regular Don Quixote of the motion picture screen.

W. Christy Cabanne, Majestic director, is being compelled these days to wear a new hat. Anybody who knows the motion picture director's predilection for a battered, old "lid" will appreciate the penalty. Mrs. Cabanne purchased the hat. Like the average woman, she was determined that it should

be large enough to be becoming. She has no use for a derby which merely perches on the top of a man's head—so Cabanne cheerfully is wearing one which rests on his ears. On arriving at the studio the other morning, he received a lot of free advice, relative to throwing away the latest addition to his wardrobe and buying another about one-half its size. It was hinted that even with all the glory he is reaping these times, modest Christy would never be able to fill that hat. But Cabanne, who puts his wife's pleasure before any such little kidding as he may get from the company informed his critics that the derby was her birthday present to him—and that he would pose for his picture in it on the spot.



W. Christy Cabanne and His New Hat

Beautiful Vivian Rich, American star, is doing charming work in numerous sylvan dramas in which William Garwood plays the hero. Miss Rich in wild-wood dress is fascinating. A gingham pinafore, or a feminine version of a Daniel Boone outfit, or simply the most primitive costume made of sacking, serves to set off to perfection her dark beauty.

STORIES OF THE NEW PHOTOPLAYS

(Continued from Page Fourteen)

KEEPING A HUSBAND—Thanouser

A Little Comedy of Married Life

November 8, 1914

CAST

John Strong, willing victim.....Ernest C. Ward
 Caddie, his wife.....Carey L. Hastings
 Beth Ray, the girl.....Muriel Ostriche
 Mrs. Wells.....Mrs. Benham

ON the morning of her silver wedding anniversary, Mrs. Strong writes in her diary—"Married twenty-five years to-day, and I still love my husband." At breakfast there are flowers and gifts from John, and the day opens happily. Later, the daughter of an old friend arrives for a promised visit. She is a very attractive little thing, and at the lawn party, given by a neighbor, Miss Ray and John Strong become obviously devoted. Mrs. Strong goes home early. "Good husbands are hard to get," she says to herself, "I am going to keep mine." When Strong and the youthful visitor return, their philanderings in the hall are interrupted by the entrance of the wife. The next moment they realize that she does not see them, but is gliding past with eyes fixed, like one walking in her sleep. Strong goes to their room greatly concerned. Caddie pretends to be asleep. He bends over her, chafes her hands, listens anxiously to her breathing. Then the maid knocks with a note from Miss Ray. Mrs. Strong awakes. The message reads: "Thanks for a delightful visit. But I am homesick for the city and am leaving by the first train in the morning." Mrs. Strong puts her arms around the husband whom she had loved twenty-five years. And as he buries his face in her shoulder, she kisses the top of his head and smiles wisely.

THE TEAR THAT BURNED—Majestic

(Two Reels)

An Intensely Moving Drama, Starring Blanche Sweet

November 8, 1914

CAST

MegBlanche Sweet
 The Blind Mother.....Josephine Crowell
 The man.....W. A. Lowery

MEG was one of the "painted women," who had got to the point where she did not care. Anita, her room-mate, on her death-bed told the cadet who managed them both about her old blind mother in another State who recently had come into a small fortune, and how she had kept hoping to go back home—but now it was too late. After the burial, the cadet told Meg that he had money in sight. She was to go with him and impersonate Anita. When she had won the confidence of the blind old woman, they would make a rich haul, and then go and live straight together. Anita's mother welcomed her long-lost daughter, as she supposed Meg to be, and everything that she had to give she showered upon this hardened woman of the underworld. Every night she would go to her bedside and her tears of joy burned into Meg's calloused heart. Delay on the girl's part angered the cadet. When Meg confessed to him that she could not bring herself to defraud the love-hungry old woman who called her "daughter," he threatened to expose her and give her over to the law. But a burglar, escaping from the police, ran across the cadet's path and the latter stopped the bullet. He was a stranger with an unsavory reputation. Nobody cared. And Meg heard the news with a deeper feeling than mere joy. Her past was dead. And there was the old blind mother to live for and love.

DESTINY'S NIGHT—Broncho

(Two Reels)

An Unique Plot With a Happy Finale

By Thomas H. Ince and C. Gardner Sullivan

November 11, 1914

CAST

"Educated Dan" Miller.....Walter Edwards
 Maude Dunwoodie.....Gladys Brockwell
 Alex Borden.....J. Frank Burke
 Dick Mullane.....Harry Keenan

MR. and Mrs. Borden, who own a fine home in the city, go to the shore, neglecting to notify the police that their house is unguarded for the summer. "Educated Dan" Miller, gentleman burglar, makes a professional call one evening, and while he is going through the upstairs rooms, Maude Dunwoodie, "society worker" of the Badger Gang, visits the downstairs. Miller hears a noise, and looks through a door in time to see Maude secreting some silver under her cloak. Realizing that here thief meets thief, he determines to pose to her as the owner of the house. Maude tells him her story and how she never has had a chance. While they are talking, someone rings the bell. On investigation, Miller discovers a baby on the doorstep. He brings it in and Maude feeds it and cares for it. The sight somehow takes a strong hold on Miller's emotions. He confesses to Maude who he is, and asks her if she will marry him and bring up the baby on the square. As they are preparing to leave, Borden, who has received a hasty summons back to the city, enters. Seeing lights in the house, he has brought with him a policeman and his chauffeur. He takes a fancy, however, to Maude and Miller. Telling them to name the baby for him, he allows them to go free, wishing them goodbye and good luck.

THE FRIEND—Domino

(Two Reels)

A Tragic Story of a Man's Idea of Personal Loyalty.

By Thomas H. Ince and C. Gardner Sullivan

November 12, 1914

CAST

Grant Keller.....Charles E. Ray
 Bruce Livingston.....Webster W. Campbell
 Daisy Edwards.....Enid Markev

GRANT KELLER, a wealthy young artist and society leader, unable to find a model to his liking, advertises for one. Daisy Edwards, who has lost her position as a salesgirl, applies and is accepted. Grant and Daisy fall in love with each other, but Grant becomes engaged to a girl of his own social set, and Daisy bravely releases him. An uncle leaves Daisy three thousand dollars, and by hard work, aided by her small fortune, she becomes a successful miniature painter, patronized by society. Bruce Livingston, who calls at her studio for his sister's portrait, falls in love with the attractive artist, and when they become engaged he tells his friend, Grant Keller, of his fiancée. Grant calls on Daisy and demands that she tell Livingston that she was formerly his model and in love with him. She protests that she had given Keller his chance without a murmur, and why will he not give her hers? Grant will not promise, and after considerable mental struggle, he decides that it is his duty as Livingston's friend, to tell him the truth. Bruce is maddened with jealousy, refuses to listen to Daisy's pleadings and leaves her. The girl is broken-hearted. She seeks forgetfulness in a whirl of false gaiety. At the end of a year she drowns herself.

The Exhibitor's End of It

MANAGER H. D. Carr of the Rex Theater, Defiance, Ohio, is one of those who have found that the Mutual program is a winner when it comes to meeting competition. There are two other motion picture houses in Defiance, owned by the same set of people, and these houses have made a two-for-five cent admission price, a nickel admitting a patron to both their shows, in an effort to put Carr out of business. By using *Mutual Movies* exclusively, however, and by conducting a series of clever advertising campaigns, the Rex

has managed to do a capacity business most of the time. The picture of the Rex, which is shown at the top of this page was taken on one of the two days, weekly, when *The Million Dollar Mystery* is shown at the theater. As an added attraction a two reel Flying "A" feature was also shown, as well as two other regular Mutual one reel releases. As can be seen the lobby display is very attractive, the arrangement of the one, three and six sheet posters being especially effective. Mr. Carr is a believer in the business-bringing value of the poster, even in a town where there is very little transient patronage, especially when it is backed up by special advertising stunts.

At present the Rex is conducting a pony contest with much success. The boys and girls of Defiance are all eager to capture the prize and according to Manager Carr, it has proved to be one of the most productive schemes for increasing box office receipts, which he has thus far tried. The contest is managed entirely by the Ohio Pony Contest Company of Fremont, O., who furnish the pony, the coupon books for the votes and all essentials of the contest, except the theater and the program.

"The Pony Press", a little four-sheet, is issued weekly, giving the names of the contestants and the conditions and rules of the contest. It is supposed to be edited by "Rex", the pony who will be the prize going to the fortunate boy or girl gaining the most votes. When the contest ends on November 2, we hope to hear further from Mr. Carr, giving some figures about its cost and the amount of increased business it brought his theater.

IT seems that the Rex is just as popular a name for a theater in Salt Lake City as it is in Defiance, O. Shepherd, the "Magazine Man" of Salt Lake certainly seems to think so, if we may judge by his window display, a photograph of which is reproduced at the foot of this page. Also he



The Lobby of the Rex Theatre, Defiance, Ohio, Showing Its Attractive Poster Display

seems to be impressed by the fact that REEL LIFE is without compare as a magazine for lovers of good photoplays. And he backs his belief by displaying nothing but copies of REEL LIFE in his window.

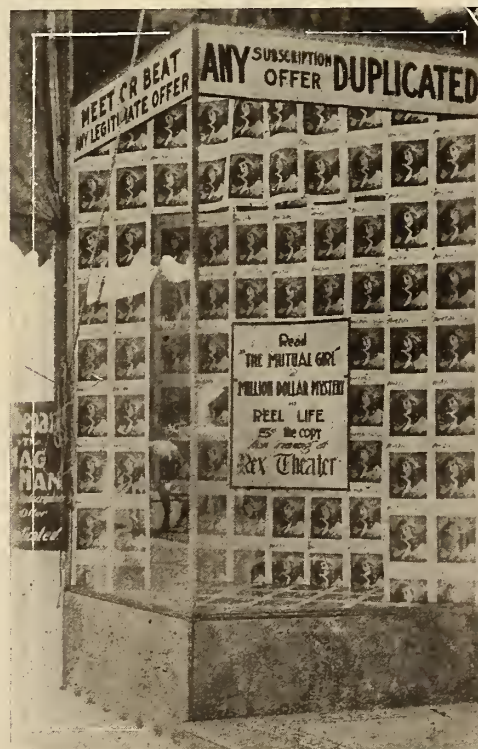
Incidentally, this is some of the best advertising we have seen, both for the Rex Theater, Mr. Shepherd, REEL LIFE and the Mutual program. "Read 'Our Mutual Girl' and 'The Million Dollar Mystery' in REEL LIFE," says the display card in Shepherd's window, "Any evening at the Rex Theater." It is an advertisement with a double

"punch". One reading it is impelled to buy REEL LIFE from Shepherd and go to the Rex, and do both on the strength of the same suggestion.

It may contain the germ of an idea for other exhibitors who might make a similar arrangement with the "Magazine Man" in their own section to the mutual profit of both. Certainly it offers unusual opportunities for concentrated advertising, with an interlocking pulling-power, not often to be found.

USING local color in lobby decorations, whenever it is possible or practicable, often results in greatly increased receipts of the box office. Manager M. H. Schwartz of the New Regent Theater, Syracuse, N. Y., showed "The

Wrath of the Gods" two days recently and on both nights there were from fifty to seventy automobiles lined up and down the street in front of his house. One of the reasons for the record attendance, aside from the fame of Thomas H. Ince's great Japanese photoplay, were the unique decorations, according to Manager Schwartz. The lobby was decorated with Japanese flags on the ticket booth corners and Japanese fans unfolded on the booth border. Scores of Japanese lanterns hung gracefully around the entrance arch and with the burning incense gave a truly Oriental effect, that unconsciously attracted many patrons.



How Shepherd, the "Magazine Man" of Salt Lake City, Advertises "Reel Life," "Our Mutual Girl," and "The Million Dollar Mystery," in His Window Display.

THE Broad Street Theater, Bethlehem, Pa., issues a live program for its patrons, which not only contains a list of coming attractions but is full of interesting film news for general reading. The text consists of gossipy accounts of screen players and synopses of features scheduled for a future appearance at the house. The idea is an excellent one, as people are very apt to take home and save a program of this character. Its advertising value is obvious.

Mutual Releases

MONDAY—American (2), Reliance, Keystone.

TUESDAY—Thanouser (2), Majestic, Beauty.

WEDNESDAY—Broncho (2), American, Reliance.

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

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

SATURDAY—Reliance (2), Keystone, Royal.

SUNDAY—Majestic (2), Komic, Thanouser.

American

- Aug. 26—Lodging for the Night
- Aug. 28—The Song of the Sea Shell
- Aug. 31—The Aftermath (2)
- Sept. 2—The Wrong Birds
- Sept. 7—Lola (2)
- Sept. 9—Break, Break, Break
- Sept. 14—The Cocoon and the Butterfly (2)
- Sept. 16—The Mirror
- Sept. 21—The Redemption of a Pal (2)
- Sept. 23—His Faith in Humanity
- Sept. 25—The Taming of Sunnysbrook Nell
- Sept. 28—A Modern Rip Van Winkle (2)
- Sept. 30—The Ingrate
- Oct. 5—Daphnia (2)
- Oct. 7—Billy's Rival
- Oct. 12—Jail Birds (2)
- Oct. 14—Down by the Sea
- Oct. 19—Daylight (2)
- Oct. 21—In the Open
- Oct. 23—The Final Impulse
- Oct. 26—Sir Galahad of Twilight (2)
- Oct. 28—Sweet and Low
- Nov. 2—The Ruin of Manley (2)
- Nov. 4—When the Road Parts
- Nov. 9—Red Bird Wins (2).

Beauty

- July 21—Her "Really" Mother
- July 28—A Mid-Summer Love Tangle
- Aug. 4—A Suspended Ceremony
- Aug. 11—Suzanna's New Suit
- Aug. 18—The Silence of John Gordon
- Aug. 25—Susie's New Shoes
- Sept. 1—A Modern Othello
- Sept. 8—The Motherless Kids
- Sept. 15—The Only Way
- Sept. 22—Caught in a Tight Pinch
- Sept. 29—The Legend of Black Rock
- Oct. 6—Nieda
- Oct. 13—Winsome Winnie
- Oct. 20—Dad and the Girls
- Oct. 27—A Rude Awakening
- Nov. 3—The Tightwad
- Nov. 10—Motherhood

Broncho

- Aug. 26—The Sheriff's Sister (2)
- Sept. 2—When America Was Young (2)
- Sept. 9—The Cruise of the Molly Anne (2)
- Sept. 16—A Tale of the Northwest Mounted (2)
- Sept. 23—Parson Larkin's Wife (2)
- Sept. 30—The Right to Die (2)
- Oct. 7—The Boss of the 8th (2)
- Oct. 14—The End of the Galley (2)
- Oct. 21—Shorty and Sherlock Holmes (2)
- Oct. 28—The Golden Goose (2)
- Nov. 4—The Desperado (2)
- Nov. 11—Destiny's Night (2)
- Nov. 18—Shorty Falls Into a Title (2)

Domino

- Sept. 17—A Tragedy of the North Woods (2)
- Sept. 24—The Test of Flame (2)
- Oct. 1—The Gamekeeper's Daughter (2)
- Oct. 8—The Whiskey Runners (2)
- Oct. 15—Jimmy (2)
- Oct. 22—The Power of the Angelus (2)
- Oct. 29—Eric the Red's Wooing (2)
- Nov. 5—In Old Italy (2)
- Nov. 12—The Friend (2)
- Nov. 19—Nipped (2)
- Nov. 26—The Mills of the Gods (2)
- Dec. 3—The Vigil (2)

Kay Bee

- July 24—The Sheriff of Bisbee (2)
- July 31—An Eleventh Hour Reformation (2)
- Aug. 7—The Gangsters and the Girl (2)
- Aug. 14—The Stigma (2)
- Aug. 21—The Winning of Denise (2)
- Aug. 28—The First Love's Best (2)
- Sept. 4—Stacked Cards (2)
- Sept. 11—The Silver Candlesticks (2)
- Sept. 18—No-Account Smith's Baby (2)
- Sept. 25—The Death Mask (2)
- Oct. 2—One of the Discard (2)
- Oct. 9—The Sheriff of Muscatine (2)
- Oct. 16—Th Word of His People (2)
- Oct. 23—The Spark Eternal (2)
- Oct. 30—The Worth of a Life (2)
- Nov. 6—In the Clutches of the Gangsters (2)
- Nov. 13—The Hateful God (2)

Keystone

- Aug. 31—His New Profession
- Sept. 3—The Baggage Smasher
- Sept. 5—A Brand New Hero
- Sept. 7—The Rounders
- Sept. 10—Mahel's Latest Prank
- Sept. 12—Mahel's Blunder
- Sept. 14—All at Sea
- Sept. 17—Bombs and Bangs
- Sept. 19—Lover's Luck
- Sept. 21—He Loved the Ladies
- Sept. 24—The New Janitor
- Sept. 26—Fatty's Debut
- Sept. 28—Hard Cider
- Oct. 1—Killing Horace
- Oct. 3—Fatty Again
- Oct. 5—Their Ups and Downs
- Oct. 8—Hello Mahel
- Oct. 10—Those Love Pangs
- Oct. 12—The Anglers
- Oct. 15—High Spots on Broadway
- Oct. 17—Zip the Dodger
- Oct. 19—Dash, Love and Splash
Santa Catalina Islands (Split reel)
- Oct. 22—The Love Thief
- Oct. 24—Stout Heart but Weak Knees
- Oct. 26—Shot in the Excitement
- Oct. 26—Dough and Dynamite (2)
(Special Release)
- Oct. 29—Gentlemen of Nerve

Komic

- Sept. 6—The Mascot
- Sept. 13—Bill Goes in Business for Himself (No. 6)
- Sept. 20—Foiled Again
- Sept. 27—Bill Manages a Prize-fighter (No. 7)
- Oct. 4—The Million Dollar Bride
- Oct. 11—Bill Spoils a Vacation (No. 8)
- Oct. 18—Dizzy Joe's Career
- Oct. 25—Bill Joins the W. W. W.'s (No. 9)
- Nov. 1—Casey's Vendetta
- Nov. 8—Ethel's Roof Party (No. 10)
- Nov. 15—Out Again, In Again
- Nov. 22—Ethel Has a Steady (No. 11)

Majestic

- Aug. 11—The Saving Flame
- Aug. 16—Her Mother's Necklace (2)
- Aug. 18—The Inner Conscience
- Aug. 21—A Lesson in Mechanics
- Aug. 23—The Second Mrs. Roehuck (2)
- Aug. 25—Granny
- Aug. 30—Frenchy (2)
- Sept. 1—The Milk Fed Boy
- Sept. 6—For Those Unhorn (2)
- Sept. 8—Sierra Jim's Reformation
- Sept. 13—The Final Verdict (2)
- Sept. 15—Every Man Has His Price
- Sept. 18—Down the Hill to Creditville
- Sept. 20—Her Awakening (2)
- Sept. 22—Meg of the Mines
- Sept. 27—The Great God Fear (2)
- Sept. 29—A Mother's Trust
- Oct. 4—Out of the Air (2)
- Oct. 6—The Unpainted Portrait
- Oct. 11—The Sands of Fate (2)
- Oct. 13—The Warning
- Oct. 16—Back to the Kitchen
- Oct. 18—For Her Father's Sins (2)
- Oct. 20—Environment
- Oct. 25—A Flight for a Fortune (2)
- Oct. 27—A Mother's Influence
- Nov. 1—Paid With Interest (2)
- Nov. 3—False Pride
- Nov. 8—The Tear that Burned (2)
- Nov. 10—The Niggard
- Nov. 13—The Folly of Ann
- Nov. 15—The Odalisque (2)
- Nov. 22—The Saving Grace (2)

Mutual Weekly

- July 30—No. 83
- Aug. 6—No. 84
- Aug. 20—No. 86
- Aug. 27—No. 87
- Sept. 3—No. 88
- Sept. 10—No. 89
- Sept. 17—No. 90
- Sept. 24—No. 91
- Oct. 1—No. 92
- Oct. 8—No. 93
- Oct. 15—No. 94
- Oct. 22—No. 95
- Oct. 27—No. 96
- Nov. 3—No. 97

Princess

- Aug. 21—The Belle of the School
- Aug. 28—The Keeper of the Light
- Sept. 4—His Wining Way
- Sept. 11—Sis
- Sept. 18—The Master Hand
- Sept. 25—The Final Test
- Oct. 2—The Balance of Power
- Oct. 9—The One Who Cared
- Oct. 16—The Touch of a Little Hand
- Oct. 23—The Face at the Window
- Oct. 30—The Dead Line
- Nov. 6—When Vice Shatters

Reliance

- Sept. 9—The Sheriff's Choice
- Sept. 12—Broken Nose Bailey (2)
- Sept. 14—Our Mutual Girl (35)
- Sept. 16—The High Grader
- Sept. 19—How the Kid Went Over the Range (2)
- Sept. 21—Our Mutual Girl (36)
- Sept. 23—The Last Shot
- Sept. 26—The Runaway Freight (2)
- Sept. 28—Our Mutual Girl (37)
- Sept. 30—Where the Mountains Meet
- Oct. 2—The Sheriff's Master
- Oct. 3—The Wireless Voice (2)
- Oct. 5—Our Mutual Girl (No. 38)
- Oct. 7—The Badge of Office
- Oct. 10—The Tardy Cannon Ball (2)
- Oct. 12—Our Mutual Girl (No. 39)
- Oct. 14—Bad Man Mason
- Oct. 17—The Revenue Officer's Deputy (2)
- Oct. 19—Our Mutual Girl (No. 40)
- Oct. 21—Out of the Deputy's Hands
- Oct. 24—A Blotted Page (2)
- Oct. 26—Our Mutual Girl (No. 41)
- Oct. 28—Sheriff for an Hour
- Oct. 30—The Availing Prayer
- Oct. 31—The Wrong Prescription (2)
- Nov. 2—Our Mutual Girl (No. 42)
- Oct. 4—The Miner's Peril
- Nov. 7—A Woman Scorned (2)
- Nov. 9—Our Mutual Girl (No. 43)
- Nov. 11—The Widow's Children
- Nov. 14—The Floating Call (2)

Royal

- Sept. 19—The Horse Trader
- Sept. 26—Scarecrow
- Oct. 3—Cousin Billy
- Oct. 10—The Pet of the Petticoats
- Oct. 17—A Black Hand
- Oct. 24—Harold's Toupee
- Oct. 31—Phil's Vacation
- Nov. 7—Max's Money
- Nov. 14—A Fortune in Pants
- Nov. 21—Love Finds a Way

Thanouser

- Aug. 23—A Dog's Good Deed
- Aug. 25—Conscience (2)
- Aug. 30—Arty the Artist
- Sept. 1—A Mother's Choice (2)
- Sept. 6—Little Mischief
- Sept. 8—Jean of the Wilderness (2)
- Sept. 11—In Danger's Hour
- Sept. 13—The Emperor's Spy
- Sept. 15—Gold (2)
- Sept. 20—The Mettle of a man
- Sept. 22—The Varsity Race (2)
- Sept. 27—The Harvest of Regrets
- Sept. 29—The Trail of the Love Lorn (2)
- Oct. 4—A Dog's Love
- Oct. 6—The Cripple (2)
- Oct. 9—The Benevolence of Conductor 786
- Oct. 11—The Rescue
- Oct. 13—The Diamond of Disaster (2)
- Oct. 18—Left in the Train
- Oct. 20—Old Jackson's Girl (2)
- Oct. 25—Mr. Cinderella
- Oct. 27—A Madonna of the Poor (2)
- Nov. 1—Shep's Race with Death
- Nov. 3—The Turning of the Road (2)
- Nov. 6—The Chasm
- Nov. 8—Keeping a Husband
- Nov. 10—The Terror of Anger (2)
- Nov. 15—The Man with the Hoe

Mutual Exchanges

Serving the Mutual Program

Amarillo, Texas.....	Mutual Film C. of Texas....	304 E. 4th St.
Atlanta, Ga.....	Mutual Film Corporation....	Mion Bldg. Luckie St.
Baltimore, Md.....	Mutual Film Exchange.....	28 W. Lexington St.
Boston, Mass.....	M. F. C. of Mass.....	1106 Boylston St.
Buffalo, N. Y.....	Mutual Film Corporation....	272 Washington St.
Butte, Mont.....	Pacific Mutual Film Corp'n..	American Theatre Bldg.
Calgary, Alberta.....	M. F. C. of Canada, Ltd....	Leeson & Lineham Block
Charlotte, N. C.....	Mutual Film Corporation....	322 North Tryon St.
Chicago, Ill.....	M. F. C. of Illinois.....	5 S. Wabash Ave
	H. & H. Film Service Co...	117 N. Dearborn St.
Cincinnati, Ohio.....	The Mutual Film Company.	17 Opera Place
Cleveland, Ohio.....	The Mutual Film Company.	106 Prospect Ave., S. E.
Columbus, Ohio.....	The Mutual Film Company.	422 N. High St.
Dallas, Texas.....	Mutual Film C. of Texas....	1807 Main St.
Denver, Colo.....	Colorado M. F. C.....	21 Iron Bldg.
Des Moines, Iowa.....	Mutual Film Corporation....	Cohen Bldg.
Detroit, Mich.....	Mutual Film Corporation....	97 Woodward Ave.
El Paso, Texas.....	M. F. C. of Texas.....	524 Trust Bldg.
Evansville, Ind.....	M. F. C. of Indiana.....	Keene Bldg.
Grand Rapids, Mich.....	Mutual Film Corporation....	7-8 Hawkins Bldg.
Harrisburg, Pa.....	M. F. C. of Pa.....	9 N. 4th St.
Indianapolis, Ind.....	Mutual Film Corporation....	150 N. Illinois Street
Kansas City, Mo.....	M. F. C. of Mo.....	928 Main St.
Los Angeles, Cal.....	Pacific Mutual Film Corp'n..	738 South Olive St.
Memphis, Tenn.....	Mutual Film Corporation....	McCall Building
Milwaukee, Wis.....	Western Film Ex. of Mil'kee	301 Enterprise Bldg.
Minneapolis, Minn.....	Mutual Film Corporation....	22 North Sixth St.
Montreal, P. Q.....	M. F. C. of Canada, Ltd....	154 St. Catherine St.
New Orleans, La.....	Mutual Film Corporation....	340 Carondelet St.
New York City.....	Mutual Film Corporation....	71 West 23rd St.
	Western Film Exchange.....	145 West 45th St.
Oklahoma City, Okla.....	M. F. C. of Oklahoma.....	120 W. Grand Ave.
Omaha, Neb.....	M. F. C. of Neb.....	1413-1415 Harney St.
Philadelphia, Pa.....	Mutual Film Exchange.....	902 Filbert St., 4th Floor
	Continental Feature Film Ex.	902 Filbert St., 3rd Floor
Portland, Ore.....	Pacific Mutual Film Corp'n..	339 Oak St.
Portland, Me.....	Mutual Film Corporation....	410 Fidelity Bldg.
Regina, Sask., Can.....	M. F. C. of Canada, Ltd....	512 Westman Chambers
Salt Lake City, Utah.....	M. F. C. of Utah.....	123-5 East Second South St.
San Francisco, Cal.....	Pacific Mutual Film Corp'n..	162-164 Turk St.
St. John, N. B.....	M. F. C. of Canada, Ltd....	Waterloo St.
St. Louis, Mo.....	M. F. C. of Mo.....	1311 Pine Street
Seattle, Wash.....	Pacific Mutual Film Corp'n..	205-6 Joshua Green Bldg.
Sioux Falls, S. D.....	Mutual Film Corporation....	209 West 9th Street
Spokane, Wash.....	Pacific Mutual Film Corp'n..	408 First Ave.
Springfield, Mass.....	Mutual Film Ex. of Masa....	179 Dwight Ave.
Syracuse, N. Y.....	Western Film Ex.....	10 Welting Bldg.
Tampa, Fla.....	Mutual Film Corporation....	405 Curry Bldg.
Toronto, Ont.....	M. F. C. of Canada, Ltd....	15 Wilton Ave.
Vancouver, B. C.....	M. F. C. of Canada, Ltd....	329 Carrall St.
Washington, D. C.....	Mutual Film Corporation....	423 Ninth St., N. W.
Wheeling, W. Va.....	Mutual Film Corporation....	Rooms 4 & 5 Register Bldg.
Wilkesbarre, Pa.....	Western F. Corp'n of Pa....	61 S. Pennsylvania Ave.
Winnipeg, Manitoba.....	M. F. C. of Canada, Ltd....	McDermott Ave.

Other Exchanges Using the Mutual Program

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

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

Mutual Program

(Week of Nov. 2nd to Nov. 8th, inc.)

Monday, November 2nd, 1914

AMERICAN.....	The Ruin of Manley
	(2 Reel Psychological Drama)
RELIANCE.....	Our Mutual Girl No. 42
KEYSTONE.....	Not yet announced

Tuesday, November 3rd, 1914

THANHOUSER.....	The Turning of the Road
	(2 Reel Drama)
MAJESTIC.....	False Pride
	(Sociological Drama)
BEAUTY.....	The Tightwad
	(Human Interest Comedy)

Wednesday, November 4th, 1914

BRONCHO.....	The Desperado
	(2 Reel Western Drama)
AMERICAN.....	When the Road Parts
	(Psychological Drama)
RELIANCE.....	The Miner's Peril
	(Western Drama)

Thursday, November 5th, 1914

DOMINO.....	In Old Italy
	(2 Reel Old World Drama)
KEYSTONE.....	Not yet announced
MUTUAL WEEKLY.....	No. 97

Friday, November 6th, 1914

KAY BEE.....	In the Clutches of the Gangsters
	(2 Reel Underworld Drama)
PRINCESS.....	When Vice Shatters
	(Comedy-Drama)
THANHOUSER.....	The Chasm
	(Drama)

Saturday, November 7th, 1914

RELIANCE.....	A Woman Scorned
	(2 Reel Detective Drama)
KEYSTONE.....	Not yet announced
ROYAL.....	Max's Money
	(Comedy)

Sunday, November 8th, 1914

MAJESTIC.....	The Tear That Burned
	(2 Reel Drama)
KOMIC.....	Ethel's Roof Party (Bill No. 10)
	(Comedy)
THANHOUSER.....	Keeping a Husband
	(Comedy-Drama)

MUTUAL WEEKLY No. 95

LATEST PICTURES FROM THE SEAT OF WAR.

Scenes at Meaux and on the banks of the Marne. A wrecked bridge. Troops returning to Lierre after fighting at Termonde. The battlefield of Vareddees. Belgian gun-dogs. The soldiers' four-footed friends. Capelle-au-Bois, after the battle.

PROMINENT SOCIETY LEADERS OF WASHINGTON, D. C., WEAR AND EXHIBIT COTTON GOWNS AT NATIONAL STYLE SHOW.

SHAFT TO GENERAL WADSWORTH IS UNVEILED AT GETTYSBURG BATTLEFIELD.

"N. Y. U." STUDENTS AND MANY PROMINENT EDUCATORS OBSERVE "UNIVERSITY DAY" AT NEW YORK CITY.

TWO SPECTACULAR CONFLAGRATIONS DESTROY VALUABLE PROPERTY.—Fashionable riding school burns in Boston, Mass., causing \$100,000.00 loss. Destruction of Grand Central Station at Houston, Texas, entails loss of \$50,000.00. "FIRE PREVENTION" IN CHICAGO, ILL., IS VISUALIZED IN UNIQUE MANNER BY BURNING FRAME AND BRICK STRUCTURES AS OBJECT LESSONS.—Mayor Mitchel and his cabinet review first observance of "Fire Prevention Day" in New York City.

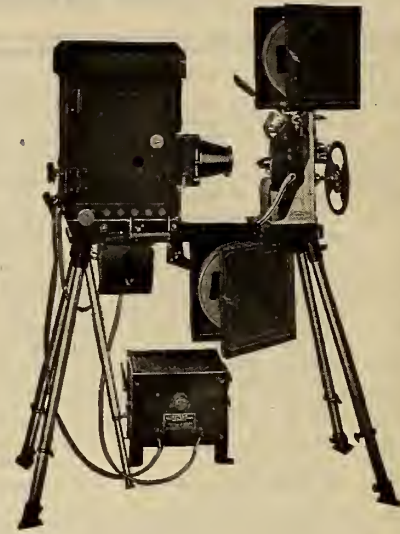
INTERESTING AND UNIQUE BALLOON FLIGHTS ARE HELD SIMULTANEOUSLY IN THE EAST AND THE WEST.—Pittsfield, Mass.—Aero Club of America officiates at National Balloon Chase. Fresno, Calif.—A bunch of bubbles attempts to break endurance record.

THE BOSTON "BRAVES" WALLOP THE PHILADELPHIA "ATHLETICS" IN FOUR CONSECUTIVE GAMES, WINNING THE 1914 PENNANT AND THE WORLD'S CHAMPIONSHIP.

CLUBWOMEN OF LOS ANGELES, CALIFORNIA, COLLECT AND SHIP 15,000 "GARMENTS OF LOVE" WITH MESSAGES OF PEACE TO THE WARRING NATIONS OF EUROPE.

REGULAR MUTUAL PROGRAM FEATURES

BRAND	TITLE	RELEASE
MAJESTIC	"The Tear That Burned" (2).....	NOV. 8
RELIANCE	"A Woman Scorned" (2).....	NOV. 7
KAY BEE	"In the Clutches of the Gangsters" (2).....	NOV. 6
DOMINO	"In Old Italy" (2).....	NOV. 5
BRONCHO	"The Desperado" (2).....	NOV. 4
THANHOUSER	"The Turning of the Road" (2).....	NOV. 3
AMERICAN	"The Ruin of Manley" (2).....	NOV. 2
MAJESTIC	"Paid With Interest" (2).....	NOV. 1
RELIANCE	"The Wrong Prescription" (2).....	OCT. 31
KAY BEE	"The Worth of a Life" (2).....	OCT. 30
DOMINO	"Eric the Red's Wooing" (2).....	OCT. 29
BRONCHO	"The Golden Goose" (2).....	OCT. 28
THANHOUSER	"A Madonna of the Poor" (2).....	OCT. 27
AMERICAN	"Sir Galahad of Twilght" (2).....	OCT. 26
MAJESTIC	"A Flight for a Fortune" (2).....	OCT. 25
RELIANCE	"A Blotted Page" (2).....	OCT. 24
KAY BEE	"The Spark Eternal" (2).....	OCT. 23
DOMINO	"The Power of the Angelus" (2).....	OCT. 22
BRONCHO	"Shorty and Sherlock Holmes" (2).....	OCT. 21
THANHOUSER	"Old Jackson's Girl" (2).....	OCT. 20
AMERICAN	"Daylight" (2).....	OCT. 19
MAJESTIC	"For Her Father's Sins" (2).....	OCT. 18
RELIANCE	"The Revenue Officer's Deputy" (2).....	OCT. 17
KAY BEE	"The Word of His People" (2).....	OCT. 16
DOMINO	"Jimmy" (2).....	OCT. 15
BRONCHO	"The End of the Galley" (2).....	OCT. 14
THANHOUSER	"The Diamond of Disaster" (2).....	OCT. 13
AMERICAN	"Jail Birds" (2).....	OCT. 12
MAJESTIC	"The Sands of Fate" (2).....	OCT. 11
RELIANCE	"The Tardy Cannon Ball" (2).....	OCT. 10
KAY BEE	"The Sheriff of Muscatine" (2).....	OCT. 9
DOMINO	"The Whiskey Runners" (2).....	OCT. 8
BRONCHO	"The Boss of the Eighth" (2).....	OCT. 7
THANHOUSER	"The Cripple" (2).....	OCT. 6
AMERICAN	"Daphnia" (2).....	OCT. 5
MAJESTIC	"Out of the Air" (2).....	OCT. 4
RELIANCE	"The Wireless Voice" (2).....	OCT. 3
KAY BEE	"One of the Discard" (2).....	OCT. 2
DOMINO	"The Gamekeeper's Daughter" (2).....	OCT. 1
BRONCHO	"The Right to Die" (2).....	SEPT. 30
THANHOUSER	"The Trail of the Love Lorn" (2).....	SEPT. 29
AMERICAN	"A Modern Rip Van Winkle" (2).....	SEPT. 28
MAJESTIC	"The Great God Fear" (2).....	SEPT. 27
RELIANCE	"The Runaway Freight" (2).....	SEPT. 26
KAY BEE	"The Death Mask" (2).....	SEPT. 25
DOMINO	"The Test of Flame" (2).....	SEPT. 24
BRONCHO	"Parson Larkin's Wife" (2).....	SEPT. 23
THANHOUSER	"The Varsity Race" (2).....	SEPT. 22
AMERICAN	"The Redemption of a Pal" (2).....	SEPT. 21
MAJESTIC	"Her Awakening" (2).....	SEPT. 20
RELIANCE	"How the Kid Went Over the Range" (2).....	SEPT. 19
KAY BEE	"No-Account Smith's Baby" (2).....	SEPT. 18
DOMINO	"A Tragedy of the North Woods" (2).....	SEPT. 17
BRONCHO	"A Tale of the Northwest Mounted" (2).....	SEPT. 16
THANHOUSER	"Gold" (2).....	SEPT. 15
AMERICAN	"The Cocoon and the Butterfly" (2).....	SEPT. 14
MAJESTIC	"The Final Verdict" (2).....	SEPT. 13
RELIANCE	"Broken Nose Bailey" (2).....	SEPT. 12
KAY BEE	"The Silver Candlesticks" (2).....	SEPT. 11
DOMINO	"Mildred's Doll" (2).....	SEPT. 10
BRONCHO	"The Cruise of the Molly Anne" (2).....	SEPT. 9
THANHOUSER	"Jean of the Wilderness" (2).....	SEPT. 8
AMERICAN	"Lola" (2).....	SEPT. 7
MAJESTIC	"For Those Unborn" (2).....	SEPT. 6
RELIANCE	"In the Nick of Time" (2).....	SEPT. 5
KAY BEE	"Stacked Cards" (2).....	SEPT. 4
DOMINO	"The Silver Bell" (2).....	SEPT. 3
BRONCHO	"When America Was Young" (2).....	SEPT. 2
THANHOUSER	"A Mother's Choice" (2).....	SEPT. 1
AMERICAN	"The Aftermath" (2).....	AUG. 31
MAJESTIC	"Frenchy" (2).....	AUG. 30
RELIANCE	"Through the Dark" (2).....	AUG. 29
KAY BEE	"The Old Loves Best" (2).....	AUG. 28
DOMINO	"The Village 'Neath the Sea" (2).....	AUG. 27
BRONCHO	"The Sheriff's Sister" (2).....	AUG. 26



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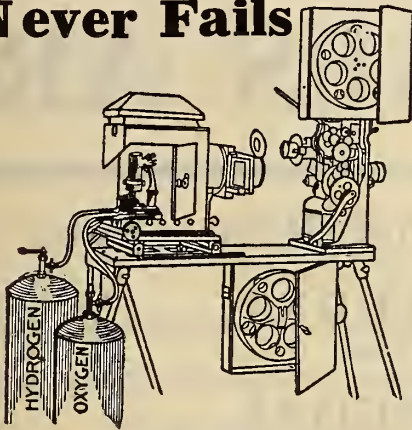
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News of the Trade

THERE was a time when a piano and two or three musical instruments were sufficient to entertain the average attendance at motion picture theaters. Since the introduction of automatic instruments, however, the orchestra seems to have disappeared in many houses. This is perhaps due to the fact that a greater volume and variety of music can be obtained from the instrument and at the same time the expense is cut down materially. So popular has become the "Fotoplayer" that the manufacturers, the American Photoplayer Company, New York, have found it necessary to increase considerably their line of instruments. Only recently they have added what is perhaps the most wonderful instrument of its kind, known as the "Fotopiano". The cost of this instrument is considerably less than the "Fotoplayer". It is constructed especially for the smaller theaters and can as well be adapted for home use. A \$5,000 "Fotoplayer" has recently been installed in the Royal Theater, Perth Amboy, N. J., also another of the same type in the Halstead Theater, East Orange, N. J.

An exceptionally fine motion picture screen has recently been put on the market by S. H. Jones, Altus, Okla. It is claimed to be equal, if not better than some of the more widely known brands. For comparison purposes Mr. Jones is sending to anyone interested in this screen, a liberal sized sample, together with a number of endorsements from those who have thoroughly tried out the Gold King Fibre Screen.

Thomas A. Edison, Inc., of Orange, N. J., the manufacturers of the Edison Kinetoscope, are making preparations for a large increase in sales of their projector. Many of these machines have recently been purchased for all purposes such as for use in schools, churches, colleges, etc., as well as motion picture theaters. When the U. S. S. Culgoa put out to sea recently she carried on board an Edison Model "D" Kinetoscope, which had been added to her equipment during her stay at the Brooklyn Navy Yard. A large assortment of films also were obtained before leaving New York, sufficient to allow a wide range of entertainment until her next port is reached.

The Newman Mfg. Co., who operate three factories, one at 717-21 Sycamore Street, Cincinnati, Ohio, one at 101 Fourth Avenue, New York City, and one at 108 W. Lake Street, Chicago, manufacturers of brass frames, railings, easels, etc., are reporting excellent business, and are running full capacity. This is cheering information, in view of the general conditions now in existence throughout the country. Their men on the road report an encouraging outlook for fall business.

The Western, Central and Southern States particularly are showing marked improvement in business conditions, and the Eastern and New England States will come along in due time. It is remarkable the number of new theaters which are now in the course of construction, mostly large and attractive theaters. S. J. Newman, secretary of the firm, who has a wide acquaintance among theater owners, reports that the majority are of the impression that business conditions will show a great improvement this coming fall.

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Crane Wilbur
Chas. Chaplin
Ford Sterling
King Baggott
Arthur Johnson
Paul Panzer
Pearl Sindenlar
Warren Kerrigan
Alice Joyce
Cleo Madison
Margaret Snow
James Cruze
Dorothy Gish
Lillian Gish
Francis Ford
Geo. Larkin

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of over 400 players is the best souvenir extant. It will increase your business. Note our other publications. Post Cards for hand coloring. Hand Colored Post Cards.



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LARGE PICTURE, semi-photo, glazed finish, size 11 x 14, \$1 per doz.; 43 prominent players.
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Greater New York Slide & Advertising Co.

Academy of Music Building

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ONLY PROFESSIONAL PORTABLE
MOTION PICTURE MACHINE
USES STANDARD 1000 FEET REELS

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World's Series—Keystone Comedy—Million
Dollar Mystery—Mutual Girl—
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THE WAR IN EUROPE

10 Slides plain.....	\$2.00	Colored.....	\$ 3.00
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2 one sheet posters with each set; extra posters, 10 cts. each.
Portrait and flag slides of nations involved, colored, 25 cts. each.
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149 WEST 35th STREET —Manufacturers of— NEW YORK

LANTERN SLIDE MATS AND REEL BANDS

PROMPT SERVICE, PRICES RIGHT, BEST GOODS

WE MAKE MICA SLIDES for MANUFACTURERS ONLY

Save 70 per cent.

of machine up-keep by
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ALL MOTIOGRAPH users save
in up-keep. There's a reason.
It's the special selected material
and hardened parts used in the
MOTIOGRAPH.

(Don't make a mistake and get
a machine with soft parts)

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Real War Pictures
 Direct from the front
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MUTUAL WEEKLY



Every Exhibitor
 Should make the **MUTUAL WEEKLY**
 a part of his regular program.
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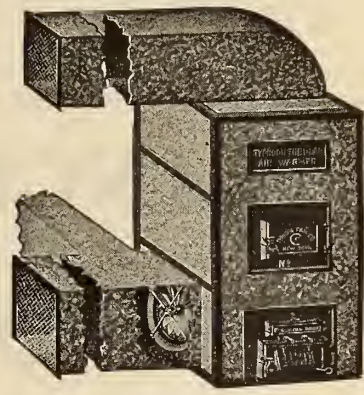
COOLING



A 48 Typhoon Multiblade Blower has sixteen blades; ordinary exhaust fans have only six. It is the blades of a fan that do the business.

VENTILATION HEATING

Heating and cooling problem revolutionized by Typhoon System.
 You keep cool in front of a desk fan, not in back; apply this common sense and blow the air into your theatre.
 A Typhoon Tubular Air Warmer will heat and ventilate at the same time.
 The low price of effective apparatus will surprise you. Catalogue RL gives information.



Typhoon Air Warmer

THE TYPHOON FAN CO.
 1544 Broadway New York City

Our Mutual Girl Goes Golfing

(Continued from Page Seventeen)

nized in the name a well-known New York banker—"When you want something, come to my office."

"You ought to be very much ashamed of yourself, and I'm glad you seem to be," Margaret told him. "And if that boy doesn't go to you on his own account to make you remember I'll stir him up to it." Then she gave *Ralph Hamilton* a look which caused him to remember, for his own part, how he too had unjustly accused *Our Mutual Girl* of theft—no wonder the boy had her warmest sympathy!

"The Million Dollar Mystery"

(Continued from Page Eighteen)

boots, sets out in a rowboat after her. He speedily overtakes her, but not until she has been carried far out on the

river. He drags her into the rickety craft, and then begins a battle between them, which would hardly have ended in her favor had not *Norton* seen the struggle from the shore. Diving into the water, and soon followed by *Shep*, he swims with rapid strokes toward the rowboat. And he is none too soon, for the other conspirators, seeing that their companion is in difficulties come to his rescue in a fast motor boat. *Norton* has hardly finished with him when they are upon him.

Then begins a terrific struggle in the water, for after seizing and dragging *Florence* aboard the motor boat, both men are tumbled overboard. With three men striving to drown him, the odds are too great and *Norton* is about to give up the fight, when *Shep* swims into the melee and soon extricates his master from danger. Then, gaining the motor boat, *Norton* drags *Shep* aboard and with *Florence* speeds away to safety, leaving the conspirators struggling in the river.

OVER 8,000 MIRROROIDE SCREENS IN USE

MR. EXHIBITOR: Your Success Depends, Not Upon Promises, but Upon Actual Results Obtained

Some Screen Manufacturers Will Promise You Everything and Anything, BUT—Will They Guarantee to Keep Their Promises?

Will they guarantee their screen for five years against cracking, peeling, deteriorating—tarnishing or turning black?

Will they guarantee their screen is climate proof and can be washed with soap and water?

Will they guarantee perfect projection regardless of how close your seats are placed to the screen, or angle?

Will they guarantee perfect projection, without haze, glare or eye-strain?

Will they really guarantee the saving on Current used?

We are Guided by Our Policy of Six Years to Under-claim Rather Than Over-claim. You can Rest Assured That We Do Not Exaggerate or Misrepresent. Therefore Feel Secure in Accepting Our Representations at Their Full Worth.

WE GUARANTEE MIRROROIDE FOR FIVE YEARS TO SUBSTANTIATE EVERY CLAIM WE MAKE AS ABOVE. WILL THEY?

MIRROROIDE is the Only Rough or Matte Metalized Surface on Earth—Silver White, Silver Flesh, or Pale Gold. Send for Our Large FREE Samples. TEST, COMPARE with any Screen on Earth. MIRROROIDE IS THE WORLD'S BEST SCREEN—and We Will Back This Statement Up with \$1,000.00 in Real Tests—Tests Open to the Public in General.

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Our Latest Pure White Glass Coating, Not Metallic, Ready Mixed, Ready to apply direct, at \$10.00 per gallon. Fire and Waterproof and Guaranteed

THE J. H. GENTER CO., Inc., NEWBURGH, N. Y. AGENCIES ALL PRINCIPAL CITIES

WATCH YOUR STEP

THIS COMING THEATRICAL SEASON

You surely must realize by this time that you can't get away with that same Old Mirthless Mechanical programme you've been running for the past year or more.

HIRE THE BEST VOCALIST IN TOWN

Then arrange for OUR EXCLUSIVE ILLUSTRATED SONG SLIDE SERVICE and if Your Box Office does not show results, then our efforts have been in Vain, and the Hundreds of Unsolicited Testimonials received from Exhibitors, the Country over are not to be believed.

DON'T DELAY—WRITE TO-DAY FOR PARTICULARS

CHICAGO SONG SLIDE EXCHANGE, 32 S. Wabash Ave., Sta. R. L., Chicago, Illinois

PRINCESS FILM COMPANY

PRESENT

“The Dead Line”

A Side-Splitting Farce-Comedy

WITH
BOYD MARSHALL
MAYRE HALL
 AND
PRINCESS
PLAYERS
PERFECT



RELEASED FRIDAY, OCTOBER 30th, 1914



The Headliner *Everywhere*

Throughout the United States and Canada—at the better theatres *everywhere*—The Million Dollar Mystery is a headliner. No other motion picture production vies with it for this honor. *It leads!* And this supremacy is due to the exceptionally high quality of the picture—to the fine photography, the interesting plots and the wonderful acting.

THE MILLION DOLLAR MYSTERY

Story by Harold MacGrath

Scenario by Lloyd Lonergan

Thanhouser's Million Dollar Motion Picture Production

Exhibitors: Episode No. 18 has just been released. The story is complete in 23 episodes. A two-reel episode is released each week. The story by Harold MacGrath is now appearing in 300 of the leading newspapers. \$10,000.00 will be paid for the best 100-word solution of the mystery. Bookings on *all* episodes are now being arranged. Apply to

SYNDICATE FILM CORPORATION

71 West 23rd Street, New York

Room 411, 5 S. Wabash Avenue, Chicago
or Syndicate Film Corporation Representative at Any Mutual Exchange in the United States and Canada

The Thanhouser Three-a-Week

Tuesday, Oct. 20. "Old Jackson's Girl." (Two Reels). A thrilling romance of pioneer days in the far West, featuring Mayre Hall, Morris Foster and Dave Thompson.

Sunday, Oct. 25. "Mr. Cinderella." One reel comedy drama featuring Nolan Gane, Fan Bourke and Mildred Heller.

THANHOUSER FILM CORPORATION, New Rochelle, N. Y.

Head European Office, Thanhouser Films, Ltd., London, W. C., England

Regular Thanhouser releases are distributed exclusively in the United States and Canada by the Mutual Film Corporation



A FOUR LEAF CLOVER

For the Week of October Twenty-six



NEW YORK
FOR RENT
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R-CH-20
20-103
20-103

Released Through the Mutual Film Corporation Exclusively

New York Motion Picture Corporation

ADAM KESSEL, JR., President

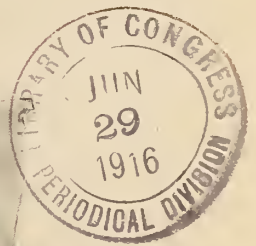
42nd Street and Broadway, Longacre Building

NEW YORK

Reel Life

A Magazine of
Moving Pictures

5 Cents



MAE MARSH
—Majestic

“The Floating Call”
—RELIANCE

October 31
1914



OUR MUTUAL GIRL

Joins The S. P. C. A., With Startling Results



Margaret Meets Alfred Wagstaff, S. P. C. A. President

YOUR patrons, particularly the ladies, can read all about Margaret's adventures and see the pretty frocks Margaret buys if you give them

OUR MUTUAL GIRL WEEKLY

And you can give it to them free of cost!

WHEN Margaret saves twenty dogs from death in the Pound, by taking them to her country home, she runs into trouble with a brutal truckman, whose arrest follows. Ralph Hamilton tries to have something to say about Our Mutual Girl retaining these dogs and there is a pretty muddle as a result of his efforts.

IN CHAPTER 42
By JOHN W. GREY
RELEASED NOVEMBER 2



Margaret Sees Some of the Waifs

THE MINER'S PERIL

ONE REEL DRAMA—RELEASED NOVEMBER 4

A candle's flame between him and death! He is tied in an ore bucket over the top of a mine shaft. A candle burns beneath the bucket rope. His wife is bound nearby, where she can see him but cannot help him. Finally she kicks a plank over so that it upsets the candle. And then—well, there's tension enough in THE MINER'S PERIL for a dozen melodramas.

A WOMAN SCORNED

TWO REEL DETECTIVE DRAMA—RELEASED NOVEMBER 7

A very clever rogue covers his tracks. Detectives and reporters are baffled. Yet he must be captured. He is an expert user of nitroglycerine and dynamite in safe-cracks. His former sweetheart finally turns him over to the police. Why? "Hell hath no fury like a woman scorned."



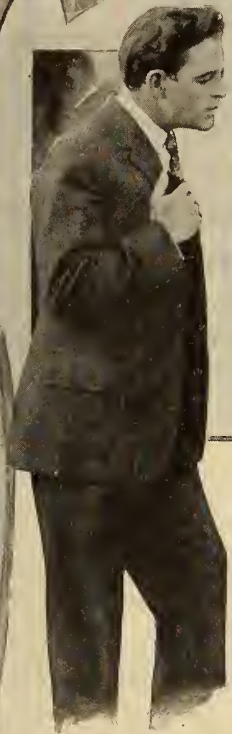
Reliance Motion Picture Corp.

STUDIOS—29 Union Square West, New York City
537 Riverdale Avenue, Yonkers, N. Y.
Hollywood, Los Angeles, Cal.

Released Exclusively in the Mutual Program



See Americans First
 FLYING "A" and AMERICAN "BEAUTY"
 FEATURE FILMS



A
 SLICE OF
 LIFE



A Sociological Drama of Great Intensity. Two Acts.

Featuring WINNIFRED GREENWOOD and ED COXEN

Under direction of Thos. Ricketts

Release Monday, November 9th, 1914

AMERICAN "BEAUTY" FILMS
 Featuring MARGARITA FISCHER and HARRY POLLARD

"MOTHERHOOD"

A Superb Dramatization Depicting Remarkable Histrionic Ability

Release Tuesday, November 10th, 1914



"THE STOLEN MASTERPIECE"

A "Flying A" Feature with an all-star cast. Tense and Thrilling.

Release Wednesday, November 11th, 1914.



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

AMERICAN FILM MFG. CO.
 CHICAGO



The Headliner *Everywhere*

Throughout the United States and Canada—at the better theatres *everywhere*—The Million Dollar Mystery is a headliner. No other motion picture production vies with it for this honor. *It leads!* And this supremacy is due to the exceptionally high quality of the picture—to the fine photography, the interesting plots and the wonderful acting.

THE MILLION DOLLAR MYSTERY

Story by Harold MacGrath

Scenario by Lloyd Lonergan

Thanhouser's Million Dollar Motion Picture Production

Exhibitors: Episode No. 19 has just been released. The story is complete in 23 episodes. A two-reel episode is released each week. The story by Harold MacGrath is now appearing in 300 of the leading newspapers. \$10,000.00 will be paid for the best 100-word solution of the mystery. Bookings on *all* episodes are now being arranged. Apply to

SYNDICATE FILM CORPORATION

71 West 23rd Street, New York

Room 411, 5 S. Wabash Avenue, Chicago

or Syndicate Film Corporation Representative at Any Mutual Exchange in the United States and Canada

The Thanhouser Three-a-Week

Tuesday, Oct. 27.—“A Madonna of the Poor.” (Two Reels.) A powerful sociological study with a strong romantic interest, written and produced by Carroll Fleming and featuring Muriel Ostriche and Carey L. Hastings.

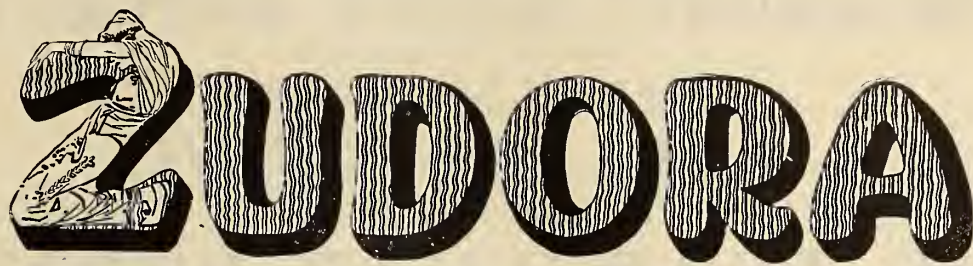
Sunday, Nov. 1.—“Shep's Race With Death.” One reel drama with a dog as the hero, featuring Shep, the wonderful Thanhouser collie, and Marion and Madeline Fairbanks, the “Thanhouser Twins.”

THANHOUSER FILM CORPORATION, New Rochelle, N. Y.

Head European Office, Thanhouser Films, Ltd., London, W. C., England

Regular Thanhouser releases are distributed exclusively in the United States and Canada by the Mutual Film Corporation





ZUDORA

Thanhouser's Greatest Photoplay

This Wonderful new serial production has created a sensation among exhibitors. Although the first release date is November 23rd, hundreds of bookings have already been made.

ZUDORA will be produced in 20 episodes. A two-reel episode will be released each week beginning Nov. 23. The photoplay is by Daniel Carson Goodman. The story is by Harold MacGrath. 500 leading newspapers will publish the story. 3000 scenes will be used. The cast of 1000 people includes beautiful Marguerite Snow as ZUDORA, James Cruze as Hassam Ali—the Hindu Mystic—and Harry Benham as the hero.

Exhibitors: Book Quickly!

This new Thanhouser serial promises to be an extraordinary success. You know what The Million Dollar Mystery has done for you. Now Thanhouser presents another opportunity. Are you going to get in early—NOW—or are you going to be disappointed? Arrange your bookings for ZUDORA *at once* by applying to the Thanhouser Syndicate Corporation's representative at any Mutual Exchange in America. Or write to



Thanhouser Syndicate Corporation

71 West 23rd Street, New York City

Produced by

Thanhouser Film Corporation, New Rochelle, N. Y.

Producers of The Million Dollar Mystery



Mutual Program
THE MAJESTIC MOTION PICTURE CO.

presents for its two-part feature
SUNDAY, NOVEMBER 8

LILLIAN GISH

In an especially appealing drama

THE TEAR THAT BURNED



LILLIAN GISH

who appears exclusively in "Griffith" specials and Majestic features

Lillian Gish, who has been pronounced by David Belasco and others the most beautiful actress in America, has been absent from Majestic features for two months, having been engaged during that time in playing a leading part in Mr. Griffith's special production of *The Clansman*.

She will now appear regularly in Majestic Releases.

Bromide Enlargements of Majestic Stars for lobby display bring business to your theatre. We furnish them in sizes up to 5 feet high. Prices: 14x17, 50 cents each, 20x60, \$2.50. Address Majestic Studio, 4500 Sunset Blvd., Los Angeles.

MAJESTIC AND KOMIC GUIDE FOR EXHIBITORS

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

- A Mother's Influence** (1 Reel Majestic). Release date Tuesday, Oct 27—An especially well produced heart interest drama.
- Paid With Interest** (2 Reel Majestic). Release date Sunday, Nov. 1—Featuring Mae Marsh and Robert Harron in a fairly good story and picture.
- Casey's Vendetta** (1 Reel Komic). Release date Sunday, Nov. 1—An average Komic burlesque farce with an original twist.
- False Pride** (1 Reel Majestic). Release date Tuesday, Nov. 3—A domestic drama very well produced and strongly appealing in story.
- The Tear That Burned** (2 Reel Majestic). Release date Sunday, Nov. 8—A very unusual story of deep human interest, finely acted and put on.
- Ethel's Roof Party** (1 Reel Komic). No. 10 of the Paul West "Bill" stories and one of the best of the series, if not the best.

Have you run any of the "Griffith" Special Features? You should do so. They get the money. **The Battle of the Sexes** (5 reels)—**The Escape** (7 reels)—**Home Sweet Home** (6 reels)—**The Avenging Conscience** (6 reels).

Coming—**The Clansman**, the most stupendous motion picture production ever filmed in America.

Majestic Motion Picture Co.

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

Business Offices, 29 Union Sq. W.,
 New York City

Reel Life

A MAGAZINE OF MOVING PICTURES

PUBLISHED BY THE MUTUAL FILM CORPORATION

29 Union Square, New York City
Telephone, Stuyvesant 683

MERRITT CRAWFORD
Editor

HENRY JAMES
Business and Advertising
Manager

Vol. V, No. 7

OCTOBER 31, 1914

Five Cents—\$2.50 a Year

Famous New York Society Leader in Red Cross Role



Mutual Weekly Photographer Snapshots Mrs. Cornelius Vanderbilt at Work in the Linen Room of the American Hospital, Paris, Preparing Bandages and Dressings for the Wounded

Every issue of the Mutual Weekly contains the latest and most interesting views direct from the war zone. Among the most recent is this picture of the famous leader of the 400, now engaged in Red Cross work at the French Capital, with hundreds of other American and English women of fashion and title from all classes and ranks of society. This picture will appear in a forthcoming issue of the Mutual Weekly, released in the Mutual Program.

FACTS AND FIGURES AND SUCH

DUPING" in the early days of the motion picture industry was a common practice among unscrupulous film men, against which legitimate manufacturers found it difficult to protect themselves. The very status of the business at that time, as yet not recognized as a staple and established industry, made it almost impossible to apprehend and make an example of the "fly-by-night" concerns who made a business of duplicating and "wild-cattin'" the productions of established companies. Latterly, however, "duping" has become comparatively rare. This is largely due to the fact that the making and marketing of motion pictures has become better co-ordinated, better organized, not that the men who would stoop to such practices have ceased to exist. "Duping" has become rare because it has become highly dangerous, both for the "duper" and for the exhibitor showing the "dupe" in his theater.

Consequently, it is with surprise, nowadays, that one hears of an instance where a "duper" has been at work. For this reason attention is called to an advertisement of the Keystone Film Company, on Page Thirty-two of this issue of REEL LIFE, headed "Warning to Exhibitors".

"Keystone films have become so popular," says the advertisement, "that unscrupulous dealers are at work again selling 'dupes' throughout the country. The only genuine Keystone films are those rented exclusively in the United States and Canada through the Mutual Film Exchanges. This company will ferret out and prosecute and punish to the extent of the law, all those 'duping' Keystone films or exhibiting 'dupes'."

ONE of the best appointed exchanges in Western Canada is that of the Mutual Film Corporation of Canada, Ltd., at 40 and 48 Aikins Block, Winnipeg, Manitoba, which recently greatly enlarged their offices, until now, it is said, they have the most commodious quarters occupied by a film concern in the Northwest. J. H. Boothe, manager of the Winnipeg branch, has had much success in booking "The Million Dollar Mystery" and prophesies a similar run on "Zudora", the new Thanhouser serial, when it is released. He also finds that the Continental features, notably "Home Sweet Home", "The Wrath of the Gods" and "The Great Leap" are in increasingly great demand among Canadian exhibitors. In a recent letter to REEL LIFE, Mr. Boothe says that all the Mutual houses in his section have been doing well, in fact, have been having the best of the trade during the past season, and he forecasts a record-breaking business for the Winnipeg exchange this Fall.

AN important change in the affairs of the New York Motion Picture Corporation—expansive in its scope and important from a standpoint of prosperity in film production—took effect on October 16, when the picture company and the Miller Brothers agreed to a discontinuance of the contract whereby cowboys, Indians and livestock were furnished for purposes of the screen.

Hereafter, instead of employing its men and horses from the ranch owners, Inceville will control all its own equipment. Steps toward the carrying out of this plan were taken several weeks ago by Thomas H. Ince, when it was first decided not to renew the contract and as a result of Mr. Ince's activities, fifty men, two dozen Indians, 150 horses and several hundred head of cattle and other livestock, are now being housed at the company's camp in the Santa Ynez cañon under the absolute control of the film-producing company.

The history of the Miller Brothers' connection with the New York Motion Picture companies dates back to the latter part of 1911, when Charles O. Bauman, one of the high officials of the New York Motion Picture Corporation was impressed by the manner in which members of the Miller Brothers' traveling wild west show expedited matters at a little town in Arizona. Mr. Bauman immediately entered into negotiations with the Miller Brothers, and shortly thereafter contracted with them for the use of cowboys, Indians and livestock.

At the suggestion of Mr. Ince, however, last summer, plans were discussed for a discontinuance of the contract, upon its expiration on October 16. The suggestion met with favor at a meeting of the board of directors and the aggregation of cowboys, Indians and livestock was at once employed. The entire change, it is understood, represents an investment by the company of more than \$15,000. The new arrangement does not suggest any cessation by the company in the production of western pictures, but it does mean, according to Mr. Ince, that there will be a noted improvement in the quality of the films henceforth made at Inceville.

AN entire circus outfit, horses, wagons, tight-ropes, and tents were used in the first episode of "Zudora" Thanhouser's forthcoming serial. The wagons loaded with the impedimenta of the road circus, the pulling and hauling of "props", the tight rope stretched across the ring, all were in place. Even the side show barkers, busy with their "Bally hooing", had their place in the scene, which on the screen is cut almost to a flash.

REASON WHY BULLETIN NO. 1

MUTUAL MOVIES are strongest in their appeal to the human heart.

MUTUAL MOVIES present novelty, romance, humor, pathos—life itself.

MUTUAL MOVIES draw audiences and keep on drawing audiences because the pictures are always well done.

MUTUAL MOVIES amuse or they interest or they thrill, and frequently they do all three.

MUTUAL MOVIES are shown by more exhibitors today than ever before and their constant up-grade progress is the reason why.

Clever Situations and Effective Plots in American-Beauty Productions



1. William Tedmarsh and Edith Borella in "The Stolen Masterpiece". 2. Afton Mineer, Joseph Harris, Fred Gamble and Mary Scott in "The Tightwad". 3. Afton Mineer, Mary Scott and Fred Gamble (same). 4. Ed Coxen in "A Slice of Life". 5. Winnifred Greenwood, William Bertram, George Field, Ed Coxen and John Stepling in "The Stolen Masterpiece". 6. Winnifred Greenwood, Ed Coxen and John Stepling (same). 7. Joseph Harris and Fred Gamble in "The Tightwad". 8. Percy Banks, George Field, Winnifred Greenwood and Ed Coxen in "A Slice of Life". 9. Winnifred Greenwood and Percy Banks (same). 10. George Field and Winnifred Greenwood (same).

STORIES OF THE NEW PHOTOPLAYS

THE attention of exhibitors and the public is called to the arrest in Vancouver, B. C., of a man giving the name of C. A. Allen, who has been representing himself throughout Western Canada as being an agent of the Mutual Film Corporation of New York. As far as can be learned Allen never had any connection with the Mutual or any of its allied companies. His method has been to obtain money and credit on the strength of his alleged connections with this company, and in this case the man had run up a considerable bill at the Hotel Canada in Vancouver, before the management became suspicious and caused his arrest.

Unfortunately his is not the only case of this kind. There have been several cases recently in Vancouver and elsewhere, where irresponsible persons have obtained money from merchants, representing that they would advertise them through the motion picture theaters upon payment of a given sum, after which they have taken French leave. Motion picture houses, also have suffered in different ways. Consequently it behooves every exhibitor to examine carefully the credentials of any one representing himself as an agent or cameraman of the Mutual Film Corporation. By notifying the nearest exchange at once of the activities of one of these impostors, the exhibitor will not only protect himself, but every other exhibitor and the public as well.

OUR MUTUAL GIRL—(Chapter 43)

November 9, 1914.

CAST

Margaret	}	Norma Phillips
Forewoman		
Ralph Hamilton		William J. O'Neil
Governor Fielder		By Himself
Mayor Fordyke		By Himself
Aunt Abbie		Grace Fisher
Foreman		Frank Leonard
Office Boy		John Wise

Director, Oscar Eagle

Assistant Director, Harry G. Weir

ONE morning recently *Margaret* was awakened at a very early hour by the tinkle of the telephone bells near the head of her bed. The voice at the other end proved to be *Ralph Hamilton's*. He had just a few days before come into his uncle's property, which included large silk mills, and he was most anxious that *Margaret* should attend that afternoon in Paterson, New Jersey, the parade of the silk workers, where she would be the guest of Governor Fielder.

"Our attorney was at the house last night," added *Ralph*, "My uncle's will fixes it so that I forfeit a large part of the income unless I take immediate charge of the mills and prove in one year that I am competent to handle the business. "I've got to make good. And *Betty* says she'll disown me if I don't."

Margaret was delighted to accept the invitation, but first she had an engagement with *Aunt Abbie* to do some shopping at Wanamaker's. She promised to hurry the shopping expedition a bit and then motor over to Paterson. So *Our Mutual Girl* and her *Aunt* visited the famous establishment of the Quaker City merchant, and *Margaret* selected several pretty evening gowns—every one of American design, for she had determined to help spur American modistes into capturing and retaining the trade of American women in American-made clothes. Then they drove to Paterson.

There they were welcomed by Mayor Fordyke and Governor Fielder. From the Governor's box *Margaret* saw thousands of silk workers pass in review, then she bethought herself of *Ralph*. It was his first day in his uncle's plant. They decided to drive round to the factory and surprise him. At the mill *Aunt Abbie* suggested that she stay in the car until *Ralph* had been found, so *Our Mutual Girl* entered the office of the big plant alone. She was told by the office boy that *Mr. Hamilton* was on a tour of inspection and had given strict orders not to be called until he had finished. *Margaret* made up her mind that in that case she would go to him.

Passing through the superintendent's office she saw a woman in black holding an animated, whispered conversation with the superintendent. She paused to ask directions, then observing that the two had the air of conspirators, and sensing that all was not right, she slipped behind a filing case to listen. What she overheard was a plot to set fire to the mill by overcharging the machinery, and thus ruin young *Hamilton's* future. It was to be perpetrated at the resumption of work after the lunch hour—and now it was nearly twelve o'clock. As the forewoman turned—for *Margaret* recognized by their conversation that this was her official capacity—*Our Mutual Girl* was startled to see the remarkable resemblance between herself and this female conspirator.

Her nimble wits were at work instantly. Presently the superintendent left the room, and the woman, going to the wardrobe, changed her dress. The minute she was gone *Margaret* scrambled into the black dress she had taken off, and again hid. And none too soon, for the forewoman came back for her purse and entered the wardrobe. Then *Our Mutual Girl*, darting forward, locked the wardrobe door, making her a prisoner. Seeking the superintendent in the huge room full of whirring machinery, she managed to fool him for several minutes. But suddenly, penetrating her disguise, and realizing that she was there to trap him, he seized *Margaret* and tried to throw her into the whirring wheels. She struggled—then emitted a piercing scream which carried over the jangle of the machinery. *Ralph* heard it in the front office and came running to see what was wrong. He knew he could not reach the woman in time, so he drew out his revolver and shot at the central switch. The whirring wheels came to a stop. But not until he was by her side and heard her voice did *Hamilton* recognize *Our Mutual Girl*. A well directed punch sent the foreman to the floor in unconsciousness—and *Margaret* was in *Ralph Hamilton's* arms.

A FLIGHT FOR A FORTUNE—Majestic

(Two Reels)

A Romance Hinging on Politics

Oct. 25, 1914

CAST

May	Signe Auen
Brown	E. D. Sears
Morrison	F. A. Turner
The Aviator	Capt. Ernest Hodgson

JAMES MORRISON, a capitalist, has used bribery to secure from the city an important and valuable franchise for a street railway. Charles Brown, a young lawyer in the city's employ, is in love with May, Morrison's step-daughter, but the latter refuses consent to their marriage

(Continued Overleaf)

Side-splitting Comedy and Intense Drama under Majestic-Komic Brands



1. Baldy Belmont, Mae Gaston, Maxfield Stanley and Fay Tincher in "Ethel's Roof Party" (Bill series No. 10). 2. Same. 3. Wallace Reid, Blanche Sweet and Henry B. Walthall in "The Odalisque". 4. Jennie Lee and Henry B. Walthall (same). 5. Mae Gaston and Josephine Crowell in "The Tear That Burned". 6. W. E. Lowery and Lillian Gish (same). 7. Miriam Cooper and Blanche Sweet in "The Odalisque". 8. Henry B. Walthall (same). 9. Robert Harron, Henry B. Walthall, Blanche Sweet, Miriam Cooper, Wallace Reid and Lucille Brown (same). 10. Lillian Gish and Jack Dillon in "The Tear That Burned".

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because Brown is working against him in his civic capacity. A meeting is held in Morrison's house, and May overhears the discussion. She discovers her step-father's crookedness, and threatens to expose him unless he gives up his plan to loot the city treasury. Morrison takes her to his camp on the bay, locking her up there and placing a guard over her, until the deal shall be safely over. Brown trails Morrison and his colleagues to the camp. They plan to harm him, and May manages to make her escape in order to warn him. She finds a rowboat and tries to reach the opposite shore where she can get help.

Brown learns that his sweetheart is out at sea in a small boat, and unable to secure another craft, calls upon Capt. Hodgson whose hangar is nearby. Meanwhile, Morrison, fearing that May will betray him, pursues her in a motor boat. There ensues an exciting race between the motor boat and the hydro-aeroplane. The latter rescues May on the fly. Her step-father's schemes are ruined, and she and Brown are married.

THE TIGHTWAD—Beauty

The Romance of a Clever Electrician and a Miser's Daughter

Nov. 3, 1914

CAST

Tobias Frye, the tightwad.....Fred Gamble
Tom Hastings.....Joseph Harris
Julia Frye.....Afton Mineer....
Her Mother.....Mary Scott
Slick Sam.....Perry Banks

TOBIAS FRYE prefers to bank his money in the fireplace. He scorns all modern improvements, and his wife and daughter drudge from morning till night. An up-to-date young man, Frank Hastings, is in love with Julia Frye. He is a "trouble shooter" for an electric company, and when he tries to persuade Julia's father to grant a right of way through his place, Frye orders him off the premises and forbids him to have anything more to do with his daughter. The enterprising Hastings, however, installs a telephone in a tree, and he and his sweetheart hold frequent conversations. Slick Sam, a tramp, discovers where the miserly old man hides his money. He returns that night with a pal to rob the house, and Julia, who is telephoning in the tree for a doctor for her sick mother, overhears the tramps plotting. She 'phones Hastings for help. Meanwhile the tramps break into the house and Frye is overpowered. But the young electrician and a policeman arrive in time to prevent the robbery and arrest the thieves. When the miser learns about the tree telephone and that this is the means by which his money has been saved, he is converted to new ideas. He sends his worn out wife and daughter to the seaside to recuperate, and on their return they find the house fitted throughout with labor saving appliances. Young Hastings cooks the first dinner by electricity, and Frye warmly welcomes him into the family.

WHEN VICE SHUDDERED—Princess

Wherein a Merciful Coincidence Saves a Bank President

Nov. 6, 1914

CAST

John Gale, President.....John Reinhard
His wife.....Ethel Stevens

JOHAN GALE, president of the National City Bank, is a victim of gambling. His debts accumulate until he is led one night to rob the safe. As he is making his escape

he is pursued by the janitor who has returned to the bank for a bottle of medicine for his sick wife which he has forgotten there. Meanwhile two crooks cut the burglar alarm wires and enter the bank. The police see them and give the alarm. Gale and the janitor are struggling at the railway station. The latter is trying to convince the president that he must not flee the town, but should return the money and go home to his wife and children. At last Gale turns back with his adviser to the bank. The crooks, running out of an alley way, with the police in hot pursuit, run into Gale. The bag of money falls, and before the crooks can escape the police have them. Then one of the officers picks up the bag and handing it to the president says that the burglars have just emptied the safe. The money is put back. Gale's reputation is saved. And the young janitor goes home with the medicine to his sick wife happy in the realization that he has saved his employer's honor.

IN THE CLUTCHES OF THE GANGSTERS

Kay Bee

(Two Reels)

In Which a Romance of Underworld Life is Graphically Presented

By Richard V. Spencer and Thomas H. Ince

Nov. 6, 1914

CAST

Molly Mason.....Elizabeth Burbridge
Mrs. Mason.....Gertrude Claire
Chick Hodge.....Richard Stanton
Alderman Finn.....Lewis Morrison
Cohen.....Walter Belasco

CHICK HODGE, Red Corrigan and their gang decide to attend Alderman Finn's picnic as uninvited guests with the hope of obtaining a little easy money. Chick meets at the picnic Molly Mason, who invites him to call, but withdraws her invitation when she learns that Hodge is a member of Corrigan's gang. The girl makes an impression on Chick, and when the others ask him to put Cohen out of the way and get his money, he refuses, saying that he intends to reform. Chick gets a position and saves money. Molly and he become engaged. They are buying furniture for their flat one day when he discovers that they need more money and starts to the bank to draw upon his savings. He is shadowed by Sandy, a member of the old gang, who attacks Chick in the dark hallway. Molly hears the struggle. She manages to snatch the money away from Sandy. In the gangster's attempt to make his getaway, he is run down by an automobile.

ETHEL'S ROOF PARTY—Komic

Chapter Ten of the Famous Bill Series

Nov. 8, 1914

CAST

Ethel.....Fay Tincher
Bill.....Tammany Young
Mr. Hadley.....Tod Browning

TAKING advantage of the boss's absence, Ethel decides to give a luncheon on the roof. Bill and his pal make up their minds that they should be included in the invitation, so they mount to the roof where Ethel and her guests are assembled. The hostess is not at all pleased at Bill's butting in, and at her request her male friends put the office boy and his chum off the roof and lock them out. Bill determines to give them a scare. So after nailing up the

(Continued Overleaf)

Supreme Comedy and Drama from New York Motion Picture Corporation



1. Shorty Hamilton and Jerome Storm in "Shorty Falls Into a Title". 2. Enid Markey, Marvel Stafford and Frank Burke in "The Hateful God". 3. Charles Swichard, Jerome Storm and Milton Ross in "Shorty Falls Into a Title". 4. Sessue Hayawaka, Mr. Yoshida and Frank Borzage in "Nipped". 5. Enid Markey in "The Hateful God". 6. Mabel Normand and Charles Chaplin in "His Trysting Places". 7. Elizabeth Burbridge, Gertrude Claire and Richard Stanton in "In the Clutches of the Gangsters". 8. Tsuru Aoki and Frank Borzage in "Nipped". 9. Walter Belasco and Lewis Durham in "In the Clutches of the Gangsters". 10. Shorty Hamilton in "Shorty Falls Into a Title".

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door, he starts some old rags smouldering. He and his pal then depart to get their lunch. The janitor smells smoke and soon locates the fire. The party, in their wild desire to reach safety, smash a window and receive the full force of the fire hose. Luncheon and gowns are ruined—but Ethel and her guests are rescued, amid the cheers of a large crowd gathered below.

HIS TRYSTING PLACES—Keystone

(Two Reels)

Featuring Mabel Normand and Charles Chaplin

Nov. 9, 1914

CLARENCE in the bosom of his family is absent-minded and restless. He tips over the boiling soup upon himself, carries the baby "old cat" fashion by the scruff of his little rompers, falls into the infant's cradle and commits numerous other breaks so that Mabel, his pretty wife, is distracted. At last he decides to go down town, announcing that on his return he will bring a present for little Peter. Stopping at a drug store he purchased the latest innovation in nursing bottles and then goes into a café where dinner is served for a quarter.

Meanwhile Ambrose takes leave of his adoring wife to go on one of his periodical strolls. He has an appointment with Clarice, the pretty telephone girl in the hall of his apartment house, to meet her in the park, and as he passes, she hands him a note stating the hour and precise location of the trysting place. This he slips into his pocket with an affectionate wink—and takes his way to the twenty-five cent eating place to kill time before the rendezvous. Here he and Clarence accost one another side by side at the counter, and Ambrose's table manners and musical manner of eating soup cause Clarence to protest. A quarrel ensues, in which soup and broken dishes fly, and, then the two belligerents escape, in their hurry exchanging overcoats. Clarence rushes home to tell his troubles to Mabel; and Ambrose, meeting his wife on a park bench, unbosoms to her his grievances and is consoled.

Mabel, wondering what Clarence has brought little Peter, explores the coat her husband has left on the rack—and discovers the telephone girl's note to Ambrose. She bursts into the room where Clarence is innocently disporting himself with the baby, and treats him to a terrible trouncing. Then she thrusts him from the house. And five minutes later, babe in arms, she gives pursuit.

Clarence, in a dazed state, wanders into the park where he comes upon Mrs. Ambrose sitting alone on the bench where Ambrose in his duplicity has charged her to remain until his return—he having gone to keep the appointment with his lady love. Clarence at first does not strike Mrs. Ambrose favorably, but at last he manages to win her sympathy, and when Mabel comes upon them he is unburdening the tale of his marital woes to her. Of course she leaps to the conclusion that this is the "Clarice" who wrote the note, and she savagely attacks the innocent pair. Left alone, Mrs. Ambrose amuses herself with searching the pockets of the overcoat her husband has dropped on the bench—and brings to light, the nursing bottle. Her deductions are not to Ambrose's credit. Mabel meanwhile in order to have both hands free to beat up Clarence, thrusts the baby into the arms of Ambrose who chances to be strolling that way, and he hurries back in consternation to his wife—who instantly faints at the first glimpse of the infant.

Mabel produces Clarice's note and Clarence is more flab-

bergasted than ever. Then he examines his overcoat—and discovers the exchange. Explanations are forthcoming, and Mabel is overjoyed to find that he is not the guilty wretch she thought him. Then, as a subtle revenge, Clarence takes the note to Mrs. Ambrose, saying, "Here is something belonging to your husband."

While Mabel and Clarence are happily making up, the real masher in the plot suffers a terrific walloping from the enraged Mrs. Ambrose.

A SLICE OF LIFE—American

(Two Reels)

A Thrilling Story of Strong Human Interest

Nov. 9, 1914

CAST

Betty Morse.....Winnifred Greenwood
Jim.....Ed Coxen
Boyd Harte.....George Field
Jessie, Jim's wife.....Charlotte Burton
Bobby, her son.....Cupid Cavens
Tom, chief of police.....John Stepling
Long, city editor.....William Bertram
Betty's mother.....Edith Borella
Police sergeant.....Perry Banks

BOYD HARTE, a young physician, is in love with Betty Morse, but she refuses him because she is absorbed by the ambition to become a writer. Searching for a real "slice of life" to write about, she discovers in the local prison a very attractive young man who has been put there for vagrancy. He has lost his memory, cannot remember who he is or where he came from, and the police sergeant has named him Jim. Betty gets Dr. Harte to take Jim to the hospital and treat him. In time he becomes normal in every respect, save that he still does not know his own identity.

One day he happens to be seized with a tremendous impulse to write, and Betty and the doctor discover him at the typewriter, the desk strewn with copy in which Betty recognizes a story of unusual ability. She sells it and brings Jim the check. After that they collaborate in writing and are very successful. But Harte is miserably conscious that the young Unknown and Betty are growing to care for one another. One day the girl finds on the street a newsboy, hungry and half frozen. She goes with Bobby to his poor home to discover a sick mother and no food in the house. Betty makes the family comfortable, and later, believing that here is a story full of human interest, returns with Jim. The moment the sick woman sees him she springs toward him with a cry of "My husband!" Jim's memory surges back—and Betty has found her slice of life.

THE TERROR OF ANGER—Thanouser

(Two Reels)

A Dramatic Argument Against Personal Embitterment

By Philip Lonergan

Nov. 10, 1914

CAST

Rawlings, the son.....Morris Foster
The girl.....Mignon Anderson

GILBERT RAWLINGS, a wealthy business man, does not realize that his wife has ceased to care for him. He is overcome when he finds her gone, leaving a note saying that she never will return. He pursues the elopers, but the chase is brief, for their automobile goes over the edge of a bluff and the wife and her lover are killed. Returning home, and seeing his baby boy sleeping, Rawlings is filled

(Continued Overleaf)

Powerful Reliance "Western" and Two Reel Drama of Newspaper Life



1. Arthur Mackley and Mrs. Mackley in "The Widow's Children". 2. Mrs. W. G. Brown, W. E. Lawrence and George Seigmann in "The Floating Call". 3. Mrs. W. G. Brown and Irene Hunt (same). 4. Irene Hunt (same). 5. Irene Hunt and Mrs. W. G. Brown (same). 6. Scene from "The Widow's Children". 7. Same. 8. Arthur Mackley (same). 9. Mrs. Mackley (same).

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with a terrible hatred toward all womankind. That night he has a dream. It seems to him that he has taken his boy into the wilderness where he is bringing him up to be a savage and to hate women. A young girl, travelling with some tourists, strays into the forest, and Rawlings makes a drudge of her. His son, now almost a young man, in spite of his bringing up, resents his father's cruelty to the girl. At last he helps her to escape. The father pursues the runaways, and in a hand to hand fight with his son is about to kill him—when he wakes from his dream. It comes over him then, that, false as his own wife may have been, he has no right to prejudice his son against women, but should permit him to believe the truth—that most women are loyal—and help him to win a wife who will make him happy.

THE NIGGARD—Majestic

Wherein it is Shown That Even the Most Conscientious Cannot Stand Ridicule

Nov. 10, 1914

CAST

Elmer Kent.....Wallace Reid
Emma Kent, his mother.....Cora Drew
Olga West.....Billie West
J. Henry Taylor.....F. A. Turner

ELMER KENT is a clerk in a large establishment, and earns fifteen dollars a week. He supports his sickly mother, and every cent of his salary is required to make both ends meet. The heaviest expense is the payments on the cottage which his father, before his death, partially paid for. Recently more money than usual has gone for necessities for his mother who has had an ill turn, and the real estate agent sends him word that payments overdue must be remitted the following day or the cottage will be seized. The next day is Saturday and pay day. Elmer hurries with the money to the agent's office only to learn he has gone to the beach. He follows him, but at the summer resort is waylaid by a fellow clerk, Wirt Hadley, who introduces him to two pretty girls. They have a good time, Hadley footing the bills—until the girls begin to pass remarks about Elmer's being a "tightwad". Discouraged, irritated by their ridicule, and despairing of finding the agent, he treats everybody to a sumptuous meal at the café. There Carr, the agent, sees Elmer, forms his own opinion of the spendthrift, and when the young man applies on Monday for an extension, sternly refuses. Elmer and his mother are evicted. Meanwhile the girls enjoy life at the beach, where they are summering, all unconscious of the misfortunes their careless twitting of a sensitive youth have caused.

THE STOLEN MASTERPIECE—American

A Clever Society Drama Hinging Upon a Mona Lisa Disappearance

Nov. 11, 1914

CAST

Karl, a young clubman.....Ed Coxen
Alice Walsh.....Winnifred Greenwood
Leo, a poor artist.....George Field
Mr. Walsh, an art connoisseur.....John Stepling
Hawkins, his butler.....William Bertram
Philomena, Leo's wife.....Edith Borella
Ted, his brother.....William Tedmarsh
Pete, his pal.....Carl Morrison

KARL REMINGTON, a wealthy young clubman, is in love with Alice Walsh. Alice's father has nothing against the young man, but neither does he know anything he ever has accomplished to make him worthy of his daugh-

ter, so Walsh withholds his consent to their marriage until Alice's lover shall have proved himself acceptable. Walsh's butler schemes with a friend of his who is an artist to steal from the house a valuable painting, of which there never has been a copy, reproduce it, substitute the copy, and sell the original. Meanwhile the husband of the artist's sister counterplots with a pal of his to steal the original painting from the artist's studio while the latter is replacing the masterpiece with the copy. Remington suspects that the butler is up to some crooked business. He shadows him to the artist's house where he overhears the plot. The copy of the painting is finished, and the artist's brother-in-law, waiting for his opportunity to steal the original, hides his accomplice in the same place where Remington has concealed himself. The latter overcomes the intruder, helps himself to his clothes, pulling the man's slouch hat over his eyes, climbs the fire escape and joins the brother-in-law. The coast now is clear, and Remington is entrusted with the painting. The brother-in-law gives his supposed accomplice his instructions—and Karl hurries back to the Walsh's with the lost masterpiece. He arrives just in time to catch the artist and the butler substituting the copy. This clever bit of detective work and the rescue of the valuable picture convince Walsh that young Remington will make a worthy husband for Alice.

THE WIDOW'S CHILDREN—Reliance

A Western Story Starring Both the Mackleys

Nov. 11, 1914

CAST

The widow Kelton.....Mrs. Arthur Mackley
The Superintendent.....Arthur Mackley
The Surveyor.....Elmer Clifton

WIDOW Kelton lives on her tiny ranch with her three children. She works from sun-up till sun-down every day except Sunday to eke out an existence for her little family. The Mountain Water Company is building a fence line which brings them through the widow's property. They discover on her land a barn which blocks their line, and unable to convince her that it must be moved, the surveyor sets fire to the building. One of the children, a tot of four years, sees the barn burning, and runs in among the flames and falling timbers, "to save the poor horses". She is rescued by the superintendent of the fence gang and restored to her distracted mother. The incident serves to waken the sympathetic interest of the superintendent in Mrs. Kelton and her brood. Eventually the widow and the kindly superintendent marry.

THE CHASM—Thanouser

Contrasting Woman's Spirit of Mercy With Man's Sense of Justice

November 6, 1914

CAST

Dr. Mureaux.....David H Thompson
Ruth, his daughter.....Marguerite Loveridge
The burglar.....James Durkin
Detectives.....W. Sherwood and Morgan Jones
The butler.....N. S. Woods
The warden.....Joe Phillips

DR. MUREAUX, a widower, has an only daughter, Ruth. One night when her father is away, a burglar breaks into the house. Ruth displays great courage, winning the admiration of the intruder. She questions him about his mode of living and finally induces

(Continued on Page Twenty-two)

Smiles and Thrills Aplenty in These Thanhouser-Princess Films



1. W. Sherwood, James Durkin, Morgan Jones, N. S. Woods and Marguerite Loveridge in "The Chasm". 2. Mayre Hall and Boyd Marshall in "The Dead Line". 3. John Reinhard and John Lehnberg (same). 4. James Durkin and Marguerite Loveridge in "The Chasm". 5. David Thompson, Marguerite Loveridge and James Durkin (same). 6. (same). 7. Morris Foster in "The Terror of Anger". 8. Joseph Phillips, Marguerite Loveridge and James Durkin in "The Chasm". 9. Lila Chester and Kenneth Clarendon in "The Terror of Anger". 10. Mignon Anderson and Morris Foster (same).

A Two Reel Drama of
the Newspaper World
Released by Reliance

"The Floating Call"

Produced by Fred A.
Kelsey, featuring Irene
Hunt and Robert Burns

CAST

Bella.....	Irene Hunt
Connors, of the U. S. Secret Service.....	Robert Burns
Giovanni.....	W. E. Lawrence
Barco.....	George Seigmann
City Editor.....	Ralph Lewis
Reporter.....	Vester Perry

BECAUSE *Bella* was pretty, and an attractive, pleasant girl besides, *Bella* was a favorite with the managing editor; and because *Bella* was a favorite with the managing editor, the boys in the office of *The Daily Blade* were jealous. Hoping to discredit her with the "boss", they told of a murder that had never been committed, gave her instructions to run the story down, and laughed behind her back as she went out the door.

But luck was with her. Following that false scent, she came upon a real one, and turned the laugh on the boys. "You're a good sport," they told her, "and the laugh's on us. After this we're for you strong, and we're proud of the way you got that story." They had reason to be. Much counterfeit money had been put in circulation. *Bella* had heard, that while it was known an Italian had been passing it, his source of supply remained a secret. "And I can't make an arrest," *Connors*, the Secret Service agent complained, "until I get hold of those moulds as evidence."

Bella saw the troubled, determined look on the handsome officer's face, and resolved to help him. Her opportunity came by chance, for who would have guessed that the melon she bought at the corner fruit stand was full of counterfeit coins. Yet it proved to be when she cut it open at home.

"These melons," she told herself, "come from the counterfeiter. A confederate must buy them, and I suppose I got the melon he would have bought because he was late getting there. Won't he be mad, though." With quick, deft touches she darkened her face, and presently dressed like an Italian girl in Italian costume, she returned to the fruit stand. "My father is also a fruit dealer," she explained to the man, "and wishes to open a stand. Where do you buy these wonderful melons?"

"At *Barco's*," the other answered. "He has a fine farm in the mountains at the head of the main irrigation canal." Sending word to her office that she was on the trail of something big, *Bella* hunted up *Connors*. Looking into his eyes, she said: "Get a posse quick, and wait at the end of the irrigation ditch near the edge of town. I'm going to help, and if I get caught, I'll send word to you by the canal." And dressed as an Italian girl *Bella* hurried out to the farm owned by *Barco*. Her clever acting fooled him; he received her as one of his own people. He was cordial and courteous despite the fact that the whereabouts of that lost melon

containing counterfeit money was worrying him. Without realizing what she was doing *Bella* touched a match to the fuse. "I've come up here," she says, unwittingly, "to do some buying for my father. He owns a fruit stand, you know, and he particularly wants to get some of your wonderful melons." Too late she sees *Barco's* eyes cloud with suspicion. The lost melon. A spy! The hated police! He seizes her, and locks her in, but that night she eludes him and discovers the moulds, only to be caught and imprisoned again. She reads her death sentence in the lowering faces of her captors. So she barricades herself in her room. Below her window the dark waters of the canal flow sullenly.

At a loss what to do, worried and hard pressed, *Bella* looks wildly around her as she sees the door shake under the

crashing blows dealt it by the enraged counterfeiter. Seizing her gun she faces the door, and just as she does so, she remembers the canal below the window. Tucking her gun under her arm, she picks up a block of wood and with a pencil, all the time throwing apprehensive looks toward the shivering door, she scribbles a hasty note on the block of wood. Then with an anxious prayer she tosses it into the canal and watches it as it floats down the stream out of sight. That done, once more she turns her gun toward the shivering door and the angry gang beyond it.

Meanwhile, the block of wood has drifted down the stream past many obstacles until finally it reaches the valley and is seen by the waiting posse tossing on the muddy waters of the canal.

"Get that thing," *Connors*, the Secret Service agent calls to one of his men. They seize hold of it, bring it ashore, bend their heads together over the water-stained message, and finally succeed in making it out.

When they have done so they look at each other in bonafied surprise. Perhaps it is too late?

They are aroused at once, and rush to the rescue. *Bella*, who has been in desperate straits, has managed to hold out. The counterfeiters are caught. *Bella* has a scoop for her paper, but for the moment she forgets that, forgets everything, and remembers only the look in *Connors'* eyes as her arms steal around his neck.



Bella Finds the Counterfeits In the Melon

Our Mutual Girl Joins the S. P. C. A.

By Arthur James

Chapter Forty-Two

CAST

Our Mutual Girl.....Norma Phillips
 Ralph Hamilton.....William J. O'Neil
 Aunt Abbie.....Grace Fisher
 Alfred Wagstaff, S. P. C. A. President.....By Himself

RALPH HAMILTON knew that he was very much in the thrall of *Margaret*. On the morning which gives this chapter birth *Ralph* with unmixed joy saw his sister *Betty* depart for the city. He had figured that, with her out of the way, he could telephone to *Margaret*, perhaps interest her in a game of golf with himself as her instructor, and thus have a bully time of it with nobody else in the offing.

After *Betty's* departure *Ralph* got *Margaret* on the wire. She told him she was just about to go out—of course on a shopping expedition with *Aunt Abbie*, so the possibility of bliss was all off for the morning at least. But she half promised to call him up when she had done with the shops, and the young man found some consolation in this.

Margaret and her aunt motored to Stern Brothers where they saw the most amazingly beautiful new modes in evening gowns, millinery and furs. *Our Mutual Girl* made some purchases from among the walking costumes and the evening cloaks, then *Aunt Abbie* returned to Westchester to keep a luncheon appointment, and *Margaret* was left to her own devices. She was in no particular hurry to call up *Ralph Hamilton*, for she felt in the mood to have an adventure all her own. A lame dog hobbling across the avenue in front of her car turned her thoughts in the direction of the Society for the Prevention of Cruelty to Animals, and she ordered the chauffeur to drive her to Madison Square North where she entered the attractive five-story building which houses the Society, and sent up her card to Alfred Wagstaff, the president. They had met before and he was doubly glad to see *Our Mutual Girl* again when he learned the reason of her call. For not only did *Margaret* express a desire to see the kennels and other buildings of the Society, but she told him she had come to join it then and there, and promised to interest her friends in its very worthy projects.

So, guided by Mr. Wagstaff, *Our Mutual Girl* went the round of the various rooms in the pound, where cats and dogs and other small helpless, homeless and crippled animals are given shelter pending their adoption by those who want

a pet or where they await asphyxiation. When she saw in one room twenty small dogs all of whom were to be chloroformed in the morning *Margaret's*

innate love of animals asserted itself. She went to a telephone and called up *Ralph Hamilton*. When he arrived she told him about these waifs and that she wanted to give them a home at her Westchester place. *Ralph* attempted

to dissuade her. *Margaret* was incensed, declaring him a heartless person, and the upshot of it all was that *Hamilton* left in a huff. Then *Margaret*, with the attendants making a great to-do over getting the barking, happy, jumping creatures into her limousine, motored off.

En route for home, she came upon a limping horse, drawing a truck that was overladen for even a perfectly healthy animal. The driver, a brutal fellow, was whipping his poor steed in an effort to spur him into impossibilities. *Margaret* stopped and commanded the man to quit abusing his horse. His reply consisted of short and ugly words, so *Our Mutual Girl* sought a policeman. The man was arrested for

cruelty, and *Margaret* promised to appear against him in court at the proper time. Then she continued her journey.

Arrived home, after her new pets had been provided for, *Margaret* recited her adventures of the morning, and *Aunt Abbie's* sympathies were soon enlisted. After luncheon *Margaret* was playing with two of the puppies on the lawn, when *Ralph Hamilton* stole across the drive and entered the wire enclosure. When she returned she found him there, fondling and feeding the dogs. She teased him awhile—though in her heart she instantly had forgiven him his apparent cruelty of the morning.

"I meant to tell you a few hours ago," he said, calmly, "that having so many pets would entail a great obligation on you. I love animals too much to think that they will be neglected. I think it better that they should be asphyxiated at the pound than die of indifference in luxury."

The tables were turned. *Margaret's* face was suffused with a lovely blush. And the rascal blessed the bold speech which had brought it there.



Margaret Receives Her Membership Card in the S. P. C. A. in President Wagstaff's Office.

The Personal Side of the Pictures

WILLIAM S. HART is about to make his bow for the first time from the motion picture screen. The famous Broadway favorite has signed a contract with the New York Motion Picture Corporation, and recently has crossed the continent to join the Kay Bee, Broncho and Domino forces at Santa Monica, California.

The announcement of Mr. Hart's debut in the Mutual has stirred the world of motion pictures as no other news event of recent date. The noted actor has twenty-one years of thrilling work in the legitimate to his credit, and Director-General Thomas H. Ince had long been negotiating with him to enter permanently the Santa Monica organization. Not long ago he succeeded in prevailing upon Mr. Hart to appear before the camera in "The Two-gun Man", a forthcoming release of Ince make. For this he was specially engaged at a fabulous salary, but with the completion of the production the agreement expired. When Mr. Ince made him a permanent offer, Mr. Hart replied that he was contemplating a strenuous season in the legitimate in support of a star of international fame, and that he would have to have time in which to think the matter over.

The director-in-chief of the New York forces refused to consider Mr. Hart's returning to the stage. There ensued a rapid fire exchange of telegrams across the continent—and at last, from Westport, Connecticut, where the actor retires from the world to his country home, came the message by wire which announced his decision to join the New York Motion Picture Company.

While it is not definitely known at what figure Mr. Hart has been engaged, it is an established fact that his salary is one of the largest ever paid to a photoplayer. Besides "The Two-gun Man" he appeared experimentally in "On the Night Stage", and these two initial screen performances of his will afford photoplaygoers a taste of his ability before the camera which is sure to whet the public appetite for more, and make people enthusiastic for all that Mr. Hart will consent to give.

The actor won his reputation on the stage, especially by his impersonation of Western rôles. He is Western born and many of his characters were studied direct from life. The value of this to pictures is inestimable. He originated the part of *Cash Hawkins* in "The Squaw Man". Later, he scored a big success with Charlotte Walker in "The Trail of the Lonesome Pine". His portrayals of the rugged men beyond the Rockies again and again have been noticed by the critics as some of the best work of its kind ever seen on the stage.

As a very young man he first became famous in the support of such eminent stars as Rhea and Modjeska. Not long ago, at a gathering of stage celebrities at a celebrated actors' club in New York, he was declared to have distinguished himself in a longer list of classical parts than any other actor in America. His friends began to enumerate the rôles they could remember, and these included Marc Antony, Bassanio, Cassio, Phasarius, Iago, Lord Leicester, Angelo, Benedict, Macbeth, Ingomar, Romeo, Orlando,

Pygmalion and Messala. "The Man with the Iron Mask" was still another of his big triumphs.

More recently, however, he has captivated theatregoers with his strong, convincing work in "The Squaw Man" and the original production of "The Virginian".

It is the intention of Mr. Ince to collaborate with his scenario writers in constructing plots in which Mr. Hart will be especially in his element. This means that we are to have a series of powerful Western dramas, and some of

the most unique and striking character work which ever has been seen in pictures. Here Mr. Hart's native genius for depicting the types he knew so well in boyhood and early manhood, when he grew up on the plains, and was in the saddle from morning till night, will make itself felt both as an inspiration to his directors and in his interpretations on the screen. Photoplaygoers will find Western subjects, which of late have declined somewhat in popular favor, again demanding the centre of the screen. Mr. Hart will astonish even oldtime admirers of Western character with his new and vital contribution to this particular field. Certainly Broncho, Kay Bee and Domino multiple reels, starring Mr. Hart, will be watched for from now on with the most intense interest. And famous as these three giant brands already are, they will be doubly strengthened by the acquisition of this dramatic star of first magnitude.

There has been an understanding that presently Mr. Hart will undertake not only leading rôles at Santa Monica, but also the direction of part of the output. This increases the number of New York Motion Picture directors to eight men, to which the noted actor is certain to be a valuable addition. His regular work in big productions, as star and director, began Monday, October 26th.

Mr. Ince's idea of realism does not consist merely in a matter of a few branded ponies and a live Indian or two. It embraces an entire Indian village where a large part of the New York Motion Picture force, who are full blooded Sioux and Winnebagos, live, both on and off duty, in their traditional tepees. Here

they cook their meat over the primitive camp fires, and the women weave baskets and blankets. A distinguished member of the colony is *Daddy Lone Bear*, the aged warrior. *Mama Lone Bear* also appears with her husband in pictures and recently impersonated an old Indian seeress in "The Village Under the Sea". *Swallow* is the romantic young chieftain lead, and *Little Fawn* plays opposite him.

Herd of ponies graze within view of the settlement, and daily troops of cowboys may be seen galloping through the cañon, frequently with "Shorty" Hamilton in their lead. Good natured halloos are exchanged between them and the redskins, who will often criticize the way a green actor rides, especially if he be from the East, and retire well satisfied, that they will remain always the champion horsemen of the company.

Without doubt Mr. Hart will find plenty of realism for his big Western productions ready and waiting at Inceville.



William S. Hart

"The Million Dollar Mystery"

Episode Twenty—Reels Thirty-nine and Forty

WHEN Norton, Florence and the faithful Shep returned to the dock after their exciting battle with the conspirators in the motor boat, as set forth in Episode Nineteen, Norton 'phoned for a taxi and all three, wet and dripping as they still were, piled into it and set out for the Hargreave mansion. As they alighted, a mysterious man, who hid himself carefully in the shrubbery surrounding the house, watched old Jones open the door in response to their ring. While the astonished butler listened to their story, the man darted along the side of the house and peering through the lattice work at the end of the porch, saw Florence hand Norton the paper, which she had taken such desperate risks to obtain, and which she believed held the secret that would free her father from further persecution by the Black Hundred.

Norton put the precious document in his cap and took his leave to return to his rooms and dress, while the spy made haste to report his discovery to Braine. But he did not see Norton, who hurried to change his clothes that he might the sooner be with his sweetheart, take the mysterious paper from his cap and conceal it in his necktie. Nor was he aware that Jones, suspecting his espionage, had loaded two revolvers to be prepared for any emergency that might arise.

So it happened that when Norton was returning to visit his fiancee he was set upon by Braine, the spy and another of the gang. While he lay senseless they hurriedly searched his garments in the hope of finding the precious paper, but without success. Before they had finished the search, Norton recovered consciousness and made a game effort to defend himself. But in this he would probably have been speedily worsted had not old Jones, hearing the commotion in the garden, flung open a window and fired at the struggling men.

A minute later he was at Norton's side and together, they gave chase to the fleeing thugs, who, however, having a good start, easily make their escape. Braine, infuriated by his defeat, upbraided his companions for their obtuseness in not making a more thorough search of Norton's clothes, and then by a roundabout way returned to the Hargreave grounds in the hope, that he might yet have an opportunity to get possession of the paper. Through the library

window, he saw Florence and Norton and the butler examining it.

At first it's blank appearance seemed to puzzle them, but suddenly it occurred to one of the three, that the writing might be in invisible ink, which the application of heat would bring out. A candle is procured and holding the paper carefully over its flame, the three are astonished to read the follow-

message:

"Dear Hargreave:
The Russian Minister of Police is stopping at the St. Roland's Hotel under the name of Henri Servan. He is investigating the workings of the Black Hundred and if you could lay before him the evidence that you have, he will be enabled to apprehend them and put an end to the persecution which you have suffered.

"Faithfully,
A Friend."

Braine, his eye glued to the shutter, could not read the message, but he realized that it was important, by the looks of the three interested parties. He saw Florence burn the paper until it was nothing but a heap of ashes, but a quick movement toward the window by the old butler prevented him from seeing more. A short time later, however, when Jones left the house, he followed him.

Left to themselves, Norton and Florence engaged in a worsted-winding match, Florence trying to roll the skein thrown across Norton's arms into a ball and Norton doing his best to entangle her in its fuzzy lengths, a feat in which he finally succeeded. Meanwhile neither are aware of the events that have been happening at the St. Roland's Hotel,

whither Jones has gone.

There the venerable butler has been closeted for some time with the Russian Minister of Police, to whom he has made himself known by means of a mysterious handshake. With their heads close together, they discuss plans to round up the Black Hundred in thorough fashion, unaware that Braine, who has kept close on Jones' trail, is watching them through the keyhole. The minister decides to consult with one of his agents and when he and Jones go out, Braine lets himself into the apartment with a skeleton key. Once there he makes a quick survey of the premises and going through the papers on the Russian police head's desk, ascertains who he is. But he tarries too long and before he can leave, Jones and the other return.

There is a short, sharp conflict and a moment later Jones and the police official, baffled, vainly attempt to batter down the locked door, while Braine makes good his escape.



Jones, the Butler,
Prepares for
Emergencies



Norton Finally Succeeded
in Enmeshing Florence

The Paper's Blank
Appearance Puzzles
Them

Real Tales About Reel Folk

DR. DANIEL CARSON GOODMAN and Harold MacGrath, novelist, met recently for the first author's conference on the new Thanhouser serial, "Zudora". The photograph here reproduced shows them sitting in the mystic apartment used in the opening scenes of the wonderful photoplay which is the creation of Dr. Goodman, and of which Mr. MacGrath will write the novelization. Dr. Goodman detailed to Mr. MacGrath, who fictionized "The Million Dollar Mystery", the early action of "Zudora".

"I expect great things of this new production," says the novelist, who is known among his literary contemporaries as "the sage of Syracuse". "It is a new construction in photoplay writing of extraordinary interest, and I shall enjoy my part of the collaboration."

"The Mill of the Gods", produced by Thomas H. Ince of the New York Motion Picture studios, is one of the unique plays for imminent release. It is a strong story of peasant life in Holland, a subject which seldom has been treated in pictures, and Margaret Thompson will appear as the heroine. Miss Thompson is a very attractive blonde, and she interprets her part with a fine mingling of fun and pathos. For this picturesque production, models of the Dutch canals have been built on the Santa Monica grounds that are true to life. Real boats have been launched upon them, and on the shores of the dykes in the background appears a quaint Dutch village. Mr. Ince does not hesitate to tackle any kind of elaborate or foreign setting which will add to the realism of his marvellous output. Japanese towns and Indian villages he has perfectly reproduced—and now he is to give us an intimate glimpse into the peaceful life of the famous neutral country of Europe. Of course, there is a life-size Dutch wind-mill in the play. It is copied from one of the celebrated historic mills near Amsterdam.

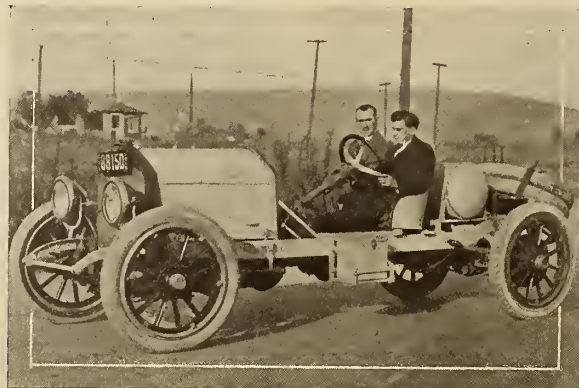
Donald Crisp, actor and director with the Majestic Company has purchased a 1914 National racing automobile which he will enter in the Los Angeles to Phoenix road race in November. Charles Muth, who assisted Guy Ball, driving the car which came in second in the 1913 race, will take the wheel for Crisp. The car has a 138-inch wheel base, and is capable of developing 130 horsepower. Crisp already has issued invitations to a big dinner which he will tender the members of the Hollywood studios at the finish of the race. The Reliance-Majestic photoplayers will all turn out to cheer Crisp's car to victory.



Dr. Daniel Carson Goodman and Harold MacGrath
Conferring About "Zudora," the New Thanhouser
Serial

received. Miss Alden is a strongly talented actress, and knows how to infuse a great deal of "color" into whatever she undertakes.

"Motherhood", the latest masterpiece of the Beauty studios is a poetic drama of deep significance from the pen of Olga F. Clarke. Margarita Fischer stars in it. Mr. Pollard, the producer, is "stalking" babies for the production. He refuses to be satisfied with one or two, but has his heart set upon a quintette. Also they must be of young and tender months—or, even better, weeks, if possible.



Donald Crisp In His New Racing Car

Jack Richardson of the Flying "A" and his family have taken a larger house on Anacapa street, Santa Barbara, California. Their studio windows look to the west, and every clear evening the sunsets are glorious. Mrs. Richardson says that never before did she half appreciate the beauty of Santa Barbara.

Mary Alden, character lead with the Reliance, conducts a voluminous correspondence. Every mail seems to bring her a bunch of letters from admiring friends, and she frequently is to be seen, as in the snap shot on this page, sauntering across the studio grounds, reading the last missive



A Recent Snapshot of Mary
Alden, Reliance Character
Lead

An immense circus tent is among the novel scenes incorporated into Thomas H. Ince's new and gripping film aimed at bigotry, entitled, "The Hateful God". Beasts, clowns, acrobats and freaks unite in making this episode of the drama intensely realistic. The play is one of the strong, unusual productions in which the director-general of the New York Motion Picture forces presents a tremendous truth. It is a graphic refutation of Puritanism. Mr. Ince has strikingly pictured a man's transformation through the realization that Love is divine and not Hate.

Real Tales About Reel Folk

THE enterprise of the MUTUAL WEEKLY in gathering live news was well illustrated recently when the United Fruit Steamer, Metapan, collided with the Iowan of the Old Dominion Line, in a fog in the Ambrose Channel. The MUTUAL WEEKLY tug, which always is stationed in New York harbor, ready for any emergency, was on the scene almost as quickly as the wireless calls for aid were received, and the cameraman captured many interesting views of the damaged steamer, one of which is shown here.



The Wreck of the Steamer Metapan With the Mutual Weekly's Tug Alongside

After the accident, the captain of the Metapan raced his vessel for shallow water, beaching it in the sands not far from Coney Island. All the passengers—and there were more than a hundred persons on board—were landed in safety. Much of the Metapan's cargo of bananas and coffee, however, went over the rail. Ever since, the Coney Islanders have been feasting on the fruit. The pictures of the wreck will be shown in the MUTUAL WEEKLY No. 96, released Thursday, October 29.

"The Mystic Message of the Spotted Collar" is the title of the first episode of "Zudora" which is absorbing the Thanouser forces. It well intimates the character of this occult subject, the worthy successor of "The Million Dollar Mystery". Dr. Carson Goodman, author of the scenario, has woven into the plot a wealth of imagery and the mysterious. The vision in the secret chamber of the fakir uncle, who is plotting to put his niece "Zudora" (played by Marguerite Snow) out of the way in order to rob her of her inheritance, is a masterpiece, giving the keynote to the character of the entire serial. The weirdness of Oriental character is thrillingly utilized, and blended with the matter-of-factness of the American West, and the direct, strong character of a young American lawyer, it makes the drama a unique study in contrasts, besides being a rich, endlessly varied production, immensely colorful.

Winnifred Greenwood and Ed Coxen continue to appear together in lovers' rôles in Flying "A" dramas, to the delight of their countless admirers. The two young American leads are especially well adapted to play opposite one another. Both are essen-



Winnifred Greenwood and Ed Coxen As They Appear in "A Slice of Life" A Forthcoming "Flying A" Release

tially refined and sympathetic. They have gained a strong hold upon the emotions of connoisseurs of the best in motion pictures. The picture reproduced on this page shows them; as they recently appeared in "A Slice of Life", in which Miss Greenwood, as *Betty Morse*, falls in love with the nameless young author with whom she collaborates in writing. The play does not end quite as you like it, but the plot is uncommonly strong and artistic, and Miss Greenwood again impresses us as a young woman who has deep insight into human nature

and the real quality of nobility of soul.

With his appearance in "Bad Man Mason", Sheriff Arthur Mackley, director-lead with the Reliance, will have played his famous rôle two hundred times. More than ten million feet of film carry his picture to-day in Western make-up. The average life of a film is about two hundred days, with an average of four runs a day, making in all eight hundred appearances for the characters on the screen. Adding calculation to calculation, it is established that "Sheriff" Mackley, the genial favorite, has been ground through the projecting machines of this little old world of ours enough times to make the film in which he figures reach around the globe seventy-five times. As there are sixteen pictures to every foot, deducting half of these pictures to allow for scenes in which Mr. Mackley may not appear, we still have sixty-four billion times that his face has been flashed upon the screen.

Carrying in its narrative a tremendously powerful object lesson to despotic officials, "The Cross in the Desert," a gripping story of hobo life recently completed at the New York Motion Picture studios in Santa Monica, promises to create a sensation in photo play circles. It relates the pathetic tale of a young man who, on the instructions of a veteran hobo, starts from the city to reach his dying wife in the west.

Under orders from the railroad superintendent he is forcibly ejected from the brake beams and left to die on the desert. The story is splendidly told in the powerful acting of Walter Edwards, who also directed the production.

STORIES OF THE NEW PHOTOPLAYS

(Continued from Page Fourteen)

the man to promise that he will return in a few days when she will do all in her power to get him an honest job. When her father comes home Ruth tells him about her adventure and that the man has given her his word that he will return. But the doctor is a strict believer in punishment for the evil-doer. Saying nothing to his daughter, he makes arrangements for the capture of the burglar. The man is seized and put in prison. The fact that he has been betrayed by her own father causes estrangement between Ruth and the doctor. As time passes, Dr. Mureaux becomes remorseful. He secures a pardon for the burglar, and after helping the man to find honest employment the breach between father and daughter is healed.

THE FOLLY OF ANNE—Majestic

A Clever Situation With Lillian Gish as the Literary Heroine

Nov. 13, 1914

CAST

Anne.....Lillian Gish
The heartless publisher.....Jack Conway

A NNE leaves her country town to embark upon a career as a writer in the city. She takes a hall bedroom and applies herself to her stories. The landlady is dubious. Anne goes to a publisher and is turned down. She goes to a second publisher and meets with the same fate. It gets to be an old story after a while—and her fund of money is almost gone. One by one she burns her manuscripts to heat soup, until she has but one story left. The landlady demands the rent in advance, and Anne is evicted. Chased from stoop to stoop by the policeman, she at length finds the key of one of the houses under the doormat and takes refuge inside. The young man, who is the owner of the place, presently returns to get some articles he has forgotten. Not finding the key, he enters through the window and Anne takes him for a burglar. She sees him putting things in his suit case. Finding an old revolver, she holds him up, and proposes that he teach her to be a burglar too. He enjoys the joke awhile—then he tells Anne who he is. She recognizes the name of a publisher who ninety-nine times has turned down her literary efforts by mail. Handing him the last story remaining, she compels him to sit down then and there and read it. Thus begins a romance which makes Anne's career a double success.

THE FLOATING CALL—Reliance

(Two Reels)

A Brilliant Newspaper-Detective Drama

Nov. 14, 1914

CAST

Bella.....Irene Hunt
Connors, of the U. S. Secret Service.....Robert Burns
Giovanni.....W. E. Lawrence
Barco.....George Seigmann
City editor.....Ralph Lewis
Reporter.....Vester Perry

B ELLA is the "cub-ess" of the *Daily Blade*, and the men reporters are jealous of her apparent pull with the managing editor. To discredit her with her boss they send her on a "fake" murder story which never happened, hoping thus to get her off the staff. She goes to the place, finds she has been tricked, but falls across a scoop in which she recognizes twice as big a story as the murder would have been. This puts the laugh on the reporters who then have to accept her.

A big story which has to do with counterfeit money passed by an Italian has just broken. No clue, however, to the source of the supply of false coin can be found. Bella chances to buy a melon at an Italian fruit stand, and on opening it, finds it full of counterfeit money. She sees instantly that this is the channel through which the counterfeiters and their confederates make connections. Dressing up as an Italian girl, she goes to the fruit dealer, and passing herself off as the daughter of a friend of his who is about to open a store, she learns from him where they can buy melons. Going to the truck farm named, she is suspected as a spy and made captive. She manages to discover the money moulds, however, and to float a message down the irrigation canal to Connors, the secret service man, and his posse, whom she has stationed there. The counterfeiters are caught, Bella lands the biggest sensation of the year, also the secret service man and she come to a happy understanding. This story will be found in fiction form on page sixteen of this issue of REEL LIFE.

A FORTUNE IN PANTS—Royal

A Side Splitting Comedy Which Keeps Everybody on the Jump

Nov. 14, 1914

A YOUNG messenger, entrusted with the delivery of a famous precious stone, accidentally is left at a small way-station. While the messenger is taking a bath at the hotel, a crook enters the bath room and steals his trousers. The crook rifles the pockets of all the money in them but misses the precious stone. Then he throws the trousers into an ashcan where a tramp finds them and sells them to a dealer in old clothing. Meanwhile, the messenger, clad only in the shower shield, rushes from the bath room, dons a strange suit of clothes which he finds in an unlocked room, and hurries to the street. He meets the tramp, who tells him of the discovery and sale of the trousers, and they run to the old clothes shop—only to find that the trousers have been sold to an actor. The messenger is in despair. Then, under the swinging doors of a bar room, he spies the familiar pant legs. He dives in, captures the actor, the trousers and the precious stone. Tramp, old clothes dealer and actor all collapse when they see what they have missed.

OUT AGAIN AND IN AGAIN—Komic

A Lively Mix-up in Which Mr. Henpeck Gets His

Nov. 15, 1914

CAST

The wife.....Fay Tincher
The husband.....Baldy Belmont
The crook.....Tammany Young

M R. HENPECK, being anxious to join the boys, arranges with two pals to disguise themselves as policemen and he will feign insanity. At a certain signal, they are to rush in and take him into custody. Meanwhile a crook, pursued by two cops, takes refuge in Mr. Henpeck's kitchen. Mrs. Henpeck gets wise to hubby's game, locks him in the kitchen, and gives the signal herself. The crook forces Henpeck to exchange clothes with him, so that when the friends arrive they find themselves looking into the muzzle of a thirty-eight gun. When the real policemen reach the house they find Henpeck dressed in the crook's clothes and decide that he is their man. They rush him off to the cooler, and after much business of mistaken identity, he finally is released, promising never again to try to put one over on his clever spouse.

The Exhibitor's End of It

THE "dull-night" problem is one that is making many an exhibitor's hair prematurely gray. Here is how one chap solved it; Sylvester Grove, manager of the Preston Theater, one of the popular motion picture houses in the suburbs of Louisville, Kentucky, found that Saturday nights, when the attendance should have been of the best, showed a distinct falling off as compared with other nights. He came to the conclusion that many of the people in his section were going to the downtown theaters on Saturdays, instead of patronizing the local house. Straight-away he set his brain to work to discover a way to turn the tide in his direction.

He began a system of giving prizes to every woman who attended the show on Saturday night and the attendance increased forthwith. The prizes or souvenirs given away consisted of household articles, of an inexpensive sort and every woman purchasing a ticket was given another coupon which entitled her to one of these articles.

Before trying this scheme, Saturday night was the worst night in the week at the Preston, while now it is one of the best. The plan is admittedly somewhat expensive, but the results have entirely warranted the additional outlay, according to Manager Grove. Prizes for women are always a big drawing card no matter what they are, provided only that they are free, and many managers have taken advantage of this phase of the feminine nature with profitable results.

On this page is reproduced in miniature the back page of *Our Mutual Girl Weekly*, as distributed by the People's Theater, Smith Center, Kansas. It gives a splendid idea of the possibilities which this popular publication has for the exhibitor, for boosting his program among the legions of admirers of *Our Mutual Girl* and at a cost, which as far as he is concerned is absolutely nothing, the advertising placed on it more than paying for the cost of the *Weekly*. No better testimonial to the efficiency of *Our Mutual Girl Weekly* both for creating and holding a theater's patronage, and without cost, could be asked than the following letter from Manager W. A. Stevens of the People's Theater, enclosing the copy of the back page of that sprightly sheet, which is reproduced here:

Smith Center, Kansas, Oct. 14, 1914.

Our Mutual Girl Weekly,
29 Union Square, New York City.

GENTLEMEN:—

Enclosed find back page of the *Mutual Girl Weekly* showing you how we put this page to a good use. We are charging \$1.00 for each space, which leaves us a nice space in the center for our own use. By doing this the *Mutual Girl Weekly* doesn't cost us a cent to give away.

Our lady patrons are very much interested in the *Weekly*, as nearly every week when some lady is unable to attend the show, she will phone us asking us to save her a copy as she doesn't want to miss a single magazine. "Our Mutual Girl" continues to draw a nice business for us.

Yours truly,
STEVENS BROS.,
per W. A. Stevens.

If Mr. Stevens had been asked to write the above letter, he could hardly have said more. Certainly it demonstrates, better than anything else could, the value of *Our Mutual Girl Weekly* as a business-bringing asset, which every "live-wire" exhibitor may use with advantage and entirely without expense.

A question, the settlement of which may establish a precedent in theatrical and motion picture labor matters, has just been referred to a special committee by the Central Trades Assembly at Syracuse, N. Y. This concerns whether or not stage hands shall be employed in motion picture theaters which have a stage, and is aimed principally at the Crescent and Regent Theaters, two of the largest houses in Syracuse. Under the New York State law a theater with a stage must have an asbestos curtain, which must be raised and lowered before and after every performance. The union seeks to interpret the law so that each theater will be compelled to employ an extra hand for this purpose.

Picture postcards of motion picture stars make good advertising and attract business. Among the concerns manufacturing this style of goods, the Kraus Manufacturing Company, 14 East Seventeenth Street, New York City, may be mentioned as having an unusually complete line.

<p>For that "after the show" lunch or cigar, get it at the</p> <h2>"New Cafe"</h2> <p>Ed Rugger, Prop.</p>		<h2>Busch & Gerts Pianos</h2> <p>Used and recommended in this theatre</p> <p>J. H. Bland, Local Representative, Concordia, Kansas.</p>	
<p>Buy</p> <h2>Mazda Lamps</h2> <p>at</p> <h2>Henderson Hardware</h2>	<p>Popular with the People</p> <h2>Peoples Theatre</h2> <p>Stevens Bros., Proprietors</p> <p>Saturday, Oct. 3rd</p> <h3>"The Million Dollar Mystery"</h3> <p>Episode 11. See the train wreck—the abduction of Florence—Norton tied to the railroad track in front of the thundering express—most thrilling episode yet shown. Solve the mystery and win \$10,000!</p> <p>EXTRA ADDED ATTRACTION Monday and Tuesday, Oct. 5 and 6.</p> <h3>"The Musical Lavettes"</h3> <p>and their excellent company. Playing on their musical novelties, including Swiss Bells, Hoodlum Rattles, Coffee Grinders, Lyre Organ Chimes, Silver Bells, Hat Racks, Fortunes, Coffee Pots, Solophone, German Fan Fans, etc.</p> <p>Three reels of pictures and the "La Vettes". Prices 10 and 20c Don't Miss It</p> <p>COMING BIG FEATURES! Watch for Dates</p> <ul style="list-style-type: none"> "The Merchant of Venice" "Washington at Valley Forge" "The Sky Monster" "The Spy" "Ganson," Starring Warren Kerrigan. <p>Don't forget "Our Mutual Girl" every Friday, and "The Million Dollar Mystery" every Saturday</p>		 <p>The Sanitary Steam Presser Scorch Proof</p> <p>at</p> <h2>Cook's</h2> <p>Suitatorium</p> <p>"Nuff Sed"</p> <p>Don't forget your laundry, phone 301 and we will call.</p>
	<h2>"MUNSING"</h2> <p>Union Suits for the Entire Family</p> <p>Coolidge Clothing Co.</p>		

Golden Sun Coffee - Biggest selling coffee in Smith county 30c and 35c per pound
3,500 pounds in 1913
5,000 pounds in 1914
Ed Stevens Big Grocery

How Manager W. A. Stevens of the People's Theater, Smith Center, Kansas, Makes "Our Mutual Girl Weekly" Boost His Program and Pay For Itself

Mutual Releases

MONDAY—American (2), Reliance, Keystone.

TUESDAY—Thanouser (2), Majestic, Beauty.

WEDNESDAY—Broncho (2), American, Reliance.

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

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

SATURDAY—Reliance (2), Keystone, Royal.

SUNDAY—Majestic (2), Komic, Thanouser.

American

- Sept. 7—Lola (2)
- Sept. 9—Break, Break, Break
- Sept. 14—The Cocoon and the Butterfly (2)
- Sept. 16—The Mirror
- Sept. 21—The Redemption of a Pal (2)
- Sept. 23—His Faith in Humanity
- Sept. 25—The Taming of Sunnybrook Nell
- Sept. 28—A Modern Rip Van Winkle (2)
- Sept. 30—The Ingrate
- Oct. 5—Daphnia (2)
- Oct. 7—Billy's Rival
- Oct. 12—Jail Birds (2)
- Oct. 14—Down by the Sea
- Oct. 19—Daylight (2)
- Oct. 21—In the Open
- Oct. 23—The Final Impulse
- Oct. 26—Sir Galahad of Twilight (2)
- Oct. 28—Sweet and Low
- Nov. 2—The Ruin of Manley (2)
- Nov. 4—When the Road Parts
- Nov. 9—A Slice of Life (2)
- Nov. 11—The Stolen Masterpiece
- Nov. 16—Redbird Wins (2)
- Nov. 18—Beppo
- Nov. 20—Old Enough to be Her Grandpa

Beauty

- July 21—Her "Really" Mother
- July 28—A Mid-Summer Love Tangle
- Aug. 4—A Suspended Ceremony
- Aug. 11—Suzanna's New Suit
- Aug. 18—The Silence of John Gordon
- Aug. 25—Susie's New Shoes
- Sept. 1—A Modern Othello
- Sept. 8—The Motherless Kids
- Sept. 15—The Only Way
- Sept. 22—Caught in a Tight Pinch
- Sept. 29—The Legend of Black Rock
- Oct. 6—Nieda
- Oct. 13—Winsome Winnie
- Oct. 20—Dad and the Girls
- Oct. 27—A Rude Awakening
- Nov. 3—The Tightwad
- Nov. 10—Motherhood

Broncho

- Sept. 2—When America Was Young (2)
- Sept. 9—The Cruise of the Molly Anne (2)
- Sept. 16—A Tale of the Northwest Mounted (2)
- Sept. 23—Parson Larkin's Wife (2)
- Sept. 30—The Right to Die (2)
- Oct. 7—The Boss of the 8th (2)
- Oct. 14—The End of the Galley (2)
- Oct. 21—Shorty and Sherlock Holmes (2)
- Oct. 28—The Golden Goose (2)
- Nov. 4—The Desperado (2)
- Nov. 11—Destiny's Night (2)
- Nov. 18—Shorty Falls Into a Title (2)
- Nov. 25—The Cross in the Desert (2)

Domino

- Sept. 17—A Tragedy of the North Woods (2)
- Sept. 24—The Test of Flame (2)
- Oct. 1—The Gamekeeper's Daughter (2)
- Oct. 8—The Whiskey Runners (2)
- Oct. 15—Jimmy (2)
- Oct. 22—The Power of the Angelus (2)
- Oct. 29—Eric the Red's Wooing (2)
- Nov. 5—In Old Italy (2)
- Nov. 12—The Friend (2)
- Nov. 19—Nipped (2)
- Nov. 26—The Mills of the Gods (2)
- Dec. 3—The Vigil (2)

Kay Bee

- July 31—An Eleventh Hour Reformation (2)
- Aug. 7—The Gangsters and the Girl (2)
- Aug. 14—The Stigma (2)
- Aug. 21—The Winning of Denise (2)
- Aug. 28—The First Love's Best (2)
- Sept. 4—Stacked Cards (2)
- Sept. 11—The Silver Candlesticks (2)
- Sept. 18—No-Account Smith's Baby (2)
- Sept. 25—The Death Mask (2)
- Oct. 2—One of the Discard (2)
- Oct. 9—The Sheriff of Muscatine (2)
- Oct. 16—The Word of His People (2)
- Oct. 23—The Spark Eternal (2)
- Oct. 30—The Worth of a Life (2)
- Nov. 6—In the Clutches of the Gangsters (2)
- Nov. 13—The Hateful God (2)
- Nov. 20—The Master of the House (2)

Keystone

- Sept. 5—A Brand New Hero
- Sept. 7—The Rounders
- Sept. 10—Mabel's Latest Prank
- Sept. 12—Mabel's Blunder
- Sept. 14—All at Sea
- Sept. 17—Bombs and Bangs
- Sept. 19—Lover's Luck
- Sept. 21—He Loved the Ladies
- Sept. 24—The New Janitor
- Sept. 26—Fatty's Debut
- Sept. 28—Hard Cider
- Oct. 1—Killing Horace
- Oct. 3—Fatty Again
- Oct. 5—Their Ups and Downs
- Oct. 8—Hello Mabel
- Oct. 10—Those Love Pangs
- Oct. 12—The Anglers
- Oct. 15—High Spots on Broadway
- Oct. 17—Zip the Dodger
- Oct. 19—Dash, Love and Splash
- Oct. 22—Santa Catalina Islands (Split reel)
- Oct. 24—The Love Thief
- Oct. 24—Stout Heart but Weak Knees
- Oct. 26—Shot in the Excitement
- Oct. 26—Dough and Dynamite (2) (Special Release)
- Oct. 29—Gentlemen of Nerve
- Oct. 31—Cursed By His Beauty
- Nov. 5—Curses! They Remarkd
- Nov. 7—His Musical Career

Komic

- Sept. 20—Foiled Again
- Sept. 27—Bill Manages a Prize-fighter (No. 7)
- Oct. 4—The Million Dollar Bride
- Oct. 11—Bill Spoils a Vacation (No. 8)
- Oct. 18—Dizzy Joe's Career
- Oct. 25—Bill Joins the W. W. W.'s (No. 9)
- Nov. 1—Casey's Vendetta
- Nov. 8—Ethel's Roof Party (No. 10)
- Nov. 15—Out Again and In Again
- Nov. 22—Ethel Has a Steady (No. 11)
- Nov. 29—A Corner in Hats
- Dec. 6—Bill No. 12

Majestic

- Aug. 21—A Lesson in Mechanics
- Aug. 23—The Second Mrs. Roehuck (2)
- Aug. 25—Granny
- Aug. 30—Frenchy (2)
- Sept. 1—The Milk Fed Boy
- Sept. 6—For Those Unborn (2)
- Sept. 8—Sierra Jim's Reformation
- Sept. 13—The Final Verdict (2)
- Sept. 15—Every Man Has His Price
- Sept. 18—Down the Hill to Creditville
- Sept. 20—Her Awakening (2)
- Sept. 22—Meg of the Mines
- Sept. 27—The Great God Fear (2)
- Sept. 29—A Mother's Trust
- Oct. 4—Out of the Air (2)
- Oct. 6—The Unpainted Portrait
- Oct. 11—The Sands of Fate (2)
- Oct. 13—The Warning
- Oct. 16—Back to the Kitchen
- Oct. 18—For Her Father's Sins (2)
- Oct. 20—Environment
- Oct. 25—A Flight for a Fortune (2)
- Oct. 27—A Mother's Influence
- Nov. 1—Paid With Interest (2)
- Nov. 3—False Pride
- Nov. 8—The Tear that Burned (2)
- Nov. 10—The Niggard
- Nov. 13—The Folly of Anne
- Nov. 15—The Odalisque (2)
- Nov. 17—A Little Country Mouse
- Nov. 22—The Saving Grace (2)
- Nov. 24—Another Chance.
- Nov. 29—The Sisters (2)
- Dec. 1—The Old Good For Nothing

Mutual Weekly

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|-----------------|----------------|
| Aug. 6—No. 84 | Oct. 1—No. 92 |
| Aug. 20—No. 86 | Oct. 8—No. 93 |
| Aug. 27—No. 87 | Oct. 15—No. 94 |
| Sept. 3—No. 88 | Oct. 22—No. 95 |
| Sept. 10—No. 89 | Oct. 27—No. 96 |
| Sept. 17—No. 90 | Nov. 3—No. 97 |
| Sept. 24—No. 91 | Nov. 10—No. 98 |

Princess

- Aug. 21—The Belle of the School
- Aug. 28—The Keeper of the Light
- Sept. 4—His Wining Way
- Sept. 11—Sis
- Sept. 18—The Master Hand
- Sept. 25—The Final Test
- Oct. 2—The Balance of Power
- Oct. 9—The One Who Cared
- Oct. 16—The Touch of a Little Hand
- Oct. 23—The Face at the Window
- Oct. 30—The Dead Line
- Nov. 6—When Vice Shuddered
- Nov. 13—Seeds of Jealousy

Reliance

- Sept. 26—The Runaway Freight (2)
- Sept. 28—Our Mutual Girl (37)
- Sept. 30—Where the Mountains Meet
- Oct. 2—The Sheriff's Master
- Oct. 3—The Wireless Voice (2)
- Oct. 5—Our Mutual Girl (No. 38)
- Oct. 7—The Badge of Office
- Oct. 10—The Tardy Cannon Ball (2)
- Oct. 12—Our Mutual Girl (No. 39)
- Oct. 14—Bad Man Mason
- Oct. 17—The Revenue Officer's Deputy (2)
- Oct. 19—Our Mutual Girl (No. 40)
- Oct. 21—Out of the Deputy's Hands
- Oct. 24—A Blotted Page (2)
- Oct. 26—Our Mutual Girl (No. 41)
- Oct. 28—Sheriff for an Hour
- Oct. 30—The Availing Prayer
- Oct. 31—The Wrong Prescription (2)
- Nov. 2—Our Mutual Girl (No. 42)
- Oct. 4—The Miner's Peril
- Nov. 7—A Woman Scorned (2)
- Nov. 9—Our Mutual Girl (No. 43)
- Nov. 11—The Widow's Children
- Nov. 14—The Floating Call (2)
- Nov. 16—Our Mutual Girl (No. 44)
- Nov. 18—The Hidden Message
- Nov. 21—His Responsibility (2)
- Nov. 23—Our Mutual Girl (No. 45)
- Nov. 25—They Never Knew
- Nov. 27—The Hop Smugglers
- Nov. 28—The Kaffir's Skull (2)
- Nov. 30—Our Mutual Girl (No. 46)

Royal

- Sept. 19—The Horse Trader
- Sept. 26—Scarecrow
- Oct. 3—Cousin Billy
- Oct. 10—The Pet of the Petticoats
- Oct. 17—A Black Hand
- Oct. 24—Harold's Toupee
- Oct. 31—Phil's Vacation
- Nov. 7—Max's Money
- Nov. 14—A Fortune in Pants
- Nov. 21—Love Finds a Way

Thanouser

- Sept. 6—Little Mischief
- Sept. 8—Jean of the Wilderness (2)
- Sept. 11—In Danger's Hour
- Sept. 13—The Emperor's Spy
- Sept. 15—Gold (2)
- Sept. 20—The Mettle of a man
- Sept. 22—The Varsity Race (2)
- Sept. 27—The Harvest of Regrets
- Sept. 29—The Trail of the Love Lorn (2)
- Oct. 4—A Dog's Love
- Oct. 6—The Cripple (2)
- Oct. 9—The Benevolence of Conductor 786
- Oct. 11—The Rescue
- Oct. 13—The Diamond of Disaster (2)
- Oct. 18—Left in the Train
- Oct. 20—Old Jackson's Girl (2)
- Oct. 25—Mr. Cinderella
- Oct. 27—A Madonna of the Poor (2)
- Nov. 1—Shep's Race with Death
- Nov. 3—The Turning of the Road (2)
- Nov. 6—The Chasm
- Nov. 8—Keeping a Husband
- Nov. 10—The Terror of Anger (2)
- Nov. 15—The Man with the Hoe
- Nov. 17—Pawns of Fate (2)
- Nov. 22—A Messenger of Gladness
- Nov. 24—Mrs. Van Ruyter's Strategem (2)
- Nov. 29—A Denver Romance

Mutual Exchanges

Serving the Mutual Program

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Atlanta, Ga.....	Mutual Film Corporation....	1101 Bldg. Luckie St.
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	H. & H. Film Service Co....	117 N. Dearborn St.
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Columbus, Ohio.....	The Mutual Film Company....	422 N. High St.
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Des Moines, Iowa.....	Mutual Film Corporation....	Cohen Bldg.
Detroit, Mich.....	Mutual Film Corporation....	97 Woodward Ave.
El Paso, Texas.....	M. F. C. of Texas.....	524 Trust Bldg.
Evansville, Ind.....	M. F. C. of Indiana.....	Keene Bldg.
Grand Rapids, Mich.....	Mutual Film Corporation....	7-8 Hawkin Bldg.
Harrisburg, Pa.....	M. F. C. of Pa.....	9 N. 4th St.
Indianapolis, Ind.....	Mutual Film Corporation....	150 N. Illinois Street
Kansas City, Mo.....	M. F. C. of Mo.....	928 Main St.
Los Angeles, Cal.....	Pacific Mutual Film Corp'n..	738 South Olive St.
Memphis, Tenn.....	Mutual Film Corporation....	McCall Building
Milwaukee, Wis.....	Western Film Ex. of Mil'kee	301 Enterprise Bldg.
Minneapolis, Minn.....	Mutual Film Corporation....	22 North Sixth St.
Montreal, P. Q.....	M. F. C. of Canada, Ltd....	154 St. Catherine St.
New Orleans, La.....	Mutual Film Corporation....	340 Carondelet St.
New York City.....	Mutual Film Corporation....	71 West 23rd St.
	Western Film Exchange.....	145 West 45th St.
Oklahoma City, Okla.....	M. F. C. of Oklahoma.....	120 W. Grand Ave.
Omaha, Neb.....	M. F. C. of Neb.....	1413-1415 Harney St.
Philadelphia, Pa.....	Mutual Film Exchange.....	902 Filbert St., 4th Floor
	Continental Feature Film Ex.	902 Filbert St., 3rd Floor
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Portland, Me.....	Mutual Film Corporation....	410 Fidelity Bldg.
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Salt Lake City, Utah.....	M. F. C. of Utah.....	123-5 East Second South St.
San Francisco, Cal.....	Pacific Mutual Film Corp'n..	162-164 Turk St.
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Sioux Falls, S. D.....	Mutual Film Corporation....	209 West 9th Street
Spokane, Wash.....	Pacific Mutual Film Corp'n..	408 First Ave.
Springfield, Mass.....	Mutual Film Ex. of Mass....	179 Dwight Ave.
Syracuse, N. Y.....	Western Film Ex. of Mass....	10 Welting Bldg.
Tampa, Fla.....	Mutual Film Corporation....	405 Curry Bldg.
Toronto, Ont.....	M. F. C. of Canada, Ltd....	15 Wilton Ave.
Vancouver, B. C.....	M. F. C. of Canada, Ltd....	329 Carrall St.
Washington, D. C.....	Mutual Film Corporation....	428 Ninth St., N. W.
Wheeling, W. Va.....	Mutual Film Corporation....	Rooms 4 & 5 Register Bldg.
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Winnipeg, Manitoba.....	M. F. C. of Canada, Ltd....	McDermott Ave.

Other Exchanges Using the Mutual Program

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

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

Mutual Program

(Week of Nov. 9th to Nov. 15th, inc.)

Monday, November 9th, 1914

AMERICAN.....	A Slice of Life
	(Two Reel Drama)
RELIANCE.....	Our Mutual Girl No. 43
KEYSTONE.....	Not yet announced

Tuesday, November 10th, 1914

THANHOUSER.....	The Terror of Anger
	(Two Reel Intense Drama)
MAJESTIC.....	The Niggard
	(Drama)
BEAUTY.....	Motherhood
	(Drama)

Wednesday, November 11th, 1914

BRONCHO.....	Destiny's Night
	(Two Reel Sociological Drama)
AMERICAN.....	The Stolen Masterpiece
	(Society Drama)
RELIANCE.....	The Widow's Children
	(Western Drama)

Thursday, November 12th, 1914

DOMINO.....	The Friend
	(Two Reel Problem Drama)
KEYSTONE.....	Not yet announced
MUTUAL WEEKLY.....	No. 98

Friday, November 13th, 1914

KAY BEE.....	The Hateful God
	(Two Reel Psychological Drama)
PRINCESS.....	Seeds of Jealousy
	(Drama)
MAJESTIC.....	The Folly of Anne
	(Comedy-Drama)

Saturday, November 14th, 1914

RELIANCE.....	The Floating Call
	(Two Reel Newspaper-Life Drama)
KEYSTONE.....	Not yet announced
ROYAL.....	A Fortune in Pants
	(Comedy)

Sunday, November 15th, 1914

MAJESTIC.....	The Odalisque
	(Two Reel Sociological Drama)
KOMIC.....	Out Again and In Again
	(Comedy)
THANHOUSER.....	The Man With the Hoe
	(Drama)

MUTUAL WEEKLY No. 96

EUROPEAN WAR ILLUSTRATED—In accordance with President Wilson's policy of U. S. neutrality, etc.

LATEST PICTURES FROM THE SEAT OF WAR
The Result of the Allies' bombardment to dislodge the Germans at Ferte-Sous-Jouarre.
A Red Cross train at Bedford Station.
French artillery moves north.
A saw-edged bayonet.
Senegalese riflemen encamped at Arras.
London Fusiliers leave for camp.
The first German flag captured is shown in Paris.

ENGLAND SENDS SIR GEORGE PAISH TO WASHINGTON in endeavor to restore credit exchanges between the U. S. and belligerents of Europe.

THE LANDING OF COLUMBUS IS CELEBRATED BY pageantry and song at San Francisco's great Panama-Pacific Exposition.

THE MUTUAL WEEKLY TUG VISITS THE WRECK OF the S. S. "Metapan," which lies in the mud at the mouth of Ambrose Channel, as the result of her collision with the "Iowan."

RESIDENTS OF BILLINGS, MONTANA, ARE MADE happy by opening of new municipal bathing pool.

NATIONAL MARKSMANSHIP COMPETITION, DIVISION D, is held at Fort Riley, Kans.

FAST EXPRESS TRAIN IS WRECKED NEAR SYRACUSE, N. Y., with loss of two lives and 50 injured.

TEN THOUSAND HEAD OF WESTERN SHEEP ARE prepared for markets in the East.

A REMARKABLE PICTURE FROM THE ARCTIC, showing the rescue of the wrecked S. S. "Karluk" and her band of intrepid explorers.

MISS LOUIE GREEN IS CROWNED QUEEN OF THE Southern California Grape Fiesta at Venice, Cal.

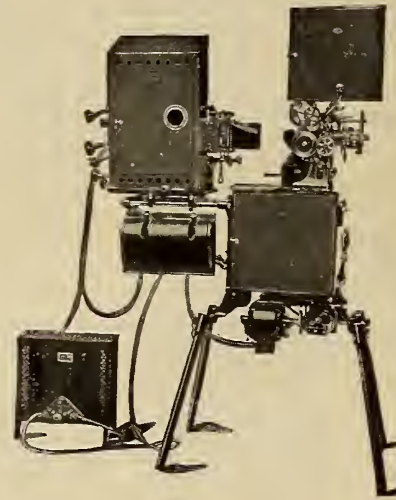
REGULAR MUTUAL PROGRAM FEATURES

BRAND	TITLE	RELEASE
MAJESTIC	"The Odalisque" (2).....	NOV. 15
RELIANCE	"The Floating Call" (2).....	NOV. 14
KAY BEE	"The Hateful God" (2).....	NOV. 13
DOMINO	"The Friend" (2).....	NOV. 12
BRONCHO	"Destiny's Night" (2).....	NOV. 11
THANHOUSER	"The Terror of Anger" (2).....	NOV. 10
AMERICAN	"A Slice of Life" (2).....	NOV. 9
MAJESTIC	"The Tear That Burned" (2).....	NOV. 8
RELIANCE	"A Woman Scorned" (2).....	NOV. 7
KAY BEE	"In the Clutches of the Gangsters" (2).....	NOV. 6
DOMINO	"In Old Italy" (2).....	NOV. 5
BRONCHO	"The Desperado" (2).....	NOV. 4
THANHOUSER	"The Turning of the Road" (2).....	NOV. 3
AMERICAN	"The Ruin of Manley" (2).....	NOV. 2
MAJESTIC	"Paid With Interest" (2).....	NOV. 1
RELIANCE	"The Wrong Prescription" (2).....	OCT. 31
KAY BEE	"The Worth of a Life" (2).....	OCT. 30
DOMINO	"Eric the Red's Wooing" (2).....	OCT. 29
BRONCHO	"The Golden Goose" (2).....	OCT. 28
THANHOUSER	"A Madonna of the Poor" (2).....	OCT. 27
AMERICAN	"Sir Galahad of Twilight" (2).....	OCT. 26
MAJESTIC	"A Flight for a Fortune" (2).....	OCT. 25
RELIANCE	"A Blotted Page" (2).....	OCT. 24
KAY BEE	"The Spark Eternal" (2).....	OCT. 23
DOMINO	"The Power of the Angelus" (2).....	OCT. 22
BRONCHO	"Shorty and Sherlock Holmes" (2).....	OCT. 21
THANHOUSER	"Old Jackson's Girl" (2).....	OCT. 20
AMERICAN	"Daylight" (2).....	OCT. 19
MAJESTIC	"For Her Father's Sins" (2).....	OCT. 18
RELIANCE	"The Revenue Officer's Deputy" (2).....	OCT. 17
KAY BEE	"The Word of His People" (2).....	OCT. 16
DOMINO	"Jimmy" (2).....	OCT. 15
BRONCHO	"The End of the Galley" (2).....	OCT. 14
THANHOUSER	"The Diamond of Disaster" (2).....	OCT. 13
AMERICAN	"Jail Birds" (2).....	OCT. 12
MAJESTIC	"The Sands of Fate" (2).....	OCT. 11
RELIANCE	"The Tardy Cannon Ball" (2).....	OCT. 10
KAY BEE	"The Sheriff of Muscatine" (2).....	OCT. 9
DOMINO	"The Whiskey Runners" (2).....	OCT. 8
BRONCHO	"The Boss of the Eighth" (2).....	OCT. 7
THANHOUSER	"The Cripple" (2).....	OCT. 6
AMERICAN	"Daphnia" (2).....	OCT. 5
MAJESTIC	"Out of the Air" (2).....	OCT. 4
RELIANCE	"The Wireless Voice" (2).....	OCT. 3
KAY BEE	"One of the Discard" (2).....	OCT. 2
DOMINO	"The Gamekeeper's Daughter" (2).....	OCT. 1
BRONCHO	"The Right to Die" (2).....	SEPT. 30
THANHOUSER	"The Trail of the Love Lorn" (2).....	SEPT. 29
AMERICAN	"A Modern Rip Van Winkle" (2).....	SEPT. 28
MAJESTIC	"The Great God Fear" (2).....	SEPT. 27
RELIANCE	"The Runaway Freight" (2).....	SEPT. 26
KAY BEE	"The Death Mask" (2).....	SEPT. 25
DOMINO	"The Test of Flame" (2).....	SEPT. 24
BRONCHO	"Parson Larkin's Wife" (2).....	SEPT. 23
THANHOUSER	"The Varsity Race" (2).....	SEPT. 22
AMERICAN	"The Redemption of a Pal" (2).....	SEPT. 21
MAJESTIC	"Her Awakening" (2).....	SEPT. 20
RELIANCE	"How the Kid Went Over the Range" (2).....	SEPT. 19
KAY BEE	"No-Account Smith's Baby" (2).....	SEPT. 18
DOMINO	"A Tragedy of the North Woods" (2).....	SEPT. 17
BRONCHO	"A Tale of the Northwest Mounted" (2).....	SEPT. 16
THANHOUSER	"Gold" (2).....	SEPT. 15
AMERICAN	"The Cocoon and the Butterfly" (2).....	SEPT. 14
MAJESTIC	"The Final Verdict" (2).....	SEPT. 13
RELIANCE	"Broken Nose Bailey" (2).....	SEPT. 12
KAY BEE	"The Silver Candlesticks" (2).....	SEPT. 11
DOMINO	"Mildred's Doll" (2).....	SEPT. 10
BRONCHO	"The Cruise of the Molly Anne" (2).....	SEPT. 9
THANHOUSER	"Jean of the Wilderness" (2).....	SEPT. 8
AMERICAN	"Lola" (2).....	SEPT. 7
MAJESTIC	"For Those Unborn" (2).....	SEPT. 6
RELIANCE	"In the Nick of Time" (2).....	SEPT. 5
KAY BEE	"Stacked Cards" (2).....	SEPT. 4
DOMINO	"The Silver Bell" (2).....	SEPT. 3
BRONCHO	"When America Was Young" (2).....	SEPT. 2

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Big Production

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You keep cool in front of a desk fan, not in back; apply this common sense and blow the air into your theatre.

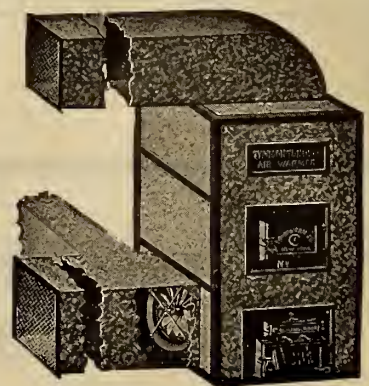
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The low price of effective apparatus will surprise you. Catalogue RL gives information.

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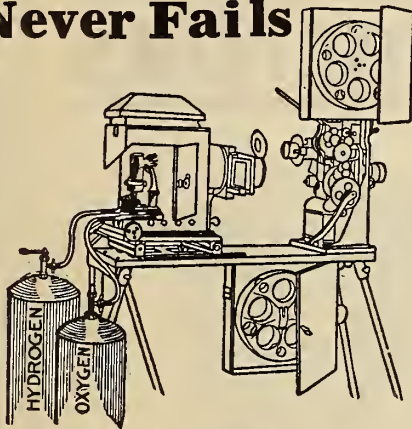
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Gold King, Pat. Dec. 23, 1913

Mr. Exhibitor if you will deposit the price of a GOLD KING SCREEN in your Bank to my credit subject to a ten days' free trial, I will ship you Screen and at the end of ten days if not satisfied, return Screen and take down deposit. 30c per sq. foot, no seams, satisfaction guaranteed.

S. H. JONES Altus, Okla. P. O. Box No. 294

News of the Trade

FEW advertisers realize the "pulling-power" of REEL LIFE. Reaching every exhibitor in the field as it does, its results for those who use it as a medium for marketing their wares are frequently little less than startling. A few weeks ago—not many—S. H. Jones of Altus, Okla., manufacturer of the Gold Fibre Screen, placed a small, one-eighth page advertisement in REEL LIFE. Now Mr. Jones reports the following sales—all made through his advertisement in this publication: Mr. Wirth, Majestic Theater, Enid Okla. C. E. Mills, Majestic Theater, Fort Worth, Texas. Mr. Tull, Folly Theater, Oklahoma City, Okla. Columbus Theatre Equipment Co., Columbus, Ohio. C. T. Williams, Mountain Park, Okla. O. G. Murry, Orpheum Theater, Canton, Ohio. John Carle, Metropolitan Theater, Circleville, Ohio. D. L. Walker, Elreno, Okla. Mr. Withe, Overholster Theater, Oklahoma City, Okla. Shaw & Slocum, Elk City, Okla., and Shaw & Slocum, Mangum, Okla.

The Lathrop Coal Co. of Panther, W. Va., have purchased a Power's Cameragraph No. 6A through Williams, Brown & Earle, of Philadelphia, Pa.

The New York Eastern Reformatory, of Napanock, N. Y., have purchased a Power's Cameragraph No. 6A motion picture projecting machine through The Picture Theater Equipment Company of New York City.

You throw your money away when you pay big prices for new film and project it on a wornout machine.

You cannot expect steady, clear and flickerless pictures from an old style projector.

Perfect projection can only be obtained by a first class machine. We are distributors of the Motiograph, Power's, Simplex and Edison Machines and Genuine Repair Parts and Supplies.

We sell for cash or on easy payments.

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Fort Wayne Electric Works

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For PICTURE SHOWS, with keyboard, \$140.00 to \$175.00 Orchestrion Pianos, with pipes, \$240.00; 44-note players \$60.00. All GUARANTEED in first class working order. Must be sold to close out piano business. Send for circular.

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MAIN FLOOR

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

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A GOOD HAND TO HOLD

THE WEEK OF NOVEMBER 1st



Released Exclusively Through the
Mutual Film Corporation

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LEONA HUTTON
RHEA MITCHELL
MARGARET THOMPSON
FRANK BORZAGE
HARRY KEENAN

ELIZABETH BURBRIDGE
MACK SENNETT
WALTER BELASCO
JOHN KELLER
JAY HUNT
JEROME STORM
WEBSTER CAMPBELL

SID. CHAPLIN
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SHORTY HAMILTON
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KEYSTONE MABEL IN TEN NEW STYLES—15 cents for one, 50 cents for set of four, etc.

PENNANTS—Beautiful colored pennants of our four brands, **KAY BEE**, **KEYSTONE**, **BRONCHO** and **DOMINO**. 25 cents for one, one dollar for set of four.

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Longacre Building, 42nd St. and Broadway

NEW YORK

AD. KESSEL, Jr., President

Simplex
TRADE MARK P. M. CO.

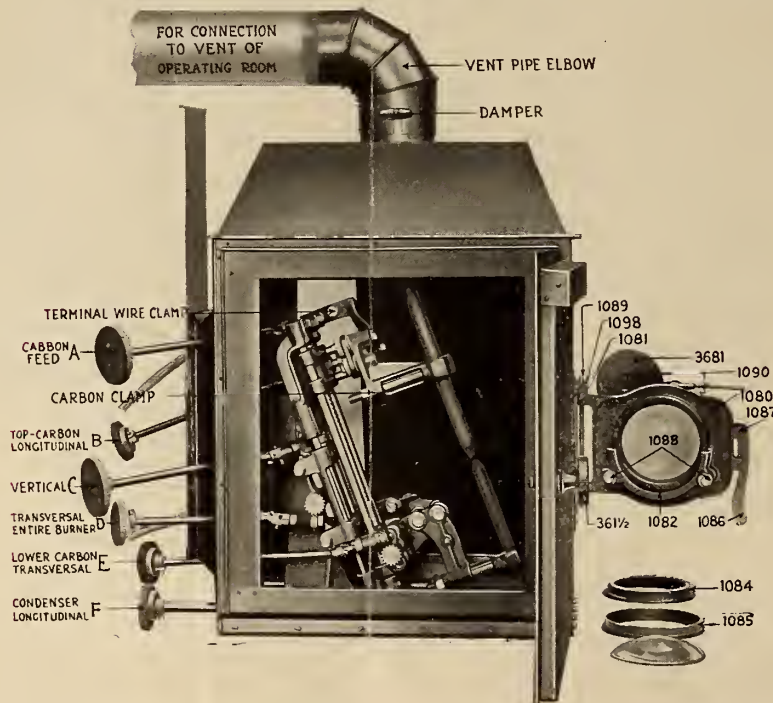
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"Years ahead of the best of the rest."

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The design, material, workmanship and simplicity in keeping with the general construction of our Simplex projector.

Used in the largest theatres in America and Europe for past year.



UNEQUALED FEATURES:

Patent lead wire terminal
No lugs used on lamp connections
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Carrying capacity 250 amperes
Individual condenser mounts
Large, double doors, air-spaced
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All handles accessible at end of lamp house
Condenser breakage eliminated

No wires or lugs to burn off
Efficiency
Simplicity
Durability
Rigidity
Condensers held parallel
Low cost of upkeep
Reduced temperature of room
Control of arc

Progressive exchanges and dealers have one in stock

Circular "R" explains more—write today

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Reel Life

5 Cents

A MAGAZINE OF MOVING PICTURES



SIGNE AUEN—*Reliance and Majestic*

Nov. 7

“REDBIRD WINS”—*American*

1914

OUR MUTUAL GIRL

Risks Her Life to Save Ralph's Inheritance



As the Guest of Governor Fielder of New Jersey, Our Mutual Girl Sees the Paterson Silk Workers' Parade

DID you ever see a CROSS-OVER double exposure? You see THREE in Chapter 43 of Our Mutual Girl. Ralph Hamilton inherits a silk mill in Paterson. Margaret visits him. She discovers the superintendent and the forewoman plotting to destroy the plant. Miss Phillips plays both Margaret and the forewoman in a series of EXCEPTIONAL double exposures.

THIS reel is remarkable for its action and photography. Your patrons will like it. And in

OUR MUTUAL GIRL WEEKLY

you can let them read the complete story of the reel, give them the latest pictures of New York's ultra-smart clothes, and supply the very last word in fashions—all at no cost either to them or to you!

IN CHAPTER 43
By JOHN W. GREY
RELEASED NOVEMBER 9



Margaret Traps the Forewoman

THE WIDOW'S CHILDREN

One Reel Western Drama—Released November 11

A widow and her three little children are set upon by a heartless "improvement" corporation. It burns her barn. The youngest of the children enters the barn to save the horses. The superintendent of the invading forces rescues the tot. The reel is a hummer—and both the Mackleys are in it.

THE FLOATING CALL

Two Reel Newspaper Drama—Released November 14

A girl reporter (played by brilliant Irene Hunt) is tricked into "chasing" a murder that never happened. But the false clue leads to a real one, a huge counterfeiting plot. By trailing a number of watermelons the reporter locates the gang. Then the fireworks begin! Robert Burns, W. E. Lawrence, George Seigman, Ralph Lewis and Vester Perry support Miss Hunt. THE FLOATING CALL is a KNOCKOUT.



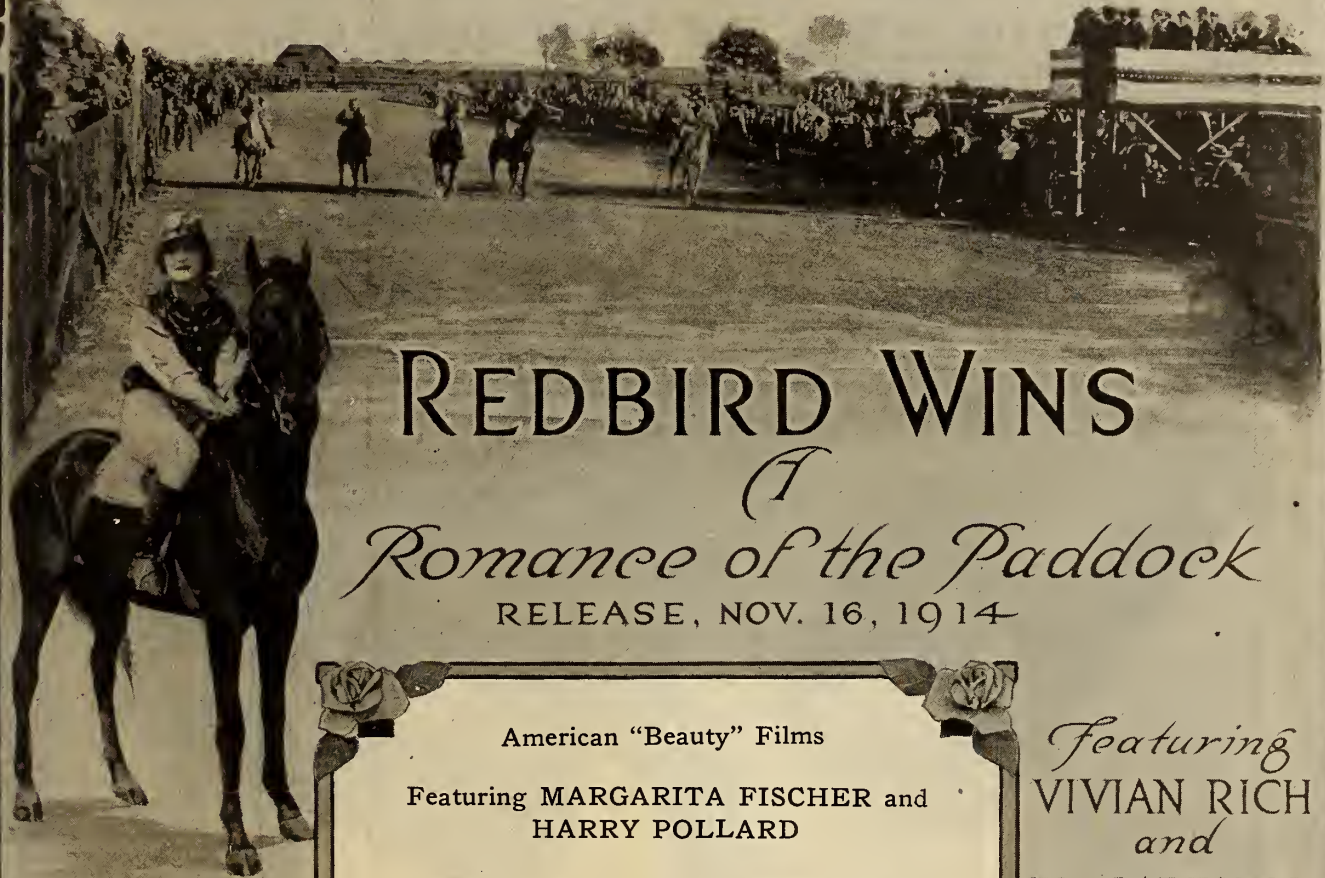
Reliance Motion Picture Corp.

STUDIOS—29 Union Square West, New York City
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Hollywood, Los Angeles, Cal.

Released Exclusively in the Mutual Program



SEE AMERICANS FIRST
 FLYING "A" and AMERICAN "BEAUTY" FEATURE FILMS



REDBIRD WINS
A Romance of the Paddock
 RELEASE, NOV. 16, 1914

IN TWO PARTS

American "Beauty" Films

Featuring MARGARITA FISCHER and HARRY POLLARD

"WHEN QUEENIE CAME BACK"

It's a Scream
 You Cannot Afford to Miss It

Release Tuesday, November 17th, 1914

Featuring
VIVIAN RICH
 and
Wm. GARWOOD



"FLYING A" FEATURES

"BEPPO"

A Human Interest Drama
 Direction of Henry Otto
 Release Wednesday, Nov. 18th, 1914

"OLD ENOUGH TO BE HER GRANDPA"

A Light Comedy Sure to Please
 Direction of Thos. Ricketts
 Release Friday, Nov. 20th, 1914

AMERICAN FILM MFG. CO.

CHICAGO



ILLINOIS

You Are Sure To Win With This Hand

THE WEEK OF NOVEMBER 8th



Released Exclusively Through the Mutual Film Corporation

PHOTOS—8 by 10 photos of the following players can be had by sending to the PUBLICITY DEPT. 15 cents for one, 50 cents for set of four, one dollar for set of eight, etc.

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LEONA HUTTON
RHEA MITCHELL
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HARRY KEENAN
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PENNANTS—Beautiful colored pennants of our four brands, KAY BEE, KEYSTONE, BRONCHO and DOMINO. 25 cents for one, one dollar for set of four.

New York Motion Picture Corporation

Longacre Building, 42d St. and Broadway.

NEW YORK

AD. KESSEL, Jr., President

I am ZUDORA—
 the mystic girl
 detective you've
 heard so much about.
 I'm just eighteen. I'm play-
 ing the lead in Thanouser's
 new serial photoplay—
ZUDORA. This will be
 Thanouser's masterpiece.
 It has been created by Daniel
 Carson Goodman, author,
 scientist, philosopher. It has
 been novelized by Harold
 MacGrath and will appear
 in 500 leading newspapers.

ZUDORA

Thanouser's Greatest Photoplay

This stupendous

**production will be pre-
 sented in 20 episodes — each
 a baffling and perplexing mystery.**
 These episodes represent 20 episodes of
 my life. Each will be complete in itself
 —although a master plot will run through
 all. A new episode will be released each
 week beginning Monday, Nov. 23.

**I am ZUDORA—endow-
 ed with supernatural powers of deduc-
 tion, hypnotism and scientific analysis.**
 I will present to the public, beginning
 Nov. 23rd, the story of my odd powers—
 an extraordinary recital of science, love
 and adventure.

**I've promised exhibitors bigger box
 office receipts. I'll be with you beginning
 November 23rd to make good.**

—ZUDORA.

Exhibitors who wish to book this re-
 markable attraction must apply **AT
 ONCE** to Syndicate Film Corporation's
 representative at any Mutual Ex-
 change in America.

Thanouser Syndicate Corporation
 71 West 23rd St., New York City

Produced by the Syndicate Film Corpora-
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 of The Million Dollar Mystery.



Trade Mark Reg.



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“All but human orchestra”

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Halstead, East Orange, N. J.
New Grand, Paterson, N. J.
Royal, Perth Amboy, N. J.
Leavitt & Schagrin, Youngstown, O.
Reel, Cleveland, O.
Family, Cleveland, O.
Ivanhoe, Sandusky, O.
Columbia Opera House, Alliance, O.
Majestic, Roseburg, Ore.

Princess, Murfreesboro, Tenn.
Columbia, East Liverpool, O.
New Theatre, San Francisco, Cal.
Lyceum, Baudette, Minn.
Turner & Dahnken Circuit, Cal.
Grand, Sioux City, Ia.
Alcazar Theatre, Chattanooga, Tenn.
Princess Theatre, Memphis, Tenn.
W. H. Wasserman, Nashville, Tenn.
Cort, Washington, Pa.
Crescent Amusem't Co., Nash. Tenn.
Rex, Knoxville, Tenn.

Palace, Macon, Ga.
Star, LaGrange, Ga.
Colonial, Milledgeville, Ga.
Starland, St. Paul, Minn.
Casino, Des Moines, Ia.
Crescent, Greenwood, S. C.
J. A. Reeves, Warren, Ohio.
Millers, Los Angeles, Calif.
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Plaza, San Diego, Cal.
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Reel Life

A MAGAZINE OF MOVING PICTURES

PUBLISHED BY THE MUTUAL FILM CORPORATION

29 Union Square, New York City

Telephone, Stuyvesant 683

MERRITT CRAWFORD
Editor

HENRY JAMES
Business and Advertising
Manager

Vol. V, No. 8

NOVEMBER 7, 1914

Five Cents—\$2.50 a Year

Three Screen Favorites the Principals in "Zudora"



James Cruze, Marguerite Snow and Harry Benham, Who Form the Triangle Around Which the Plot of the Latest and Greatest Thanhouser Serial Revolves.

In the forthcoming Thanhouser mystery photoplay, James Cruze will be seen as Hassam Ali, an Oriental mystic and uncle of Zudora, the part cast for Marguerite Snow by Dr. Daniel Carson Goodman, the author. Harry Benham will take the role of John Storm, a young lawyer and the lover of the fair Zudora. The first chapter of the serial will be released November 22nd.

FACTS AND FIGURES AND SUCH

SO-CALLED and self-styled reformers, who are wont to expatiate on the "dangers" of the motion picture to the morals of the community would do well to examine the effect that the industry is having on the liquor business. It has come to be almost an axiom that for every new "movie" theater that opens, at least one, and oftentimes several, saloons close their doors. In fact, it has reached a point where the principal opposition to the motion picture is often found lodged among those, who are recognized as being identified with the liquor interests.

A recent instance of the effect the growth of the motion picture business is having on the saloon, is shown in the statistics from Brooklyn, N. Y., where there has been a marked falling off in the consumption of intoxicants during the past year. Although the city's population has increased several thousand, there are now just fifty-three fewer saloons there, than there were a year ago, to say nothing of many groceries, delicatessen stores and others, having liquor licenses, who this year failed to renew them on October 15, the last day of grace.

The reason everywhere given for this tendency to abstemiousness is that the motion picture has effectually supplanted the saloons in the hearts of Brooklynites, for there are today nearly a hundred more motion picture theaters in that city, than there were two years ago. And the record of Brooklyn is the record of scores and hundreds of other cities and communities.

Where the motion picture comes in, the saloon—in its more objectionable forms at least—goes out. Before long the reformer above referred to, if he seeks to make capital for his activities out of the motion picture, will find that to do so he must align himself with the liquor interests.

AN effort to establish a "women-only" theater in Los Angeles has been found not to be a financial success. Early in August the Clune Amusement Company opened the Exclusive, a small four hundred seat house in the shopping district, after remodelling it completely inside and out, and announced that it would be devoted to women and children only. Men were admitted only when accompanied by women. The scheme was widely advertised and at first there was a fair business. Educational pictures were tried, then a comedy program, and later a general program of comedy, drama and educational, but the attendance never was good.

Now the Mutual program is being shown and the theater has been placed in charge of W. W. Dunlap, who has been

identified with some of the most profitable motion picture theaters in Los Angeles, and since this change has been made the Exclusive has been keeping well filled most of the time. Which is only another illustration of the oft-repeated fact, that *Mutual Movies* have proved to be many an exhibitor's salvation.

WE record with regret the death of William Kessel, a pioneer film man and a brother of Adam and Charles Kessel of the New York Motion Picture Corporation, who died suddenly at his home, No. 179 Decatur street, Brooklyn, N. Y., on Friday, October 30.

Mr. Kessel was very well known in the manufacturing end of the film industry, at different times having been a manufacturer, state rights buyer, exchange manager, and exhibitor. In fact, he had been, at some time or other of his interesting career, nearly everything in the motion picture business, except a director. At the time of his untimely taking-off he was doing confidential work for the New York Motion Picture Corporation. It was Mr. Kessel's report on European affairs which guided the New York Motion Picture Corporation in its foreign policies, the deceased having only recently returned from an extended European tour. News of his death will bring keen regret to his acquaintances and friends, of whom he had many in all parts of the country.

REASON WHY BULLETIN NO. 2

MUTUAL MOVIES are the best dressed, the best scened, and the best filmed pictures in the world.

MUTUAL MOVIES have led motion picture progress since their appearance in the field and they are farther in advance now than ever before.

MUTUAL MOVIES are the pictures your wife, your sister and your children want most.

That's why more exhibitors are showing Mutual Movies today than ever before.

THROUGH an error the synopsis of "The Tear That Burned," the Majestic two reel release for Nov. 3, which appeared in REEL LIFE in the issue of Oct. 24, stated that Blanche Sweet played the principal role in this powerfully appealing drama. This is a mistake. Lillian Gish, the noted Majestic star, is featured in this production. Miss Gish has been absent from Majestic features for the past two months, having been engaged during that time in playing a leading part in D. W. Griffith's special production of "The Clansman." She will now appear regularly in Majestic releases.

LOS ANGELES exhibitors booking the Mutual program find it easy to draw big crowds. Recently Manager Seth D. Perkins of the Optic Theater, arranged with Harry McCoy to act as pianist on a certain Monday night, McCoy to play only his own compositions. Tuesday, Director Eddie Dillon and Tammany Young agreed to take tickets. Wednesday, Fay Tincher acted as ticket seller. The program consisted principally of Keystone and Komic subjects, and the Optic did a record-breaking business.

Original Themes Effectively Handled in These American-Beauty Productions.



1. Perry Banks, Harry Von Meter and Vivian Rich in "Redbird Wins". 2. Jennie Vincent and George Field in "Beppo". 3. Harry Von Meter and Vivian Rich in "Redbird Wins". 4. Harry Von Meter, "Redbird", Vivian Rich, Perry Banks, Louise Lester and William Garwood (same). 5. Harry Von Meter, Perry Banks and Louise Lester (on porch) Vivian Rich and William Garwood (same). 6. Kathie Fischer and Harry Pollard in "Motherhood". 7. George Field in "Beppo". 8. Margarita Fischer, Kathie Fischer and Harry Pollard in "Motherhood". 9. Jack Richardson, Harry Von Meter, Perry Banks and Reaves Eason in "Redbird Wins". 10. Jennie Vincent, Edith Borella and George Field in "Beppo".

STORIES OF THE NEW PHOTOPLAYS

“**W**HY DID JUNE RUN AWAY?”
 “Well why did she?”
 “Who was June, anyway, and what did she run away from?”

All these and thousand other questions like them are being asked just now and nobody seems to have the answer. The only thing that seems certain is that June is gone—*where* and *whither* and *why* none know. Hence we, being of a somewhat curious turn, ourselves, feel impelled to ask:

“Why *did* June run away?”

OUR MUTUAL GIRL—(Chapter 44)

November 16, 1914

CAST

Margaret }	Norma Phillips
Mary }	
Aunt Abbie.....	Grace Fisher
Mary's Father.....	William J. Cowper
Walter.....	William J. O'Neil
Arthur.....	Francis Leonard
Demented Old Woman.....	Clara T. Bracy

MARGARET and Aunt Abbie were weary of ultra-modern New York. *Our Mutual Girl* suddenly had a bright idea. “Let’s go looking for the really old places in this town,” she suggested. “There are any number of them, I’ve heard, and yet I’ve seen but few. But I should like to see an architectural yesterday rubbing shoulders with a tomorrow. Wouldn’t you?”

“Indeed I should, child,” Aunt Abbie replied. “Even seeing yesterday and today together would be a treat.”

They motored away from the shopping district, discussing this building and that, and trying to decide just what it was that made New York different from any other city in the world. Was it really the spirit of progress, Aunt Abbie wondered, or merely the fever of unrest? All this time the humming limousine was making its way up a western drive. It had purred through the more densely crowded streets and was now skimming past houses set back from the curb, with little lawns and pretty shade trees in front of them. Suddenly Margaret pointed to a ramshackle old house, in sharp contrast to the huge apartment buildings only a few blocks in the rear. It evidently was a mansion of long departed splendors.

“Oh, look! Auntie, that is the house I was dreaning about when you woke me this morning!” cried *Our Mutual Girl*. “We must go through it.” She signalled the chauffeur to stop. Half way up the walk Margaret stopped short, grasped Aunt Abbie’s arm, and exclaimed excitedly.

“And there is the very woman I saw in my dream. This is too curious for words!”

An old woman, as forsaken in appearance as the place she lived in, was coming toward them. As she came nearer and gazed into *Our Mutual Girl’s* face, she turned a ghastly white under the pallor of age. “Who are you?” she cried. “Have you come back to torment me? Are you the spirit of my lost youth?” Then, feverishly grasping Margaret by the hand, she led her indoors, Aunt Abbie following. From the antique mahogany table she took a photograph in a valuable frame.

“This is a picture of me when I was your age,” she said holding it out to Margaret. And indeed the resemblance to *Our Mutual Girl* was startling. Then, telling her visitors to sit down, the old woman poured out to them the tragedy of her youth.

Almost fifty years before she had loved Walter Van Horn, but her father insisted that she marry another man whom instinctively she feared and disliked. His name was Arthur Houston. The young men, who had been friends, came violently to dislike one another. The result was inevitable—that is, for those days. For then it was not considered disgraceful for two men to fight over a woman’s hand.

Arthur came to Mary boasting of his triumph over her heart’s choice. She questioned him with agony in her soul. That he had knocked Walter down and beaten him soundly, this he confessed—but more than this? She persuaded him to lead her to the spot where they had fought. “But you’ll not find him there,” he said. “He’ll be seen around here no more.” When they reached the place Mary accused Arthur of having killed her lover. As she told the tale, the old woman’s voice trailed off into a sob. Then she fixed her wild eyes on a spot just over Margaret’s head.

“Look! There behind you!” she cried. “There are the spirits of Arthur and Walter!” Undoubtedly the old woman saw them, but her auditors beheld only a mildewed wall. Then Aunt Abbie, out of sheer nervousness, laughed.

The old woman went into an ecstasy of abuse. “Get out of my house! Get out! The two of you!” she screamed. And when Margaret sought to protect Aunt Abbie the old crone shoved *Our Mutual Girl* violently from the door.

“CURSES!” THEY REMARKED—Keystone

Wherein Two Villains of Deepest Dye Are Frustrated
 November 5, 1914

CAST

The Villain’s Son.....Chester Conklin

THEY are true blue villains, both of them, and they are father and son. What is more to the point, they also are crooked lawyers. The son’s wife is allowed none of the pleasures of life, but is obliged from morning till night to wash dishes, clean house, keep the rum bottle filled, and to discharge faithfully other innumerable duties which her husband sees fit for her to do. The lawyers are made the legal advisers of a pretty young girl. They plot that Villain Jr., shall marry the girl and get her money—the disposal of the present Mrs. Villain Jr., to be left to the future. However, the girl finds an able ally, and together they break the fact to the wife. She joins her muscle to theirs, well developed by her years of hard work—and father and son are worsted. In the finale the son comes crashing through the walls of his father’s bedroom in a cycle car, nearly paralyzing the latter with fright. They both take a drink, however, and call it square.

HIS MUSICAL CAREER—Keystone

A Mix-up in Pianos, Featuring Charles Chaplin
 November 7, 1914

TOM is out of work. Longing for a draught of beer he presents himself at a piano establishment and gets taken on as a piano mover. He then gives an exhibition of his tremendous strength, and he and another muscular employee are told to deliver a piano at the home of Mr. Rich and take one away from the house of Mr. Poor. Of course they get the houses twisted, and after several excruciatingly funny scenes, both piano movers land in the river with the piano on top of them.

(Continued Overleaf)

A Side-Splitting Komic and Three Strong Majestic Dramas



1. Tammany Young, Max Davidson, Baldy Belmont and Fay Tincher in "Out Again—In Again". 2. Tod Browning and Tammany Young (same). 3. Max Davidson, Baldy Belmont and Tod Browning (same). 4. Fay Tincher and Tod Browning (same). 5. Wallace Reid, Cora Drew and F. A. Turner in "The Niggard". 6. Lillian Gish and Mrs. Crowell in "The Folly of Anne". 7. Wallace Reid, Howard Gage, Blanche Sweet and Mary Alden in "The Little Country Mouse". 8. Jack Conway and Lillian Gish in "The Folly of Anne". 9. Wallace Reid, Billie West, F. A. Turner and T. A. Henneberry in "The Niggard". 10. Wallace Reid, Blanche Sweet and 'Props' in "The Little Country Mouse".

STORIES OF THE NEW PHOTOPLAYS

MOTHERHOOD—Beauty

A Powerful Allegory Featuring Margarita Fischer
November 10, 1914

CAST

The Girl.....Margarita Fischer
The Man.....Harry Pollard
The Son.....Joseph Harris
Cupid.....Kathie Fischer

THE girl and the man meet in Love's Garden, and together they discover the Flower of Love. They are married, and all is happiness—until the call of motherhood comes to the wife. In the garden, baby faces in a vision appear to her. She is rebellious, repulses her husband and takes refuge in her room, where she falls asleep and dreams of the coming of the child and its evil consequences. It seems to her that the boy brings discord and estrangement between his parents. He himself is sorry he ever was born, and at last pushing his mother aside and striking his father he runs away. The woman wakes. She realizes that it is criminal to resist motherhood. Seeking her husband, she reassures him of her love, and together they rejoice in the coming of the child.

SEEDS OF JEALOUSY—Princess

Showing the Folly of False Suspicion
By Philip Lonergan
November 13, 1914

CAST

John Laine.....Boyd Marshall
His Wife.....Mayre Hall
Their Child.....Elaine Stewart
George Stone.....John Reinhard

JOHAN LAINE, a young fisherman, lives happily with his wife, Mayre, and their child, until the return of George Stone to his native village. Stone formerly has been a sweetheart of Mayre's, and gradually Laine grows to resent his wife's friendliness with her old suitor. One night, coming home late, the fisherman sees Mayre open the door to admit Stone. In a fury of jealousy, he stealthily follows them into the room where they have gone, flings open the door—and sees them at the bedside of his child, for whom a doctor and a railroad nurse are in attendance. Then he learns that it is through Stone's efforts that little Marion has been saved from a terrible accident; and also that the confidential talks between his wife and Stone were really for the purpose of reconciling Stone with a friend of Mayre's, Jean Scott, whom he hopes to marry.

THE HATEFUL GOD—Kay Bee

(Two Reels)

An Eloquent Refutation of Puritanism
By Thomas H. Ince and C. Gardner Sullivan
November 13, 1914

CAST

Jonathan Storm.....J. Frank Burke
Grace Storm.....Enid Markey
Eva Storm.....Marvel Stafford
Bronson Carr.....Harry Keenan

JONATHAN STORM'S idea of God is that of a King of Wrath. He constantly holds before the minds of his two motherless daughters this terrible image, and refuses to allow them the most innocent pleasures as being displeasing to the implacable Ruler of all. Grace, the elder daughter, at last dares to disobey. She takes her little sister Eva to the circus. During the per-

formance a portion of the main tent collapses, and the child is badly hurt. Storm tells Grace that thus has God avenged Himself upon her for her disobedience, and the girl, tried beyond endurance, declares fiercely that she hates God, and will not stay longer under her father's roof. Grace goes to the city where, in her struggle to get along, she is helped by an institutional church of the new Christianity. Bronson Carr, a wealthy man interested in the church, is greatly attracted to Grace and when he learns her story he goes to intercede for her with her father. But it is not until Eva, bursting into tears, flings herself about the neck of the kind stranger and begs him to take her away with him, that Storm relents. Turning over the pages of the Bible his eye falls then on the words, God is Love. He goes to the city and brings Grace home.

THE MAN WITH THE HOE—Thanouser

The Story of a Snob and His Democratic Sweetheart
By Philip Lonergan
November 15, 1914

CAST

Richard West.....Frank Wood
His Fiancee.....Marguerite Loveridge
The Gardener.....David Thompson
His Wife.....Virginia Waite
Farm Hand.....James Dunne
Stenographer.....Lydia Mead

STUDYING together the painting, "The Man With the Hoe", Richard West and his fiancée, Marion Gale, get into a dispute about the worth of the common laborer. Marion tells West that his attitude is snobbish. He tells her that she is entirely too "highbrow"—and a coolness develops between the lovers which is not helped any by Marion's becoming friendly with the gardener on her father's place. Several days later she receives a note from the gardener telling her that his wife is very ill. Hurrying to their cottage, she is seen by West who is ignorant of the fact that the gardener is married. On her return he waylays her, upbraiding her in a fashion which really is insulting. The girl indignantly gives him back his engagement ring and leaves him. Not long after West disposes of a farm which is badly run down, and the gardener buys it. Soon the land is in a fine state of cultivation again, and Marion becomes a guest there. West, broken in health, boards with the gardener and his wife. Believing that exercise will help him, he works with a hoe in the field. Here Marion sees him; and when, soon after, they meet, she finds that her lover has learned his lesson.

THE ODALISQUE—Majestic

(Two Reels)

Wherein the Parasitic Tendency in Women is Shown
Up in Its Evil Results

November 15, 1914

CAST

May, a stock girlBlanche Sweet
Annie, her friend.....Miriam Cooper
Ed, in love with Annie.....Robert Harron
Joe, in love with May.....Henry B. Walthall
Curtiss.....Wallace Reid

MAY and Annie work in a fashionable millinery store, where the buyer, struck by May's beauty, advances her to a position among the models. She gets a little more money, but finds that she is obliged to wear

(Continued Overleaf)

Latest Broncho, Domino and Kay Bee Offerings of High Quality



1. Walter Edwards and Jerome Storm in "The Cross in the Desert". 2. Fanny Midgley and Roy Laidlaw (same). 3. Rhea Mitchell and Richard Stanton in "The Master of the House". 4. Rhea Mitchell (same). 5. Margaret Thompson, Mrs. Jay Hunt, Barney Sherry and Jay Hunt in "The Mills of the Gods". 6. Walter Edwards in "The Cross in the Desert". 7. Rhea Mitchell and Richard Stanton in "The Master of the House". 8. Marvel Stafford, T. Weil, Cyril Gottlieb, Mr. and Mrs. Jay Hunt and Barney Sherry in "The Mills of the Gods". 9. Rhea Mitchell, Richard Stanton and Arthur Maude in "The Master of the House".

STORIES OF THE NEW PHOTOPLAYS

better clothes, which she has a hard time getting. When Curtiss, a very gentlemanly individual, appears upon the scene and is evidently attracted to May, she gives the cold shoulder to Joe, the wagon driver, who is in love with her, and allows Curtiss to pay her marked attention. Annie, her friend, warns her that the new-comer may not be on the square, but May, in her struggle to make both ends meet, wear good clothes and to hold her job, allows herself to be buoyed up by the dinners and theatres which Curtiss lavishes upon her. In time also she permits him to buy her an expensive dress. The next day, seized with remorse, and fearing Curtiss, May asks permission to return the dress. He directs her to the supposed dressmaker—in reality, a procuress—and Joe, following her thither, discovers her danger. Curtiss arrives on the scene of the trap he has laid for the girl—and he and Joe fight it out. Thus the wagon driver rescues May from the clutches of “a gentleman”.

REDBIRD WINS—American

(Two Reels)

The Story of Colonel Dinwidty's Last Bet

November 16, 1914

CAST

Col. James Dinwidty.....Harry Von Meter
 Fern, his daughter.....Vivian Rich
 Philip Pierpont.....William Garwood
 Chick Mace.....Jack Richardson
 Ray Connors.....Reaves Eason
 Negro Mammy.....Louise Lester
 Tom, the butler.....Perry Banks

COLONEL JAMES DINWIDTY, a Southern gentleman, is the father of a beautiful daughter, Fern, and the owner of some of the fastest race horses in Tennessee. A new colt is born on the plantation which Fern names Redbird, and the Colonel has the pedigree certificate made out under that title. Chick Mace and Ray Connors come to Dinwidty's looking up race horses. Happening to see Redbird's certificate they secretly make note of it. Two years later, the Colonel has payed poker debts with everything he owns, except Redbird. He decides to make his last bet on the two-year old's first race, and writes Philip Pierpont for a loan of \$100,000, promising that he will give him the horse, win or lose. Pierpont, who is in love with Fern, sends the Colonel the money. Chick Mace and Ray Connors have covered most of the \$100,000. Knowing Redbird's pedigree they realize that their only chance of winning the money is to make the animal “logie,” so that night they put doped grain into her manger. Pierpont, however, has followed them. He removes the grain—the conspirators being none the wiser. The next day the Colonel's colored jockey is hurt and unable to enter the race. The start is to be called in fifteen minutes. Fern, who is the only other person who thoroughly understands Redbird, hurries into a jockey costume and rides her father's horse to victory. Faithful to his promise, the Colonel offers Redbird to Pierpont, who replies, “It is not Redbird I want, but your little jockey.” This story will be found in fiction form on page sixteen of this issue.

THE LITTLE COUNTRY MOUSE—Majestic

A Clever Situation Well Handled by Two Screen Favorites.

November 17, 1914

CAST

Dorothy.....Blanche Sweet
 Lieutenant Hawkhurst.....Wallace Reid

DOROTHY, the attractive and unsophisticated daughter of a country clergyman, is invited to Newport by her fashionable cousin for a week-end visit. After a day of sight-seeing, she is transformed by borrowed finery into a social butterfly and taken to a society function. Blundering into a heavy game of bridge she loses a large sum to her hostess who presses her for payment. A middle-age roué induces her to accept his check for the amount which she endorses and turns over to her hostess. Then, to her consternation the roué insists on a *quid pro quo* for his money. As Dorothy cannot appeal to her father for money for a gambling debt, she is in a dilemma. She confides her story to Lieutenant Hawkhurst. He bribes a social “tame cat” to part with some of the hostess's love-letters, and using them as a bludgeon, finally compels that lady to hand over the check. He then tears it up before the roué's eyes, and throws him out of the place. In time the Lieutenant and Dorothy are engaged.

PAWNS OF FATE—Thanouser

(Two Reels)

In Which the Thanouser Twins Are Thrillingly Rescued.

By Philip Lonergan

November 17, 1914

CAST

The Governor.....Morgan Jones
 His Wife.....Virginia Waite
 Their Children.....Marion and Madeline Fairbanks
 The Old Chief Clerk.....Arthur Bauer
 His Daughter.....Marguerite Loveridge
 Her Sweetheart.....Frank Wood
 Nurse.....Ethel Jewett
 Thief.....David Thompson

WHEN the new governor takes office he is urged by the politicians of his party to dismiss from office the supporters of the defeated organization. The governor, however, retains in their positions all those who have proved themselves honest and efficient, including the chief clerk who has been in the service of the state for many years. Both Raleigh and his daughter Ruth are very grateful for this. Not long after, the twin daughters of the governor are kidnapped, and the head of the state receives a message to the effect that unless he will pardon a notorious criminal, awaiting execution, he may expect never to see his children again. Torn between love for Marion and Madeline and his duty to the state, he cannot decide what to do—when the telephone rings and he learns that the twins have been rescued by Ruth Raleigh and her sweetheart, a young police officer.

BEPPPO—American

The Touching Tale of an Italian Emigrant

November 18, 1914

CAST

Beppo.....George Field
 Little Rosa, his child.....Jennie Vincent
 Mr. Lyons.....Ed Coxen
 Mrs. Lyons.....Winnifred Greenwood

BEPPO, a poor Italian street musician, has a child, Rosa, whom he dearly loves. Pausing to admire a beautiful garden whose owner has been threatened by

(Continued Overleaf)

Tense Plots and Thrilling Climaxes in These Reliance Releases



1. Arthur Mackley, Beulah Burns and Mrs. Mackley in "The Hidden Message". 2. Irene Hunt and Beulah Burns in "His Responsibility". 3. Ralph Lewis and Irene Hunt (same). 4. Florence Crawford in "The Hidden Message". 5. W. E. Lawrence, Spottiswoode Aitken and Irene Hunt in "His Responsibility". 6. Irene Hunt and Ralph Lewis (same). 7. Ralph Lewis (same). 8. Florence Crawford and W. E. Lowery in "The Hidden Message". 9. Arthur Mackley, W. E. Lowery, Walter Long and Florence Crawford (same).

STORIES OF THE NEW PHOTOPLAYS

the Black Hand, Beppo is mistaken for a member of the gang and dragged off to prison. In his ignorance he does not know how to get word to Rosa, and neighbors take the forsaken child to an orphanage. When, after months of waiting, Beppo is released, he finds his few household goods disposed of and Rosa gone. Meanwhile, Mr. and Mrs. Lyons, attracted to the pretty little Italian girl have adopted her. In his wanderings in quest of his lost daughter, Beppo comes to the Lyons' beautiful home where he sees a child whom he believes is Rosa. But to make sure, he plays an old melody which she used to love on his accordian. The child runs to the gate and into his arms.

SHORTY FALLS INTO A TITLE—Broncho (Two Reels)

In Which the Famous Cowboy Has Adventures With the English Suffragettes.

By Thomas H. Ince and William H. Clifford

November 18, 1914

CAST

Shorty.....Shorty Hamilton
Ike Selby.....Charles Swichard
Lord Chatham.....Jerome Storm
Cook.....Milton Ross

SHORTY goes to London with Ike Selby's Wild West Show. One day the cook by mistake pours coffee into Shorty's hat instead of his cup, and is badly beaten up by the enraged cowboy. In revenge the cook puts a burr under Shorty's saddle. Selby's horse goes lame, he borrows Shorty's, and is bucked off during the performance. Discovering the burr, the owner of the show thinks that Shorty has put up a job on him. Shorty is fired. Wandering in the park, the cowboy meets Lord Chatham whom the suffragettes have a grudge against. His lordship persuades our hero to exchange clothes with him and the former goes to Chatham's handsome house where he gets into all sorts of trouble through ignorance of English etiquette, and drinks entirely too much champagne. Going for a stroll, he runs into a suffragette meeting. The angry women mob him, and he barely escapes to the wharf where the steamer is just setting sail for U. S. A. Leaping into the water in his Lord Chatham togs, he swims to the boat and is hauled aboard by Selby's cowboys.

THE HIDDEN MESSAGE—Reliance A Stirring Drama of Mexican Kidnappers

November 18, 1914

CAST

Sheriff.....Arthur Mackley
Bronson.....W. A. Lowery
May.....Florence Crawford

BRONSON, a wealthy rancher, is hated by some Mexicans who, in revenge, kidnap his daughter, May, and hold her for ransom. They force May to write her father at their dictation that she will be killed unless he meets the abductors at a certain place by midnight and hands over to them a considerable sum of money. In a moment when her captors happen to be off guard May manages to write in very small, faint letters the address of the house where she is held, and the word, "Help!" in one corner of the envelope. Over this they carelessly stick the stamp, and Bronson on receiving the letter, tears off the envelope and lets it slip to the floor while he devours its appalling contents. He is at the home

of the sheriff at the time, and the sheriff's child, playing on the floor, gets hold of the envelope and drops it into a pail of water. The stamp soaks off and the sheriff finds May's message. He heads a run to the rescue, prevents Bronson from paying the bribe, delivers the girl and arrests the Mexicans.

NIPPED—Domino

(Two Reels)

A Strong Play of Mexican-Japanese Intrigue.

November 19, 1914

CAST

Tom Wright.....Frank Borzage

NASSO NAKADO, a Japanese of high birth, is living on Magdalena Bay, Mexico, disguised as a fisherman. Taro Kamura, another distinguished subject of the Mikado, is sent as special envoy to arrange with General Gomez for land concessions. He and Nakado work together on the proposition and succeed in securing the promise of the land in return for arms and ammunition. In the meantime, San Toy, Nakado's beautiful daughter, secretly has been posing for an American artist, Tom Wright, with whom she has fallen in love. He learns through her the secrets of the Japanese. Taro Kamura meets San Toy and wishes to marry her. She rejects him, however, and one day he follows her to the American's tent. Wright sees the Mikado's envoys at night unloading a ship filled with ammunition and rifles, which they store in the Japanese Christian mission. He enlists the help of Bill Davis, another American, and with the cooperation of some miners they blow up the mission. Kamura tells Nakado and the Mexican general to look for the spy in Wright's tent. Meanwhile the young American has made his escape. But San Toy, returning to warn him, is shot and killed by Gomez who mistakes her for Wright. Kamura displays to Nakado the artist's painting of San Toy and says, "It is just. Your daughter was a traitor to her country."

THE MASTER OF THE HOUSE—Kay Bee (Two Reels)

Wherein a Much Imposed Upon Man Regains His Natural Rights.

By Thomas H. Ince and C. Gardner Sullivan

November 20, 1914

CAST

Guy Winston.....Richard Stanton
Eustace Herrington.....Arthur Maude
Lois Herrington.....Rhea Mitchell
Mrs. Herrington.....Ida Lewis

GUY WINSTON, owner of the Croesus Mines, is captured, while on an eastern business trip, by Lois Herrington, a society girl with a very ambitious mother and a parasite brother. After their marriage, the girl and her family use Winston as a "mark," running up scandalous bills which he pays without a murmur. At last, however, he becomes tired of the humiliating figure he cuts in his own house. He tells Lois that he is leaving for the West and wishes to know how soon she can be ready to go with him. She only laughs at him. He requests her to stay home with him that evening, and she refuses. Finally he ties her in a chair where she remains until the noon of the next day before she gives in. Conquered at length, her first love for Winston revives. As he is about to take the western express, she comes to him, begging that he forgive everything and take her with him. They leave Lois's mother and brother in the East.

Well-Conceived Plots, Ably Acted in These Thanhouser-Princess Films



1. Marguerite Loveridge and Frank Wood in "The Man With the Hoe". 2. Same. 3. Marguerite Loveridge, David Thompson and Frank Wood (same). 4. Mayre Hall and Boyd Marshall in "Seeds of Jealousy". 5. David Thompson and Ethel Jewett in "Pawns of Fate". 6. David Thompson, Jack Sullivan, Bill Sullivan and Kenneth Clarendon (same). 7. Charles Mather, R. Abrahams, Sam Niblack, Boyd Marshall, Kenneth Clarendon, John Reinhard, Bill Sullivan and Gordon Hollingshead in "When Vice Shuddered". 8. Marion and Madeline Fairbanks, Frank Wood, David Thompson and Bill Sullivan in "Pawns of Fate". 9. R. Abrahams, Kenneth Clarendon, Charles Mather and Bill Sullivan in "When Vice Shuddered".

"RED BIRD WINS"

A Two Reel Drama of
Love and Horse Racing
Released by Flying "A"

CAST

Colonel James Dinwidty.....	Harry Von Meter
Fern, his daughter.....	Vivian Rich
Philip Pierpont.....	Wm. Garwood
Chick Mace.....	Jack Richardson
Ray Connors.....	Reaves Eason
Negro Mammy.....	Louise Lester
Tom, the butler.....	Perry Banks

Featuring Vivian Rich
in a Novel and Thrilling
Role

AT the stables on the Dinwidty Tennessee plantation there had been a new arrival that morning, and Fern, Colonel Dinwidty's dark eyed daughter, stole quietly down to look at the day-old colt trembling so helplessly on its spindly legs there in the yard beside its mother. "You darling!" exclaimed the little Southern maid, "You perfect dear, I'm going to call you *Red Bird*." "Make it *Red Bird*, then," said Colonel Dinwidty, a day or so later as they were making out the baby thoroughbred's pedigree certificate. "Something tells me, daughter," he went on, "that this yere hoss, *Red Bird*, is goin' to do us all proud. I'll just have the pedigree certificate made out to *Red Bird*. Yes, suh, the name's a good one."

Saying this, Colonel Dinwidty turned to greet young Philip Pierpont who owned the land next his. "Come on down and see our colt, suh," he exclaimed. Throwing a warm glance at Fern, and electrified by her response to it, Pierpont accepted with alacrity. The household's two colored servants, as interested as anyone in the pride of the stables, went along, so it was to an empty house that Chick Mace and Ray Connors, race track hangers on, shortly sought admittance. No one replied to their repeated knocks. Entering the house, Mace came on *Red Bird's* pedigree certificate lying on the table. "I'll just make a note of this," he said to his companion, and copied the data down. Finding the two on his return the Colonel greeted them cordially and entertained them without a suspicion of their true characters.

Two years pass. With the Colonel they pass in poker playing, with his daughter, Fern, in growing more beautiful every day, until, to Philip Pierpont, she has become all that the world holds that is worth while. Meanwhile, in order to pay his debts—debts mostly contracted at poker—the Colonel has had to sacrifice everything he owns except the famous two-year-old thoroughbred race horse, *Red Bird*, his daughter's favorite mount.

The Country Fair is two weeks away. In the desperate hope of recouping his failing fortunes the Colonel decides

Red Bird in return, win or lose. "And this will be my last bet," he writes. Once he had read the letter, Pierpont leaned back in his chair and closed his eyes thoughtfully.

Before him, on the screen of his mind there was thrown a vision of Fern, his little sweetheart who loved him; he saw her wandering on the broad acres of the farm she had grown up on, and loved so well. Was he to let her and her father lose all this for the lack of a paltry \$100,000? He thought of the Colonel's lost fortune, of his chance to recoup it by making a last bet on *Red Bird*. "Indeed, I'll loan it to you, and good luck," he writes the Colonel.

Most of the Colonel's \$100,000 bet is covered by Chick Mace and Ray Connors. "Look at that nag, *Red Bird's*, pedigree, Ray," said Mace

to Connors one day just before the race, drawing a sheet of soiled memorandum paper from his pocket. "Our only chance is to dope the horse, make her 'logie'. That colored jockey, Joke, too, looks bad for us. We gotta keep him from ridin' her." On tiptoe they sneak into the stable at night, and give *Red Bird* a feed of doped grain. Then, chuckling, they let themselves out. *Red Bird* is on the point of eating the fatal oats when a firm hand is slipped over her soft nose. Philip Pierpont has followed the crooks and now silently takes the grain away.

"Father let me ride for you", pleads Fern, when the next day their colored jockey is hurt. "*Red Bird* will go faster for me than for anyone".

But will she? That is the question that agitates the Colonel and Philip as they see the slim figure of a girl in jockey costume dash under the wire on *Red Bird's* back. It is nip and tuck all the way round. But *Red Bird* noses under the wire a winner.

"The horse is yours, suh," says the Colonel a little later, true to his promise. "I don't want the horse, Colonel, I want the rider," Philip says as Fern nestles into his arms.



Fern Receives Her Last Instructions Before the Race

Our Mutual Girl Is a Heroine

By John W. Grey

Chapter Forty-Three

CAST

Our Mutual Girl }	Norma Phillips
Forewoman }	
Governor Fielder.....	By Himself
Mayor Fordyke.....	By Himself
Aunt Abbie.....	Grace Fisher
Ralph.....	William J. O'Neil
Foreman.....	Frank Leonard
Office boy.....	John Wise

Director, Oscar Eagle
 Ass't. Director, Harry G. Weir

MARGARET was awakened that morning by the tinkle of the telephone bells over the head of her bed. Their insistence, at that early hour, was extremely irritating. Finally, she stopped the noise by lifting the receiver from its hook. Her "Hello" was staccato, and the speaker at the other end of the wire was too much surprised by her tone to reply, immediately.

"Is that you, Margaret?" she heard Ralph Hamilton say at last. "I'm sorry to call you so early, but it's really important—that is, to me."

"Is anything wrong?" *Our Mutual Girl* inquired anxiously.

"No, nothing's wrong at all. In fact, it's quite the other way," he responded. "Or will be, if you accept the invitation I wish to extend." Young Hamilton only a few days before had come into the property of an uncle, who had left him besides his country estate, large silk mills in Paterson, New

Jersey. The will stipulated that Ralph take immediate charge of the plant, and that unless, in a year's time, he proved himself capable of handling the business, he should lose a large part of the income. All this he now confided to *Our Mutual Girl*, adding, "I've got to make good. And Betty says she'll disown me if I don't. Now I'd like to have you go over to Paterson and—"

"Sit around and watch you grow into a captain of industry. Is that the idea? Oh, the vanity of you men!"

"Not at all. Governor Fielder is going to review a parade of the silk workers there this morning and he has sent me some tickets. I want you to meet him."

Margaret was enthusiastic. She had a shopping engagement with Aunt Abbie, but promised to hurry that a bit and then motor over to Paterson. So when *Our Mutual Girl* had watered the salvias she was having transplanted to the greenhouse before the frost, she and her aunt drove to Wanamaker's and Margaret selected several pretty evening gowns. Then they sped to the great silk centre, one of the earliest industrial towns to be established in the United States. At the reviewing stand they were welcomed by Gov. Fielder and by Mayor Fordyke. From the governor's box

She persuaded Aunt Abbie to drive with her to the mills. That gentle lady sat in the car while her niece entered the office and sent in her card to Hamilton. After waiting for some time *Our Mutual Girl*

Margaret saw thousands of silk workers pass in gaily decorated floats, flying the banners of their trade. Then she thought herself of Ralph. It was his first day in his uncle's plant.

grew restless. She decided to find Ralph herself. Making her way through the superintendent's office she saw a woman in black in animated, whispered conversation with the foreman. As the former turned slightly, Margaret was astonished by the striking likeness between herself and the forewoman—for she had guessed the official capacity of her double. She heard the foreman say, "We'll smash him, and then you and I will have it easy. The young puppy! Does Hamilton think he can come in here and run things over my



Margaret in the Garden of Her Westchester Home

head? Remember, after lunch, see that all the motors are started full load simultaneously. I'll fix it at the switch board. Then the fire will start—"

Our Mutual Girl waited for no more. She slipped behind a filing case and listened until the superintendent left the room. His accomplice went into a small dressing-room opening out of the office and changed her clothes. The instant she had come out and gone into the dynamo room, Margaret hurried into the black dress her double had taken off. Then *Our Mutual Girl* hurried to the engine room.

Her disguise actually tricked the foreman for several minutes. Then, suddenly, penetrating it, he realized that she was there to trap him. Grasping her by the throat, he pushed her backwards—nearer, nearer to the giant dynamo which awaited only a touch of his finger at the switch to set the machinery whirring. And then, of a sudden, Ralph, hearing Margaret's cries, is upon him. They fought fiercely. When at last the foreman fell under a well directed blow from Ralph, Margaret fainted, and he carried her out of doors. And when *Our Mutual Girl* told him of the plot and how she had circumvented it—well, what could he do but hold her closer and whisper over and over the ever new litany of love.

The Exhibitor's End of It

SOME time ago we told in this section of REEL LIFE of an exhibitor's success in "giving money away" as a means of inducing patronage. Now comes a new variation of the same stunt, which is worthy of notice, especially for the small town exhibitor. R. E. Gumm of the Grand Theater, Lagrange, Ky., is the man who put this one over. He announced a certain night as "pay day" and advertised that every one in the house on that evening should receive money in a small sealed envelope. These envelopes were to be handed out at the box office with every ticket sold. The cashier was instructed to arrange the envelopes in a box and give them out as she came to them.

On the first night there was an outlay of 200 pennies, 20 nickels, 10 dimes, 4 quarters, 2 halves, and a dollar. This makes 237 coins in all, which were given away in exchange for an equal number of dimes or \$23.70. Deducting \$7.00, the value of the coins given away, left a balance of \$16.70.

It must be remembered that the Grand is a very small house in a small town and an evening's receipts were usually no more than from \$10.00 to \$12.00, not even being that on the dull night, which Mr. Gumm selected for his first "pay day". Consequently, the gain is obvious. On the second "pay day" his receipts were more than \$30.00 and the amount given away was in the same proportion.

The advertising scheme used to attract the public's attention to the first "pay day" consisted of a uniquely worded handbill, which was distributed broadcast, and as it could be used with advantage by exhibitors in other agricultural communities, who find themselves in the same case as Mr. Gumm, we give it here. It follows:

WHEAT SOLD

Bob Gumm, an extensive farmer (?) of Oldham County, has disposed of his crop of wheat for which he received a

Car Load of Money

Here's the part that will interest you! The entire carload of money will be given away at THE GRAND THEATER. The first lot of money will be given out

Wednesday Night, October 7.

Each person attending will receive a sealed envelope containing MONEY. In many cases this amount will be several times the admission charged.

This is a proposition where you have all to gain and nothing to lose, as the price of admission will not be increased and you will receive the envelope of money in addition to our usual high-class motion picture program.

It is our intention to distribute this money during the month of October on every Wednesday night. The reason for this sudden outburst of charity is due to the fact that this

is the first carload of money Mr. Gumm has ever owned and to prove that money is "not tight", as stated by some, on account of the European situation.

REMEMBER

Wednesday, October 7, is the First Pay Day at the Grand.

OUT in Iowa as well as elsewhere "Mutual Movies Make Time Fly" if the accompanying letter and the picture of the Amuse Theater which is printed on this page can be taken as criterions. S. E. Buettell, proprietor and manager of the Amuse pays a well deserved tribute to Charles Chaplin, the noted Keystone star, and we assure Mr. Buettell as well as every other exhibitor interested in Keystones, that as soon as we get the needed information about the Chaplin history we'll print it, with suitable illustrations. Then we

expect you to put it in your lobby where everyone can read it. Mr. Buettell's letter follows:

EDITOR, REEL LIFE,
29 Union Square,
New York City.

DEAR SIR:—

The enclosed photo is a "reel" picture of how one Iowa exhibitor is boosting the best program on earth, *Mutual Movies*. I am always looking for REEL LIFE, every week, and if suggestions are in order would advise that you give us a little more of Charlie Chaplin's history. A better comedian will never be seen before any camera. Many a button has burst in this

house from laughter. We are packing them to the doors every night. With wishes for many and continued successes for the Mutual Program, I am,

Yours sincerely,

S. E. BUETTELL,
Manager Amuse Theater,
Dubuque, Iowa.



A Poster Display That "Makes Time Fly," According to S. E. Buettell, the Proprietor

THE Perry Theater, Hazard, Ky., and the local weekly newspaper are trying out an odd business boosting and circulation scheme, which is attracting considerable interest in that locality. Whether it is going to work out satisfactorily in the end, however, is problematical, although it is said to have proved quite successful thus far. The plan is to give each subscriber to the newspaper at one dollar a year a coupon, which, when properly signed by the publishers, will admit the subscriber to the picture theater one time each week for fifty two weeks. The regular admission price at the Hazard Theater is ten cents, thus actually giving the subscriber \$6.20 value for one dollar, counting the subscription to the paper as being worth face value.

"The Million Dollar Mystery"

Episode Twenty-one—Reels Forty-one and Forty-two

AFTER *Braine's* narrow escape, as told in Episode Twenty, the conspirators kept under cover for a time, fearing that the Russian Minister of Police, *Henri Servan*, might have some plan made for their capture. *Norton*, realizing this, leaves on a hurried trip to Washington, where he meets Vice-president Marshall, Speaker Champ Clark, Secretary of War Garrison, United States Treasurer Burke and a host of other dignitaries, whose interest he seeks to enlist in locating the vanished *Hargreave* and in frustrating the future schemes of the gang, who have so often threatened *Florence's* life.

In the meantime there is a mysterious visit to the well in which the treasure box has been concealed. The same mysterious hands remove the chest from the depths, open it, and taking out one of the sealed receptacles it contains, extract an official looking document. The treasure chest is then returned to its former resting place in the well. That night *Braine* and the *Countess Olga* seated in the Broadway Rose Gardens see a mysterious hand thrust itself through the curtains near their table. The hand holds the document, which had lately reposed in the treasure box. It is addressed to *Henri Servan*. The *Countess Olga* takes the document, the hand vanishes, and with *Braine* she quickly leaves the Gardens.

Meanwhile *Florence*, who has become suspicious of the *Countess Olga*, pays a visit to the house, and here she is concealed when the *Countess* and *Braine* return. She sees the *Countess* conceal the document under a piece of statuary and as soon as she is left alone, she makes off with it. Later, when the loss is discovered, *Braine* and *Olga* realize that it must have been *Florence* who stole the precious paper.

Braine at once sets out for the *Hargreave* mansion. On the way he meets another member of the gang who accompanies him. In the garden they see old *Jones*, the butler, and another man, whom *Braine* recognizes as the Russian Minister of Police, conferring on a rustic bench. They

are closely examining the much-sought papers. Waiting until *Jones* goes into the house on an errand, the two conspirators fall upon *Servan* and after gagging and binding him securely to the bench, recover the papers.

Florence and *Norton*, who have just returned from a horseback ride, have left their horses with the groom in front of the stable, and thither *Braine* makes his way. Before the astonished groom realizes his intention, he has sprung into the saddle of the nearest mount and made off. Running into the house, the groom informs old *Jones* of what has happened, and the butler feeling certain that the conspirators again have the precious documents in their hands, sets out in pursuit on the other horse.

While *Jones* is galloping madly after *Braine*, *Servan* manages to free himself from his bonds and rushing frantically into the house he tells the astonished *Norton* and *Florence* of his loss. *Norton*, whose automobile is at the door,

without waiting for the others to follow him, springs into it and sets off in the wake of *Jones* and the fast fleeing *Braine*. Unfortunately, however, before he has gone far, he commences to have engine trouble, and after several ineffectual attempts to keep the car running, he leaves it in the road and hastens on foot to a nearby garage, where

he engages another machine and continues the mad chase.

As he comes near a high bridge he sees *Jones* and *Braine* engaged in a life and death struggle. Both fall from their horses and continue the battle on the bridge. Old *Jones* is putting up a game fight, but his years and the superior strength of his antagonist make the struggle one-sided. Leaping from the auto *Norton* throws himself into the melee and *Braine* realizes that his advantage is lost and that he is in desperate danger of capture. Slipping his coat, although it contains the papers for which he had risked so much, he leaves the garment in the hands of his two antagonists and dives over the bridge-rail into the river forty feet below. *Jones* and *Norton*, content to have regained the precious documents, watch him swim to safety.



Florence Pays a Visit To Braine and the Countess Olga



Florence Takes the Mysterious Document From Its Hiding Place

Real Tales About Reel Folk

IRENE HUNT and Ralph Lewis recently shared honors in the Reliance two reel drama, "His Responsibility". The accompanying picture shows these popular leads as they appear in one of the most affecting scenes of this strongly moving play. Miss Hunt, of late, has specialized in films of newspaper life. The first of the series was "For the Last Edition"; then came "The Floating Call"; and her latest success as "sob sister" is entitled "The Hop Smugglers". In this intensely exciting play, in which Miss Hunt runs down a band of Chinese opium contrabandists, Mr. Lewis again plays opposite the clever Reliance actress.

During the taking of "The Floating Call" at Playa del Rey, near Venice, California, a life guard who saw Miss Hunt jump from the bridge into the lagoon, spoiled an entire scene. Director Kelsey and his cameraman were getting into action on the bank, and Miss Hunt was giving a most realistic imitation of a drowning person, when the life guard cleared the bridge rail at a bound. Diving head foremost into the water, he brought Miss Hunt up and started to swim to shore with her—but stopped, open-mouthed, when he caught sight of the camera and Director Kelsey's disgusted expression. The guard apologized profusely for butting into the picture. "I thought the young lady was trying to commit suicide," he explained.

Ralph Lewis in "His Responsibility" took a big chance with an automobile truck. He was getting out of the moving vehicle when, missing his grasp on the handrail, he was thrown under the truck. The front wheel of the heavily loaded wagon passed over his right foot, and Director Kelsey, cameraman, truck crew and actors in the scene all came running, expecting to find Lewis seriously hurt. The leading man, however, rose to his feet,

brushed his clothes, and went on with his part. Except for his foot being bruised, he seemed none the worse for the accident. Mr. Lewis is at a loss to account for the fact that his foot was not crushed, though he contends that his bones and muscles are made of a substance somewhat similar to reinforced concrete.



Irene Hunt and Ralph Lewis as They Appear in the Reliance Two Reeler, "His Responsibility"

James Cruze, in the rôle of *Hassam Ali* is putting a realism which makes one's flesh creep into the new Thanhouser serial, "Zudora". In the first episode, entitled, "The Mystic Message of the Spotted Collar", he is seen as the fakir uncle of *Zudora* (Marguerite Snow) who has designs upon his niece's fortune. With the complete innocence of the girl and her childlike confidence in her uncle, *Hassam Ali's* machiavellian character is in strong contrast. The study of Cruze here reproduced shows him in the secret chamber of Episode 1, gazing into the crystal ball which shall reveal to him the secrets of the future and teach him how to hasten the fate of *Zudora*. No touch of the occult is lacking to this great mystery production. The walls of the room are heavily draped in deep purple velour. Cruze wears also robes of velvet, a chameleon moving noiselessly about the secret chamber. His face is a study in villainy and the cunning wis-

dom of the Oriental seer.

In *Afton Mineer*, Margarita Fischer at last has found a very acceptable understudy. Miss Mineer has Miss Fischer's coquettish charm, youthful prettiness and a great deal of vivacity. She has long been an ardent admirer of the leading lady of Beauty films, and recently the opportunity to substitute for Miss Fischer in some of her playlets found her a very eager candidate for Beauty honors. One of the subjects in which she has given us some of her daintiest and most fascinating work is "The Tightwad", a playlet full of ingenious situations.



Afton Mineer in the Recent Beauty Production, "The Tightwad"

Inceville had a scare the other day. A fire was kindled for use in the production being staged, and an interior set in a corner of the big stage proved excellent kindling. The camera turned while J. Barney Sherry, Harry Keenan and Leona Hutton, the principals in the cast, worked in the flames. When Mr. Sidney ordered the picture "cut", a dozen stage hands applied the hose. The fire, however, had gotten beyond immediate control. For a moment the entire studio was threatened. The Inceville fire department by quick, efficient action, put the fire out within fifteen minutes.



James Cruze as Hassam Ali, in "Zudora"

Mutual Exchanges

Serving the Mutual Program

Amarillo, Texas.....	Mutual Film C. of Texas....	304 E. 4th St.
Atlanta, Ga.....	Mutual Film Corporation....	Mion Bldg. Luckie St.
Baltimore, Md.....	Mutual Film Exchange.....	28 W. Lexington St.
Boston, Mass.....	M. F. C. of Mass.....	1106 Boylston St.
Buffalo, N. Y.....	Mutual Film Corporation....	272 Washington St.
Butte, Mont.....	Pacific Mutual Film Corp'n...	American Theatre Bldg.
Calgary, Alberta.....	M. F. C. of Canada, Ltd....	Leeson & Lineham Block
Charlotte, N. C.....	Mutual Film Corporation....	322 North Tryon St.
Chicago, Ill.....	M. F. C. of Illinois.....	5 S. Wabash Ave
	H. & H. Film Service Co...	117 N. Dearborn St.
Cincinnati, Ohio.....	The Mutual Film Company.....	111 East Seventh St.
Cleveland, Ohio.....	The Mutual Film Company.....	106 Prospect Ave., S. E.
Columbus, Ohio.....	The Mutual Film Company.....	422 N. High St.
Dallas, Texas.....	Mutual Film C. of Texas.....	1807 Main St.
Denver, Colo.....	Colorado M. F. C.....	21 Iron Bldg.
Des Moines, Iowa.....	Mutual Film Corporation....	Cohen Bldg.
Detroit, Mich.....	Mutual Film Corporation....	97 Woodward Ave.
El Paso, Texas.....	M. F. C. of Texas.....	524 Trust Bldg.
Evansville, Ind.....	M. F. C. of Indiana.....	Keene Bldg.
Grand Rapids, Mich.....	Mutual Film Corporation....	7-8 Hawkins Bldg.
Harrisburg, Pa.....	M. F. C. of Pa.....	9 N. 4th St.
Indianapolis, Ind.....	Mutual Film Corporation....	150 N. Illinois Street
Kansas City, Mo.....	M. F. C. of Mo.....	928 Main St.
Los Angeles, Cal.....	Pacific Mutual Film Corp'n...	738 South Olive St.
Memphis, Tenn.....	Mutual Film Corporation....	McCall Building
Milwaukee, Wis.....	Western Film Ex. of Mil'kee	301 Enterprise Bldg.
Minneapolis, Minn.....	Mutual Film Corporation....	22 North Sixth St.
Montreal, P. Q.....	M. F. C. of Canada, Ltd....	154 St. Catherine St.
New Orleans, La.....	Mutual Film Corporation....	340 Carondelet St.
New York City.....	Mutual Film Corporation....	71 West 23rd St.
	Western Film Exchange.....	145 West 45th St.
Oklahoma City, Okla.....	M. F. C. of Oklahoma.....	120 W. Grand Ave.
Omaha, Neb.....	M. F. C. of Neb.....	1413-1415 Harney St.
Philadelphia, Pa.....	Mutual Film Exchange.....	902 Filbert St., 4th Floor
	Continental Feature Film Ex.	902 Filbert St., 3rd Floor
Portland, Ore.....	Pacific Mutual Film Corp'n...	389 Oak St.
Portland, Me.....	Mutual Film Corporation....	410 Fidelity Bldg.
Regina, Sask., Can.....	M. F. C. of Canada, Ltd....	512 Westman Chambers
Salt Lake City, Utah.....	M. F. C. of Utah.....	123-5 East Second South St.
San Francisco, Cal.....	Pacific Mutual Film Corp'n...	162-164 Turk St.
St. John, N. B.....	M. F. C. of Canada, Ltd....	Waterloo St.
St. Louis, Mo.....	M. F. C. of Mo.....	1311 Pine Street
Seattle, Wash.....	Pacific Mutual Film Corp'n...	205-6 Joshua Green Bldg.
Sioux Falls, S. D.....	Mutual Film Corporation....	209 West 9th Street
Spokane, Wash.....	Pacific Mutual Film Corp'n...	408 First Ave.
Springfield, Mass.....	Mutual Film Ex. of Mass....	179 Dwight Ave.
Syracuse, N. Y.....	Western Film Ex.....	10 Wetting Bldg.
Tampa, Fla.....	Mutual Film Corporation....	405 Curry Bldg.
Toronto, Ont.....	M. F. C. of Canada, Ltd....	15 Wilton Ave.
Vancouver, B. C.....	M. F. C. of Canada, Ltd....	329 Carrall St.
Washington, D. C.....	Mutual Film Corporation....	428 Ninth St., N. W.
Wheeling, W. Va.....	Mutual Film Corporation....	Rooms 4 & 5 Register Bldg.
Wilkesbarre, Pa.....	Western F. Corp'n of Pa...	61 S. Pennsylvania Ave.
Winnipeg, Manitoba.....	M. F. C. of Canada, Ltd....	McDermott Ave.

Other Exchanges Using the Mutual Program

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

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

Mutual Program

(Week of Nov. 16th to Nov. 22d, inc.)

Monday, November 16th, 1914

AMERICAN.....	Redbird Wins
	(Two Reel Drama)
RELIANCE.....	Our Mutual Girl No. 44
KEYSTONE.....	Not Yet Announced

Tuesday, November 17th, 1914

THANHOUSER.....	Pawns of Fate
	(Two Reel Drama)
MAJESTIC.....	The Little Country Mouse
	(Drama)
BEAUTY.....	When Queenie Came Back
	(Comedy)

Wednesday, November 18th, 1914

BRONCHO.....	Shorty Falls Into a Title
	(Two Reel Western Comedy-Drama)
AMERICAN.....	Beppo
	(Drama)
RELIANCE.....	The Hidden Message
	(Drama)

Thursday, November 19th, 1914

DOMINO.....	Nipped
	(Two Reel Drama)
KEYSTONE.....	Not Yet Announced
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Friday, November 20th, 1914

KAY BEE.....	The Master of the House
	(Two Reel Drama)
PRINCESS.....	The Bad Mistake
	(Comedy-Drama)
AMERICAN.....	Old Enough to be Her Grandpa
	(Comedy)

Saturday, November 21st, 1914

RELIANCE.....	His Responsibility
	(Two Reel Drama)
KEYSTONE.....	Not Yet Announced
ROYAL.....	Love Finds a Way
	(Comedy)

Sunday, November 22nd, 1914

MAJESTIC.....	The Saving Grace
	(Two Reel Drama)
KOMIC.....	Ethel Has a Steady (Bill No. 11)
	(Comedy)
THANHOUSER.....	A Messenger of Gladness
	(Drama)

MUTUAL WEEKLY No. 97

LATEST PICTURES FROM THE SEAT OF WAR

The English dirigible "Beta" flying over London.
 German prisoners of war do useful work at Frimely.
 Torpedo boat destroyers guard steamers crossing the English Channel.
 Moscow, Russia, gives tremendous ovation to the Czar and Czarina.
 Termonde during the battle. Soldiers march through the ruined town.
 Senlis, a French town, in ruins
 German prisoners in Paris.
 First captured German gun on view at the War Office, London.
PRESIDENT WILSON, EX-PRESIDENT TAFT AND THE full bench of the U. S. Supreme Court are present at the opening session of the American Bar Association at Washington.
THE SUNSET LIMITED IS WRECKED BY TRAIN robbers at Broussard, La.
UNCLE SAM'S NEW \$3,000,000 MODEL MONEY FACTORY at Washington, D. C.
NEW FIRE-FIGHTING APPARATUS IS INSPECTED BY fire chiefs in convention at New Orleans, La.
EDMOND VON KAENEL, WORLD FAMOUS STEEPLE-jack, demonstrates a new safety device for tower climbing.
THE MUTUAL WEEKLY SEA-GOING TUG ACCOMPANIES the U. S. S. "New York" on her trial trip off Rockland, Me.
A BUNCH OF "TWILIGHT SLEEP" BABIES BORN AT the Massachusetts Homeopathic Hospital, Boston.
A ONE-MAN PEACE PARADE—JAMES VAN KIRK, ringing a Liberty Bell and carrying a World Peace Banner, starts from Boston, Mass., on his way around the Globe.
THE COLUMBUS RIVER IS BEING IMPROVED FOR navigation.
A BRIDGE 720 FEET LONG AND WEIGHING 7,000,000 pounds is moved 48 feet in 7 minutes without stopping traffic.

Mutual Releases

MONDAY—American (2), Reliance, Keystone.

TUESDAY—Thanouser (2), Majestic, Beauty.

WEDNESDAY—Broncho (2), American, Reliance.

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

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

SATURDAY—Reliance (2), Keystone, Royal.

SUNDAY—Majestic (2), Komic, Thanouser.

American

- Sept. 14—The Cocoon and the Butterfly (2)
- Sept. 16—The Mirror
- Sept. 21—The Redemption of a Pal (2)
- Sept. 23—His Faith in Humanity
- Sept. 25—The Taming of Sunnysbrook Nell
- Sept. 28—A Modern Rip Van Winkle (2)
- Sept. 30—The Ingrate
- Oct. 5—Daphnia (2)
- Oct. 7—Billy's Rival
- Oct. 12—Jail Birds (2)
- Oct. 14—Down by the Sea
- Oct. 19—Daylight (2)
- Oct. 21—In the Open
- Oct. 23—The Final Impulse
- Oct. 26—Sir Galahad of Twilight (2)
- Oct. 28—Sweet and Low
- Nov. 2—The Ruin of Manley (2)
- Nov. 4—When the Road Parts
- Nov. 9—A Slice of Life (2)
- Nov. 11—The Stolen Masterpiece
- Nov. 16—Redbird Wins (2)
- Nov. 18—Beppo
- Nov. 20—Old Enough to be Her Grandpa
- Nov. 23—In the Candlelight (2)
- Nov. 25—The Archaeologist

Beauty

- Aug. 4—A Suspended Ceremony
- Aug. 11—Suzanna's New Suit
- Aug. 18—The Silence of John Gordon
- Aug. 25—Susie's New Shoes
- Sept. 1—A Modern Othello
- Sept. 8—The Motherless Kids
- Sept. 15—The Only Way
- Sept. 22—Caught in a Tight Pinch
- Sept. 29—The Legend of Black Rock
- Oct. 6—Nieda
- Oct. 13—Winsome Winnie
- Oct. 20—Dad and the Girls
- Oct. 27—A Rude Awakening
- Nov. 3—The Tightwad
- Nov. 10—Motherhood
- Nov. 17—When Queenie Came Back
- Nov. 24—As a Man Thinketh

Broncho

- Sept. 9—The Cruise of the Molly Anne (2)
- Sept. 16—A Tale of the Northwest Mounted (2)
- Sept. 23—Parson Larkin's Wife (2)
- Sept. 30—The Right to Die (2)
- Oct. 7—The Boss of the 8th (2)
- Oct. 14—The End of the Galley (2)
- Oct. 21—Shorty and Sherlock Holmes (2)
- Oct. 28—The Golden Goose (2)
- Nov. 4—The Desperado (2)
- Nov. 11—Destiny's Night (2)
- Nov. 18—Shorty Falls Into a Title (2)
- Nov. 25—The Cross in the Desert (2)
- Dec. 2—A Romance of Old Holland (2)

Domino

- Sept. 24—The Test of Flame (2)
- Oct. 1—The Gamekeeper's Daughter (2)
- Oct. 8—The Whiskey Runners (2)
- Oct. 15—Jimmy (2)
- Oct. 22—The Power of the Angelus (2)
- Oct. 29—Eric the Red's Wooing (2)
- Nov. 5—In Old Italy (2)
- Nov. 12—The Friend (2)
- Nov. 19—Nipped (2)
- Nov. 26—The Mills of the Gods (2)
- Dec. 3—The Vigil (2)
- Dec. 10—Not of the Flock (2)

Kay Bee

- Aug. 7—The Gangsters and the Girl (2)
- Aug. 14—The Stigma (2)
- Aug. 21—The Winning of Denise (2)
- Aug. 28—The First Love's Best (2)
- Sept. 4—Stacked Cards (2)
- Sept. 11—The Silver Candlesticks (2)
- Sept. 18—No-Account Smith's Baby (2)
- Sept. 25—The Death Mask (2)
- Oct. 2—One of the Discard (2)
- Oct. 9—The Sheriff of Muscatine (2)
- Oct. 16—Th Word of His People (2)
- Oct. 23—The Spark Eternal (2)
- Oct. 30—The Worth of a Life (2)
- Nov. 6—In the Clutches of the Gangsters (2)
- Nov. 13—The Hateful God (2)
- Nov. 20—The Master of the House (2)
- Nov. 27—A Crook's Sweetheart (2)

Keystone

- Sept. 14—All at Sea
- Sept. 17—Bombs and Bangs
- Sept. 19—Lover's Luck
- Sept. 21—He Loved the Ladies
- Sept. 24—The New Janitor
- Sept. 26—Fatty's Debut
- Sept. 28—Hard Cider
- Oct. 1—Killing Horace
- Oct. 3—Fatty Again
- Oct. 5—Their Ups and Downs
- Oct. 8—Helo Mahel
- Oct. 10—Those Love Pangs
- Oct. 12—The Anglers
- Oct. 15—High Spots on Broadway
- Oct. 17—Zip the Dodger
- Oct. 19—Dash, Love and Splash
Santa Catalina Islands (Split reel)
- Oct. 22—The Love Thief
- Oct. 24—Stout Heart hut Weak Knees
- Oct. 26—Shot in the Excitement
- Oct. 26—Dough and Dynamite (2)
(Special Release)
- Oct. 29—Gentlemen of Nerve
- Oct. 31—Cursed by His Beauty
- Nov. 5—Curses! They Remarkd
- Nov. 7—His Musical Career
- Nov. 9—His Talented Wife
- Nov. 9—His Trysting Places (2)
(Special Release)
- Nov. 12—An Incompetent Hero

Komic

- Sept. 20—Foiled Again
- Sept. 27—Bill Manages a Prize-fighter (No. 7)
- Oct. 4—The Million Dollar Bride
- Oct. 11—Bill Spoils a Vacation (No. 8)
- Oct. 18—Dizzy Joe's Career
- Oct. 25—Bill Joins the W. W. W.'s (No. 9)
- Nov. 1—Casey's Vendetta
- Nov. 8—Ethel's Roof Party (No. 10)
- Nov. 15—Out Again—In Again
- Nov. 22—Ethel Has a Steady (No. 11)
- Nov. 29—A Corner in Hats
- Dec. 6—Bill No. 12

Majestic

- Aug. 21—A Lesson in Mechanics
- Aug. 23—The Second Mrs. Roehuck (2)
- Aug. 25—Granny
- Aug. 30—Frenchy (2)
- Sept. 1—The Milk Fed Boy
- Sept. 6—For Those Unborn (2)
- Sept. 8—Sierra Jim's Reformation
- Sept. 13—The Final Verdict (2)
- Sept. 15—Every Man Has His Price
- Sept. 18—Down the Hill to Creditville
- Sept. 20—Her Awakening (2)
- Sept. 22—Meg of the Mines
- Sept. 27—The Great God Fear (2)
- Sept. 29—A Mother's Trust
- Oct. 4—Out of the Air (2)
- Oct. 6—The Unpainted Portrait
- Oct. 11—The Sands of Fate (2)
- Oct. 13—The Warning
- Oct. 16—Back to the Kitchen
- Oct. 18—For Her Father's Sins (2)
- Oct. 20—Environment
- Oct. 25—A Flight for a Fortune (2)
- Oct. 27—A Mother's Influence
- Nov. 1—Paid With Interest (2)
- Nov. 3—False Pride
- Nov. 8—The Tear that Burned (2)
- Nov. 10—The Niggard
- Nov. 13—The Folly of Anne
- Nov. 15—The Odalisque (2)
- Nov. 17—The Little Country Mouse
- Nov. 22—The Saving Grace (2)
- Nov. 24—Another Chance.
- Nov. 29—The Sisters (2)
- Dec. 1—Old Good For Nothing

Mutual Weekly

- | | |
|-----------------|----------------|
| Aug. 20—No. 86 | Oct. 8—No. 93 |
| Aug. 27—No. 87 | Oct. 15—No. 94 |
| Sept. 3—No. 88 | Oct. 22—No. 95 |
| Sept. 10—No. 89 | Oct. 27—No. 96 |
| Sept. 17—No. 90 | Nov. 3—No. 97 |
| Sept. 24—No. 91 | Nov. 10—No. 98 |
| Oct. 1—No. 92 | Nov. 17—No. 99 |

Princess

- Aug. 28—The Keeper of the Light
- Sept. 4—His Winning Way
- Sept. 11—Sis
- Sept. 18—The Master Hand
- Sept. 25—The Final Test
- Oct. 2—The Balance of Power
- Oct. 9—The One Who Cared
- Oct. 16—The Touch of a Little Hand
- Oct. 23—The Face at the Window
- Oct. 30—The Dead Line
- Nov. 6—When Vice Shuddered
- Nov. 13—Seeds of Jealousy
- Nov. 20—The Bad Mistake

Reliance

- Sept. 26—The Runaway Freight (2)
- Sept. 28—Our Mutual Girl (37)
- Sept. 30—Where the Mountains Meet
- Oct. 2—The Sheriff's Master
- Oct. 3—The Wireless Voice (2)
- Oct. 5—Our Mutual Girl (No. 38)
- Oct. 7—The Badge of Office
- Oct. 10—The Tardy Cannon Ball (2)
- Oct. 12—Our Mutual Girl (No. 39)
- Oct. 14—Bad Man Mason
- Oct. 17—The Revenue Officer's Deputy (2)
- Oct. 19—Our Mutual Girl (No. 40)
- Oct. 21—Out of the Deputy's Hands
- Oct. 24—A Blotted Page (2)
- Oct. 26—Our Mutual Girl (No. 41)
- Oct. 28—Sheriff for an Hour
- Oct. 30—The Availing Prayer
- Oct. 31—The Wrong Prescription (2)
- Nov. 2—Our Mutual Girl (No. 42)
- Oct. 4—The Miner's Peril
- Nov. 7—A Woman Scorned (2)
- Nov. 9—Our Mutual Girl (No. 43)
- Nov. 11—The Widow's Children
- Nov. 14—The Floating Call (2)
- Nov. 16—Our Mutual Girl (No. 44)
- Nov. 18—The Hidden Message
- Nov. 21—His Responsibility (2)
- Nov. 23—Our Mutual Girl (No. 45)
- Nov. 25—They Never Knew
- Nov. 27—The Hop Smugglers
- Nov. 28—The Kafir's Skull (2)
- Nov. 30—Our Mutual Girl (No. 46)

Royal

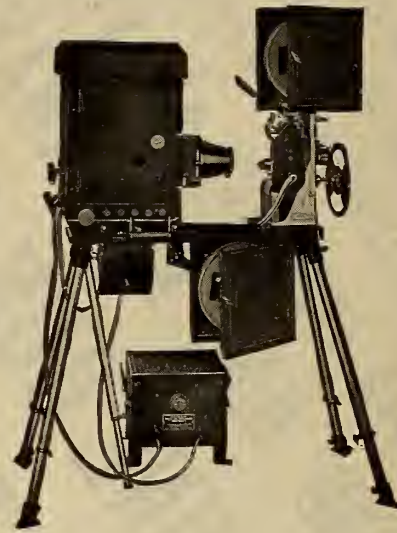
- Oct. 3—Cousin Billy
- Oct. 10—The Pet of the Petticoats
- Oct. 17—A Black Hand
- Oct. 24—Harold's Toupee
- Oct. 31—Phil's Vacation
- Nov. 7—Max's Money
- Nov. 14—A Fortune in Pants
- Nov. 21—Love Finds a Way
- Nov. 28—Before and After
- Dec. 5—Sherman Was Right—It's Very Trying

Thanouser

- Sept. 6—Little Mischief
- Sept. 8—Jean of the Wilderness (2)
- Sept. 11—In Danger's Hour
- Sept. 13—The Emperor's Spy
- Sept. 15—Gold (2)
- Sept. 20—The Mettle of a man
- Sept. 22—The Varsity Race (2)
- Sept. 27—The Harvest of Regrets
- Sept. 29—The Trail of the Love Lorn (2)
- Oct. 4—A Dog's Love
- Oct. 6—The Cripple (2)
- Oct. 9—The Benevolence of Conductor 786
- Oct. 11—The Rescue
- Oct. 13—The Diamond of Disaster (2)
- Oct. 18—Left in the Train
- Oct. 20—Old Jackson's Girl (2)
- Oct. 25—Mr. Cinderella
- Oct. 27—A Madonna of the Poor (2)
- Nov. 1—Shep's Race with Death
- Nov. 3—The Turning of the Road (2)
- Nov. 6—The Chasm
- Nov. 8—Keeping a Husband
- Nov. 10—The Terror of Anger (2)
- Nov. 15—The Man with the Hoc
- Nov. 17—Pawns of Fate (2)
- Nov. 22—A Messenger of Gladness
- Nov. 24—Mrs. Van Ruyter's Strategem (2)
- Nov. 29—A Denver Romance

REGULAR MUTUAL PROGRAM FEATURES

BRAND	TITLE	RELEASE
MAJESTIC	"The Saving Grace" (2).....	NOV. 22
RELIANCE	"His Responsibility" (2).....	NOV. 21
KAY BEE	"The Master of the House" (2).....	NOV. 20
DOMINO	"Nipped" (2).....	NOV. 19
BRONCHO	"Shorty Falls into a Title" (2).....	NOV. 18
THANHOUSER	"Pawns of Fate" (2).....	NOV. 17
AMERICAN	"Redbird Wins" (2).....	NOV. 16
MAJESTIC	"The Odalisque" (2).....	NOV. 15
RELIANCE	"The Floating Call" (2).....	NOV. 14
KAY BEE	"The Hateful God" (2).....	NOV. 13
DOMINO	"The Friend" (2).....	NOV. 12
BRONCHO	"Destiny's Night" (2).....	NOV. 11
THANHOUSER	"The Terror of Anger" (2).....	NOV. 10
AMERICAN	"A Slice of Life" (2).....	NOV. 9
MAJESTIC	"The Tear That Burned" (2).....	NOV. 8
RELIANCE	"A Woman Scorned" (2).....	NOV. 7
KAY BEE	"In the Clutches of the Gangsters" (2).....	NOV. 5
DOMINO	"In Old Italy" (2).....	NOV. 5
BRONCHO	"The Desperado" (2).....	NOV. 4
THANHOUSER	"The Turning of the Road" (2).....	NOV. 3
AMERICAN	"The Ruin of Manley" (2).....	NOV. 2
MAJESTIC	"Paid With Interest" (2).....	NOV. 1
RELIANCE	"The Wrong Prescription" (2).....	OCT. 31
KAY BEE	"The Worth of a Life" (2).....	OCT. 30
DOMINO	"Eric the Red's Wooling" (2).....	OCT. 29
BRONCHO	"The Golden Goose" (2).....	OCT. 28
THANHOUSER	"A Madonna of the Poor" (2).....	OCT. 27
AMERICAN	"Sir Galahad of Twilight" (2).....	OCT. 26
MAJESTIC	"A Flight for a Fortune" (2).....	OCT. 25
RELIANCE	"A Blotted Page" (2).....	OCT. 24
KAY BEE	"The Spark Eternal" (2).....	OCT. 23
DOMINO	"The Power of the Angelus" (2).....	OCT. 22
BRONCHO	"Shorty and Sherlock Holmes" (2).....	OCT. 21
THANHOUSER	"Old Jackson's Girl" (2).....	OCT. 20
AMERICAN	"Daylight" (2).....	OCT. 19
MAJESTIC	"For Her Father's Sins" (2).....	OCT. 18
RELIANCE	"The Revenue Officer's Deputy" (2).....	OCT. 17
KAY BEE	"The Word of His People" (2).....	OCT. 16
DOMINO	"Jimmy" (2).....	OCT. 15
BRONCHO	"The End of the Galley" (2).....	OCT. 14
THANHOUSER	"The Diamond of Disaster" (2).....	OCT. 13
AMERICAN	"Jail Birds" (2).....	OCT. 12
MAJESTIC	"The Sands of Fate" (2).....	OCT. 11
RELIANCE	"The Tardy Cannon Ball" (2).....	OCT. 10
KAY BEE	"The Sheriff of Muscatine" (2).....	OCT. 9
DOMINO	"The Whiskey Runners" (2).....	OCT. 8
BRONCHO	"The Boss of the Eighth" (2).....	OCT. 7
THANHOUSER	"The Cripple" (2).....	OCT. 6
AMERICAN	"Daphnia" (2).....	OCT. 5
MAJESTIC	"Out of the Air" (2).....	OCT. 4
RELIANCE	"The Wireless Voice" (2).....	OCT. 3
KAY BEE	"One of the Discard" (2).....	OCT. 2
DOMINO	"The Gamekeeper's Daughter" (2).....	OCT. 1
BRONCHO	"The Right to Die" (2).....	SEPT. 30
THANHOUSER	"The Trail of the Love Lorn" (2).....	SEPT. 29
AMERICAN	"A Modern Rip Van Winkle" (2).....	SEPT. 28
MAJESTIC	"The Great God Fear" (2).....	SEPT. 27
RELIANCE	"The Runaway Freight" (2).....	SEPT. 26
KAY BEE	"The Death Mask" (2).....	SEPT. 25
DOMINO	"The Test of Flame" (2).....	SEPT. 24
BRONCHO	"Parson Larklin's Wife" (2).....	SEPT. 23
THANHOUSER	"The Varsity Race" (2).....	SEPT. 22
AMERICAN	"The Redemption of a Pal" (2).....	SEPT. 21
MAJESTIC	"Her Awakening" (2).....	SEPT. 20
RELIANCE	"How the Kid Went Over the Range" (2).....	SEPT. 19
KAY BEE	"No-Account Smith's Baby" (2).....	SEPT. 18
DOMINO	"A Tragedy of the North Woods" (2).....	SEPT. 17
BRONCHO	"A Tale of the Northwest Mounted" (2).....	SEPT. 16
THANHOUSER	"Gold" (2).....	SEPT. 15
AMERICAN	"The Cocoon and the Butterfly" (2).....	SEPT. 14
MAJESTIC	"The Final Verdict" (2).....	SEPT. 13
RELIANCE	"Broken Nose Bailey" (2).....	SEPT. 12
KAY BEE	"The Silver Candlesticks" (2).....	SEPT. 11
DOMINO	"Mildred's Doll" (2).....	SEPT. 10
BRONCHO	"The Cruise of the Molly Anne" (2).....	SEPT. 9



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Comprise every popular player on the screen.

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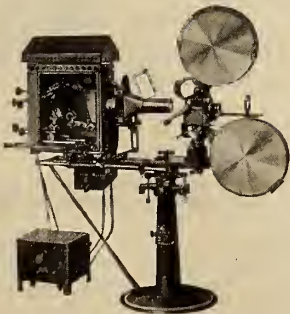
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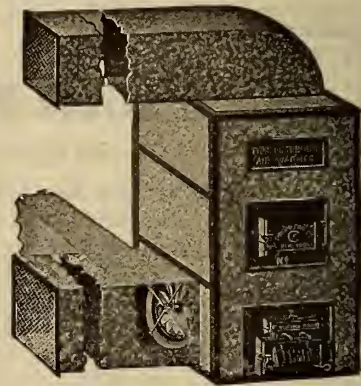
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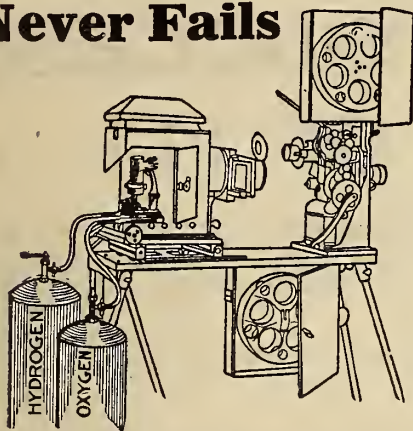
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Gold King, Pat. Dec. 23, 1913

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News of the Trade

BUSINESS is reported brisk with the B. J. H. Genter Co., Inc., of Newburgh, N. Y., makers of the Mirroroide screen. They report that the wide demand for Mirroroide is indicated by the fact that among the many shipments during the past month screens have been sent to F. B. Karn, 181 Danforth avenue, Toronto, Canada; W. T. Koch, Columbia Theatre, Columbia, S. C.; Liberty Theatre, Spokane, Washington; The Universal Theatre, Fitchburg, Mass., and the Palace Theatre, Macon, Ga. They have also recently installed Mirroroide in the Elsmere Theatre, Bronx, New York City, and the Englewood Theatre, controlled by the B. & B. Amusement Co., Englewood, N. J., these theatres being among the finest in the world.

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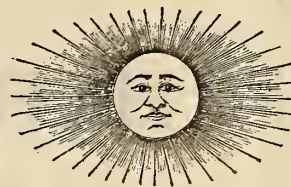
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AND

PRINCESS
PLAYERS
PERFECT



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Tuesday, Nov. 3.—"The Turning of the Road." (Two Reels.) A romantic drama containing a powerful moral lesson, featuring Muriel Ostriche, Carey L. Hastings and Arthur Bauer.

Sunday, Nov. 8.—"Keeping a Husband." One reel drama in which a slender thread of humor and ironical suggestion gives zest to a clever plot, featuring Carey L. Hastings and Muriel Ostriche.

THANHOUSER FILM CORPORATION, New Rochelle, N. Y.

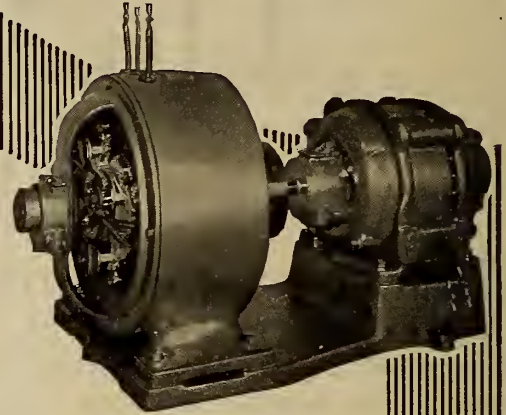
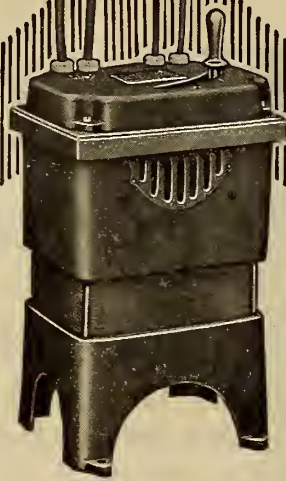
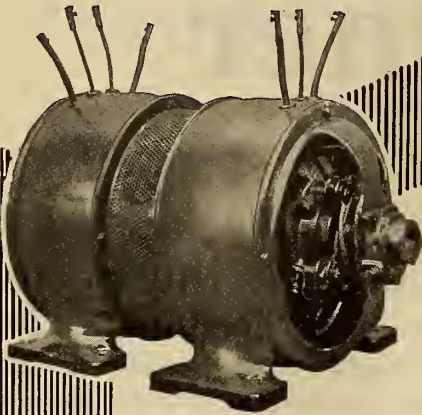
Head European Office, Thanhouser Films, Ltd., London, W. C., England

Regular Thanhouser releases are distributed exclusively in the United States and Canada by the Mutual Film Corporation



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MUTUAL PROGRAM

The Majestic Motion Picture Co.



BLANCHE SWEET,
*who appears exclusively in Majestic
releases and "Griffith" special features.*

TWO-PART RELEASE

SUNDAY, NOVEMBER 15

FEATURES

BLANCHE SWEET *and* HENRY WALTHALL

in a strong drama adapted from the short story of Leroy Scott
in Smart Set Magazine.

The Odalisque

(The "Odalisque," in the sense employed in this story, means
a woman who is a slave to dress.)

FAMOUS AUTHORS WHOSE STORIES ARE FILMED BY
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Leroy Scott

Paul West
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and hundreds of others.

MAJESTIC AND KOMIC GUIDE FOR EXHIBITORS

(In Which We Try to Tell Only the Truth About All Majestic and Komic Releases.)

- FALSE PRIDE.**—(1 Reel Majestic.) Release date Tuesday, Nov. 3. A domestic drama very well produced and strongly appealing in story.
- THE TEAR THAT BURNED.**—(2 Reel Majestic.) Release date Sunday, Nov. 8. A very unusual story of deep human interest, finely acted and put on, featuring Lillian Gish.
- ETHEL'S ROOF PARTY.**—(1 Reel Komic.) Release date Sunday, Nov. 8. No. 10 of the Paul West "Bill" stories, and one of the best of the series, if not the best.
- THE NIGGARD.**—(1 Reel Majestic.) Release date Tuesday, Nov. 10. A story with a novel moral appeal.
- THE FOLLY OF ANNE.**—(1 Reel Majestic.) Release date Friday, Nov. 13. A delightful comedy, featuring Lillian Gish. Story adapted from the short story of Ellen Farley in the Cavalier Magazine.
- THE ODALISQUE.**—(2 Reel Majestic.) Release date Sunday, Nov. 15. Featuring Blanche Sweet, Henry Walthall, Miriam Cooper, Wallace Reid and a full Majestic cast. A story that teaches the folly of fine clothes. Well acted and fairly well produced.
- OUT AGAIN—IN AGAIN.**—(1 Reel Komic.) Release date Sunday, Nov. 15. A "Komic" farce with Fay Tincher in the leading role. Quite up to Komic standard.

MAJESTIC MOTION PICTURE CO.

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Drawn from No. 18 gage steel in two pieces, inside diameter 16", accommodating any size reels.

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LOOK through the 3" x 4" x ¼" wire glass window in the upper magazine. The film can be seen without opening the door, thereby reducing the fire hazard.

TAKE-UP

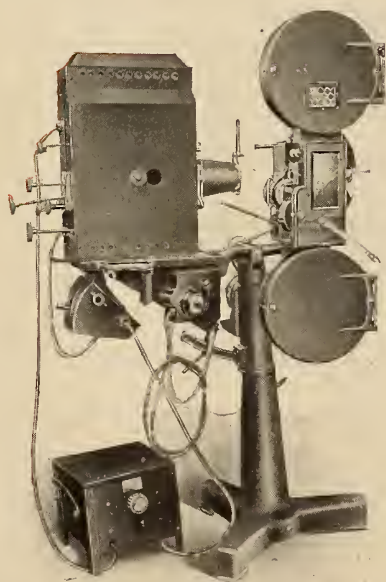
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A MAGAZINE OF MOVING PICTURES



LILLIAN GISH—*Majestic*

Nov. 14

"A Romance of Old Holland"
—BRONCHO

1914

MUTUAL PROGRAM

3 FAMOUS MAJESTIC STARS 3

APPEARING IN FOUR CURRENT MAJESTIC
ONE AND TWO REEL RELEASES

Blanche Sweet—Lillian Gish—Dorothy Gish



Blanche Sweet

Exclusive "Griffith" and Majestic
feature star in

THE LITTLE COUNTRY MOUSE

(One Reel)

For Release Tuesday, Nov. 17

A society picture play of unusual merit in which Miss Sweet is seen in an especially pleasing part. Miss Sweet is also in **The Odalisque** (2 reels) released Sunday, Nov. 15.



Lillian Gish

Exclusive "Griffith" and Majestic
feature star in

THE FOLLY OF ANNE

(One Reel)

For Release Friday, Nov. 13

Photoplay adapted from a story in *Munsey's Magazine*, by special arrangement. A most delightful comedy drama in which Lillian Gish is at her very best.



Dorothy Gish

The popular Majestic player in
the feature picture

THE SAVING GRACE

(Two Reels)

For Release Sunday, Nov. 22

In which Dorothy Gish presents an interesting characterization well suited to her charming and versatile personality. The story, unique and amusing, introducing also Fred Burns as the rural parson.

MAJESTIC RELEASES FEATURING MAJESTIC STARS

Bring Money to the Box Office

Bromide enlargements of Majestic stars, all sizes, for lobby display. 14 x 17, 50c. each. 5 ft. x 20 in., \$2.50 each. Majestic Studio, 4500 Sunset Blvd., Los Angeles, Cal.

Majestic and Komic Guide for Exhibitors

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

- THE NIGGARD.**—(1 Reel Majestic.) Release date Tuesday, Nov. 10. A story with a novel moral appeal.
- THE FOLLY OF ANNE.**—(1 Reel Majestic.) Release date Friday, Nov. 13. A delightful comedy featuring Lillian Gish. Story adapted from the short story of Ellen Farley in the *Cavalier* magazine.
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- OUT AGAIN—IN AGAIN.**—(1 Reel Komic.) Release date Sunday, Nov. 15. A "Komic" farce with Fay Tincher in the leading role. Quite up to Komic standard.
- THE LITTLE COUNTRY MOUSE.**—(1 Reel Majestic.) Release date Tuesday, Nov. 17. A pleasing story and picture play featuring Blanche Sweet.
- THE SAVING GRACE.**—(2 Reel Majestic.) Release date Sunday, Nov. 22. A decidedly refreshing and entertaining comedy drama, with Dorothy Gish in the leading part.
- ETHEL HAS A STEADY.**—(1 Reel Komic.) Release date Sunday, Nov. 22. No 11 of the famous "Bill, the Office Boy," stories of Paul West, featuring Fay Tincher as Ethel, the stenographer. A good number.

Majestic Motion Picture Company

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BUSINESS OFFICES:
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SEE AMERICANS FIRST
Flying "A" and American "Beauty" Feature Films-



IN THE CANDLELIGHT



In Two Acts.

Featuring VIVIAN RICH and WM. GARWOOD.



Under the direction of Thos. Ricketts.

Release Monday, Nov. 23rd, 1914.

AMERICAN BEAUTY FILMS

"AS A MAN THINKETH" (SO HE IS)

A Superb Psychological Drama

Release Tuesday, Nov. 24th, 1914.

"THE ARCHAEOLOGIST"

A Love Drama Featuring WINNIFRED GREENWOOD and ED. COXEN.

Under direction of Henry Otto.

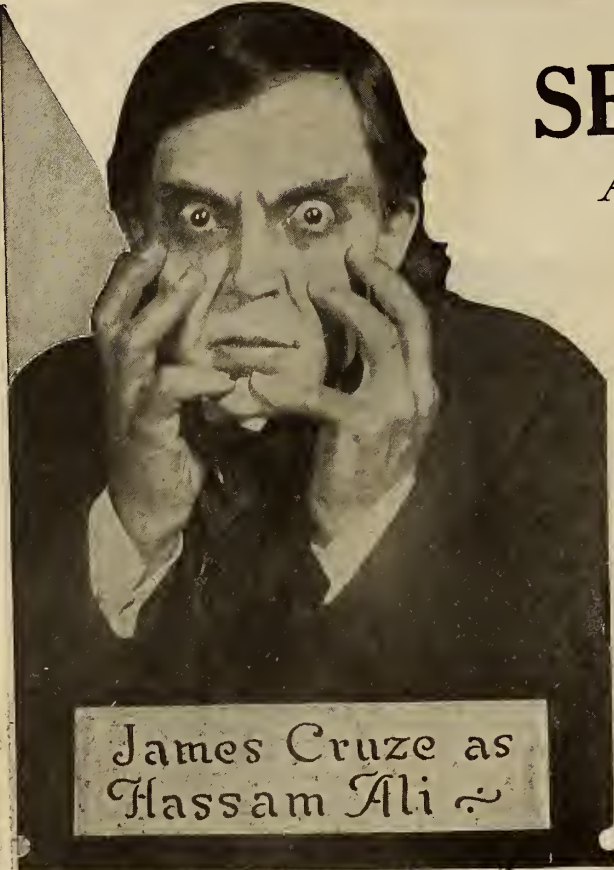
Release Wednesday, Nov. 25th, 1914.



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AMERICAN FILM MFG. CO.

CHICAGO



James Cruze as
Hassam Ali

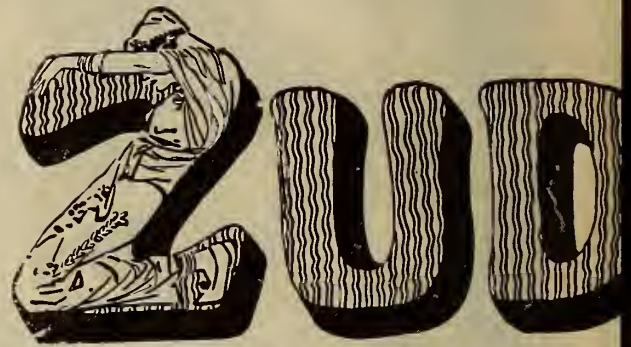


Hassam Ali
Crystal Gazer and Seer

SENSATIONAL! BAF

A Thrilling Drama of Love, Science and Him

Thanhouser



Created by Daniel Carson Goodman

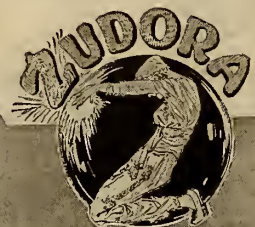
The New Thanhouser Serial to Follow
the Million Dollar Mystery.

A mammoth production of 20 thrilling
episodes—150 scenes to each episode—
3000 scenes in all—*more scenes than*
in all the plays of Shakespeare.

Exhibitors:

Zudora will be an independent
release and may be obtained
regardless of the regular pro-
gram being used. Bookings are
now being arranged by the
Thanhouser Syndicate Cor-
poration whose representative
may be found at any Mutual

THANHOUSER SYNDICATE CORPORATION
71 West 23rd Street
New York City



ING!! STUPENDOUS!!!

Sticism Played by a Cast of 1000 People

reatest Photoplay

ZUDORA

Novelized by Harold MacGrath

A two-reel episode will be released each week starting Monday, November 23.

Story to appear in the Chicago Tribune and 500 other leading newspapers.

A play written by noted authors, enacted by stars—positively the biggest attraction ever brought out!

Attention!

exchange in the United States and Canada.

Go to the nearest Mutual office *at once* and see the Thanouser Syndicate representative for full information about ZUDORA. Or wire or write and details will be sent you.

Produced by
THANOUSER FILM CORPORATION
New Rochelle, N. Y.



Marguerite Snow
as Zudora



Zudora Solving the Mystery
of the Spotted Collar

The Best of Drawing Cards

THE WEEK OF NOVEMBER 15th



Released Exclusively Through the
Mutual Film Corporation

PHOTOS—8 by 10 photos of the following players can be had by sending to the PUBLICITY DEPT. 15 cents for one, 50 cents for set of four, one dollar for set of eight, etc.

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THOS. H. INCE
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ROY LAIDLAW
C. N. MORTENSON
ENID MARKEY

CHARLES CHAPLIN
RICHARD STANTON
LEONA HUTTON
RHEA MITCHELL
MARGARET THOMPSON
FRANK BORZAGE
HARRY KEENAN
BESSIE BARRISCALE

ELIZABETH BURBRIDGE
MACK SENNETT
WALTER BELASCO
JOHN KELLER
JAY HUNT
JEROME STORM
SID. CHAPLIN

ROSCOE ARBUCKLE
SHORTY HAMILTON
W. S. HART
WALTER EDWARDS
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New York Motion Picture Corporation

Longacre Building, 42d St. and Broadway.

NEW YORK

AD. KESSEL, Jr., President

Reel Life

A MAGAZINE OF MOVING PICTURES

PUBLISHED BY THE MUTUAL FILM CORPORATION

29 Union Square, New York City

Telephone, Stuyvesant 683

MERRITT CRAWFORD
Editor

HENRY JAMES
Business and Advertising
Manager

Vol. V, No. 9

NOVEMBER 14, 1914

Five Cents—\$2.50 a Year

“May I Go With You, My Pretty Maid?”



Vivian Rich and William Garwood in One of the Delightful Wildwood Scenes in the Forthcoming Flying A Two-Reel Release, “In The Candlelight”.

In sylvan rôles this popular American actress has gained a well-deserved and enviable distinction which the present production cannot but enhance. Nor has her co-star failed to share in this well deserved tribute to their superior talents. “In the Candlelight” will be released in the Mutual Program, Monday, Nov. 23.

FACTS AND FIGURES AND SUCH

THOSE croakers, who "view with alarm" general business conditions throughout the country, would do well to take a leaf from the record of activities in the motion picture field at this time. They might there find an instructive and profitable lesson. The demand for high grade motion picture productions is increasing faster than the comparatively few manufacturers, who place this class of films in the market, can produce them. Inferior films and those who exhibit them, are suffering, not because of any general depression, but because in the long run, second, third and fourth rate goods must go the way of all such, when

placed in competition with a superior article. The day when the "cheap" motion picture, cheap in conception, cheap in construction and presentation, and cheap in every essential that goes to make up a genuinely artistic screen production, could gain any popular favor is past. The "cheapest" pictures today, are the dearest, as many an exhibitor is finding to his cost.

Among motion picture exhibitors offering their patrons pictures of the better class there are few complaints of "hard times". On the contrary from every section come reports of unusually good business. Admittedly, exchange men are pretty certain to have their hands on the pulse of the motion picture trade in their locality and should be able to give an accurate idea of trade conditions in their territory. Thus, it is interesting to know that Mutual representatives in all parts of the country with scarcely an exception, are reporting a surprising increase in business generally. In many cases the usual wave of prosperity that marks the opening of the Fall season has attained startling dimensions and in all it has exceeded previous anticipations.

New theaters are building, others have just been finished, and in some sections every building that is in any way fitted for a motion picture theater is being used for that purpose and all are doing well. And everywhere the demands for higher grade service are increasing.

Among Mutual exhibitors especially, there is every evidence of general prosperity. Exchanges report that in addition to many new bookings there are a continual stream of orders for new projection machines, of better grade in many cases than the machine formerly used by the exhibitor placing the order, and there are numerous instances where exhibitors are renovating their houses and installing improvements, all of which facts are a clear indication that business is excellent.

Thus the croaker would do well to investigate the basic reasons for his "hard times" if he is in the motion picture business. Also he might examine into the remedial qualities of the Mutual program. As pointed out already "hard times" and high grade motion pictures can't be found at the same theater.

MUCH inquiry has attached to the titles of the episodes of *Zudora*, Thanhouser's forthcoming serial. Dr. Daniel Carson Goodman, creator of this new photoplay, has exhibited in his title selections a faint hint of the mysticism and surprising revelations to be expected in this production. For the first time, the titles of the first five episodes are now published. They follow:

No. 1, "The Mystic Message of the Spotted Collar"; No. 2, "The Mystery of the Sleeping House"; No. 3, "The Mystery of the Dutch Cheese Maker"; No. 4, "The Mystery of the Frozen Laugh"; No. 5, "The Secret of the Haunted Hills".

In each of these episodes the author carries along his main plot through varied themes and with a wondrous diversity of situation. Dr. Goodman's work represents all that is newest in motion picture play-writing, and in many aspects is one of the greatest steps taken thus far in the motion picture industry toward the elevation of the silent drama.

REASON WHY BULLETIN NO. 3

MUTUAL MOVIES are clean pictures, clean in photography, clean in atmosphere, clean in their effect on the minds of the audiences.

MUTUAL MOVIES inform as well as entertain, they instruct as well as delight, they help as well as thrill.

MUTUAL MOVIES provide the best picture entertainment in the world and they **CULTIVATE A TASTE FOR MORE MUTUAL MOVIES.**

THAT'S WHY more exhibitors are showing **MUTUAL MOVIES** today than ever before.

FOLLOWING hard on the heels of the announcement that W. S. Hart had joined the New York Motion Picture Corporation's staff of artists comes the news that Thomas H. Ince will shortly present Robert Edeson in a stirring five-reel feature of Western life under the title "On the Night Stage". This is in line with Mr. Ince's plans to exploit on the screen the stellar lights of the American theatrical world, as rapidly as arrangements to this end can be made.

"On the Night Stage" is the result of the joint efforts of Mr. Ince and his collaborator, C. Gardner Sullivan, and it is declared that it will strike a new note in the production of Western dramas. It was prepared primarily for the purpose of starring Mr. Edeson and gives him a world of opportunity to display his remarkably versatile talents. The production was staged in the Santa Ynez canyon at Santa Monica, in which the western atmosphere demanded by the story is unsurpassed. Mr. Edeson was supported by W. S. Hart, Rhea Mitchell and Herschel Mayall. The story is woven around the love of a dance hall girl for the new parson in a western hamlet.

Romantic Drama, Quaint Comedy and Beautiful Photography from Flying A



1. Jack Richardson, Vivian Rich, William Garwood and Charlotte Burton in "Old Enough to be Her Grandpa". 2. John Stepping, Charlotte Burton and Winnifred Greenwood in "The Archaeologist". 3. George Field, Ed Coxen and Winnifred Greenwood (same). 4. Margarita Fischer and Joseph Harris in "When Queenie Came Back". 5. Louise Lester and William Garwood in "In the Candlelight". 6. Ed Coxen, Winnifred Greenwood and George Field in "The Archaeologist". 7. Joseph Harris and Margarita Fischer in "When Queenie Came Back". 8. Josephine Ditt, Vivian Rich, William Garwood and Harry Von Metey in "In the Candlelight". 9. Harry Edmondson, William Garwood and Charlotte Burton (same). 10. William Garwood, Charlotte Burton, Jack Richardson and Vivian Rich in "Old Enough to be Her Grandpa".

STORIES OF THE NEW PHOTOPLAYS

ZUDORA, the new Thanhouser serial, the first chapter of which is scheduled for release November 23, promises to eclipse in popularity even the record-breaking "Million Dollar Mystery", which up to this time has set a standard that no other serial, of similar character, has been able to surpass. Dr. Daniel Carson Goodman, the author, has succeeded in creating a mystery play, which, while maintaining a consistent continuity of plot, yet tells a complete story in each of its twenty episodes, a point which is bound to prove valuable to the exhibitor and distinctly popular with the public. *Zudora* has been novelized by Harold MacGrath and each chapter will appear in 500 leading newspapers all over the country, concurrently with the release of the episode around which the chapter is written. Exhibitors would do well to arrange an early booking of the serial, for the earliest applications will naturally receive the preference and a delay now may mean a needless loss of advantageous and profitable business later.

OUR MUTUAL GIRL (Chapter 45)

By Marc Edmund Jones

November 23, 1914

CAST

Margaret.....Norma Phillips
Aunt Abbie.....Grace Fisher
Mary.....Clara T. Bracy
Walter.....William J. O'Neil
Manager of shop.....Arthur Forbes
Small shop owner.....Harry G. Weir

Director, Oscar Eagle
Assistant Director, Harry G. Weir

MMARGARET was pining for an adventure. *Mary*, the old woman whom she had recently visited in the forsaken mansion, haunted her imagination and played upon her sympathy until she made up her mind she would again seek that forlorn old soul. So, one morning when *Aunt Abbie* had stayed home to read De Morgan, *Margaret* motored to the ramshackle house. Old *Mary* greeted her kindly. "Have you found *Walter*?" was her first question. When *Our Mutual Girl* reluctantly answered in the negative, she flew into a furious temper. "Get out of my house then!" she screamed. "And don't come back till you've found him."

Margaret went home with a pain in her heart. She told *Aunt Abbie* about it, but received scant sympathy, for the timid little lady was in terror of *Margaret's* going near the demented *Mary*. Then, deciding that her niece needed "some good, healthy shopping exercise", she laid aside her book with a sigh, and suggested that they go to Joseph's.

In the famous millinery establishment on Fifth Avenue, *Margaret* chose several bewitching models in hats and furs. She seemed restored to her usual spirits. Then, a most surprising adventure befell *Our Mutual Girl*, all unsought, right in the exclusive modiste's atelier—the last place in the world where one would have looked for anything of an unconventional nature to happen. *Margaret* and her *Aunt* were standing admiring some rhinestone buckles in the show case, their backs turned to the room, when an old man, evidently a clerk or department chief, approached. As *Margaret* looked around, his eyes became fixed on her pretty face. He became an ashen gray, his hands moving automatically to his forehead, then he dropped to the floor in a dead faint.

They removed him to the hospital room upstairs, and *Margaret*, who was puzzled beyond words by the incident, learned something about him from the manager of the shop. There was a mystery about the old man. Impulsively *Margaret* begged to be taken to the hospital room, in case she might be of some help. When she entered she heard him telling the doctor, who was bending over him, the story of his youth—it was the masculine edition of old *Mary's* story. The two narratives dovetailed like the halves of a picture puzzle. Then, *Our Mutual Girl*, with beating heart, crossed the room swiftly to the old man's side.

She thought he would faint a second time. But he roused himself, and the shock of seeing her seemed to have cleared his long befogged memory. For the first time since he had stumbled into the shop and found a position there, he remembered his name—it was *Walter Van Horn*.

"The miracle days have not gone by!" cried *Margaret* in an ecstasy. Then she ordered the automobile—and within the hour *Our Mutual Girl* had reunited the lovers, lost to one another for almost fifty years.

WHEN QUEENIE CAME BACK—Beauty

A Servant Problem Play with a Novel and Happy Ending

November 17, 1914

CAST

Isabel Van Dyke.....Margarita Fischer
Henry Van Dyke.....Joseph Harris
Queenie.....Mary Scott
Employment Agent.....Fred Gamble

MMRS. VAN DYKE'S faithful servant, Queenie Snow, asks for her first vacation in five years. Mrs. Van Dyke not only tells her she may go but that she may stay as long as she wishes, and that she herself will do the cooking until her return. At the end of twenty-four hours the Van Dykes hardly are on speaking terms. Mrs. Van blames Mr. Van for burning up a pan of biscuits when he was not even in the kitchen but was busy setting the table in the other room. Mr. Van Dyke hurries to the employment agency where he engages a neat, willing appearing creature and takes her home to his delighted wife. The new cook turns out, however, to be obstinate and lazy, so Mr. Van marches her back and returns with another, named Masculina. Cook No. 2 is just what her name implies. Her master and mistress flee from her in terror, and Mrs. Van Dyke writes Queenie that if she will cut short her vacation and come back she will double her pay. To her dismay Queenie replies that she will not be coming back at all, for on her vacation she has met her fate and is to be married the next Sunday. Monday morning Mr. and Mrs. Van Dyke agree to sell out and go to boarding. They are getting the furniture out of the house when a message arrives from Queenie. The groom had failed to put in an appearance—and Queenie is coming back! They fill her room with flowers. They buy new furniture for it, and a kimono and slippers and easy chair. Then they meet Queenie in an automobile with a brass band in attendance. She is borne back in triumph—groomless but happy. Mr. and Mrs. Van hug one another in a transport of joy.

(Continued Overleaf)

Supreme Drama and a Comedy of Class from Majestic-Komic Studios



1. George Seigmann and Dorothy Gish in "The Saving Grace." 2. Fred Burns, Robert Burns and George Seigmann (same). 3. George Seigmann, Dorothy Gish, and Fred Burns (same). 4. J. E. Wilson, Wallace Reid and Donald Crisp in "Another Chance". 5. Donald Crisp, Maxfield Stanley and Mary Alden (same). 6. Edward Dillon, Fay Tincher, Tod Browning, Mae Gaston, Walter Long and Tammany Young in "Ethel Has a Steady" (Bill No. 11). 7. Edward Dillon, Fay Tincher and Tammany Young (same). 8. Donald Crisp, Maxfield Stanley and Mary Alden in "Another Chance". 9. Richard Cummings, Mrs. Jennie Lee, Dark Cloud and Fred Burns in "The Saving Grace". 10. Dorothy Gish (same). 11. Dorothy Gish and George Seigmann (same).

STORIES OF THE NEW PHOTOPLAYS

OLD ENOUGH TO BE HER GRANDPA—American Wherein a Foxy Grandpa Proves a Clever Matchmaker for His Young Heir

November 20, 1914

CAST

Stephen Barnard.....Jack Richardson
Rollie, his grandson.....William Garwood
Lora.....Vivian Rich
Lilyan DeVoe.....Charlotte Burton
Madame Brock.....Louise Lester

ROLLIE, the youthful heir to the business of Stephen Barnard, a merchant prince of seventy years, is distracted by a love affair with an actress, Lilyan De Voe. Old Mr. Barnard finds in Lora White, one of the young women employed in the millinery department of his wonderful store, a confidante who appreciates his anxiety for his grandson, and together they devise a plot to break off the infatuation. Madame Brock and others watch what they suppose to be a romance developing between Lora and Mr. Barnard who is old enough to be her grandfather. It is suggested to Rollie that the girl may be his grandmother yet—and he looks upon his elderly guardian's actions with disgust. Believing that to oppose Rollie's love affair will only aggravate it, Mr. Barnard pretends to approve it, declaring that he too has a right to indulge his affections. He gives a luncheon at his home, suggesting that each invite the lady of his choice. On this occasion, the natural grace, beauty and modesty of Lora appear in forcible contrast to the actress's artificiality and commonness. Rollie begins to envy his grandfather. Soon after, the old gentleman goes away on a business trip, charging his grandson to devote himself to Lora during his absence. On his return he finds that just what he has been conspiring for has happened—Rollie and Lora are engaged.

HIS RESPONSIBILITY—Reliance (Two Reels)

In Which a Desperate Man Is Saved in the Nick of Time
November 21, 1914

CAST

Morgan Wallace.....Ralph Lewis
His Wife.....Irene Hunt
His Father.....Spottiswoode Aitken
Red Leary, a thug.....Vester Perry
T. V. Jones.....W. E. Lawrence

WALLACE, a young broker, rescues from drowning an heiress whom later he marries. In order to support her in the luxury to which she is accustomed, he goes in for heavy speculation and loses. At about the same time a friend, to whom he has entrusted money for investment, absconds with the funds. Things go from bad to worse, until Wallace finds himself ruined. His wife is expecting a baby, and the young man is desperate. He thinks of suicide, as he carries a large policy with the premium paid far in advance. But he realizes that suicide precludes payment. So he hires a notorious gunman "to kill a man" who will wear a white hat and carry a raincoat on passing a given point at 10.30 on a certain night. The thug agrees, is paid, and on the night appointed, lies in wait. He is pulled off, however, by a detective who chances to see him taking aim—and Wallace passes and repasses the spot in vain. Returning home, the ex-broker finds a letter from the friend who ran away West with his money, enclosing a check

for \$100,000. Jones had struck it rich in oil lands, and his conscience reasserting itself, had decided to make Wallace his partner in one of the richest wells in Kansas.

LOVE FINDS A WAY—Royal

A Humorous Misunderstanding Which Ends in a
Double Wedding

November 21, 1914

AGAY young bachelor is about to marry an heiress. He subleases his apartments to a man who at once moves in with his wife and daughter. The young man celebrates his bachelor dinner too thoroughly, forgets that he is now living at a hotel and returns to his former rooms. He thinks he sees a young woman in his bed, so he goes into the parlor and bunks on the mantelpiece. In the morning he wakes and falls off with much noise. The daughter runs in to investigate, and the father, rushing in with a gun, demands that the intruder marry his daughter on the spot. At the point of the gun he rushes them off in a taxi to the minister's. Here the bachelor escapes and hailing another cab drives like mad to the home of his fiancée, chased by the angry father in the first vehicle. Meanwhile, there is a fortunate meeting between the daughter and the young man whom she really intends to marry. The bachelor and his fiancée are forced back to the minister's, explanations follow—and the mix-up dissolves in a happy double wedding.

THE MESSENGER OF GLADNESS—NATURE'S CELEBRITIES—Thanouser

(Split Reel)

Starring Little Helen Badgley in a Pippa Passes Role
By Philip Lonergan

November 22, 1914

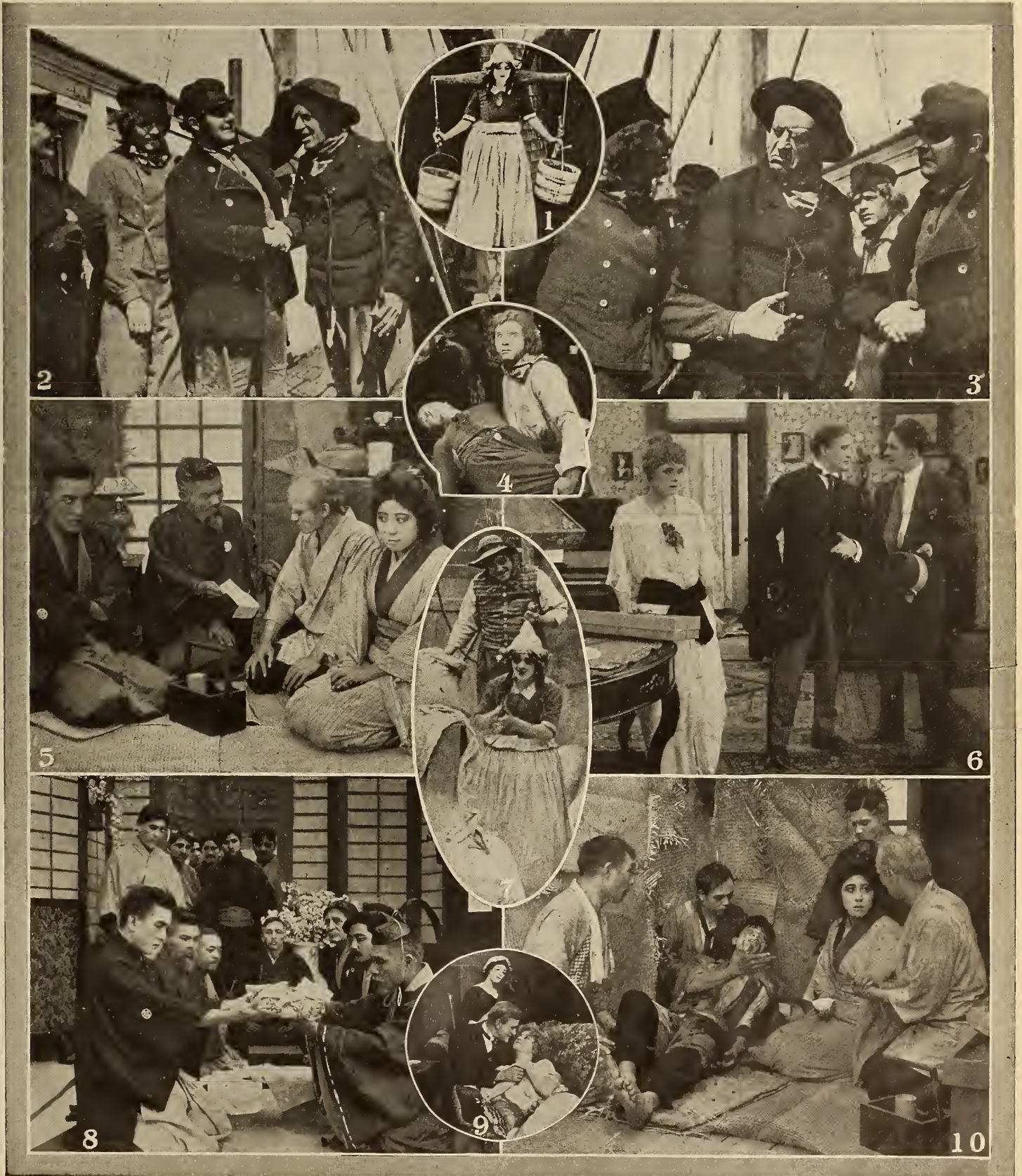
CAST

Little Helen.....Helen Badgley
Mr. Smith, her father.....Gordon Harris
Mrs. Smith, her mother.....Ethyle Cooke
Her Nurse.....Rene Farrington
Jack, a young man.....Nolan Gane
Marie, his former sweetheart.....Minnie Berlin
Jenkins, a bankrupt.....N. S. Woods
Sims, a successful rival.....Arthur Bauer
Graham, dissipated workman.....David Thompson
Mrs. Graham, his wife.....Ethel Jewett
Prison Keeper.....Joe Phillips
George, an ex-jailbird.....Frank Wood
Mr. Parker, his father.....Morgan Jones
Mrs. Parker, his mother.....Mrs. Fairbanks
Helen's grandfather.....Riley Chamberlain
Helen's grandmother.....Carey L. Hastings

HELEN'S parents had taught her that Thanksgiving Day was a day when everybody should be happy and friendly. So Thanksgiving morning she took a walk to see just how she could help the world to live up to the spirit of the occasion. Very observant, and full of quaint sympathy for everybody she met, she did a lot of good in that little journey, and this is why so many people had to act with her in this film—for most of the names above are those of persons whom Helen helped to be happy and better and more kindly to one another, on the thankfulest day of the year. Then the little "messenger of gladness" went home to mother and father, grandfather and grandmother—and a delicious Thanksgiving dinner.

(Continued Overleaf)

Novel Plots and Unusual Settings from Broncho, Domino and Kay Bee



1. Elizabeth Burbridge in "A Romance of Old Holland". 2. Frank Borzage, Joseph Dowling and Herschal Mayall (same). 3. (Same). 4. Frank Borzage (same). 5. Domino Japanese Players in "The Vigil". 6. Leona Hutton, Frank Borzage and Lewis Durham in "A Crook's Sweetheart". 7. Elizabeth Burbridge and Lewis Morrison in "A Romance of Old Holland". 8. Domino Japanese Players in "The Vigil". 9. Gladys Brockwell and Lewis Durham in "A Crook's Sweetheart". 10. Domino Japanese Players in "The Vigil".

STORIES OF THE NEW PHOTOPLAYS

ETHEL HAS A STEADY—Komic

Chapter 11 of the Bill Series, Which Hinges on Bill's Fatal Love Letter

By Paul West

November 22, 1914

CAST

Bill.....	Tammany Young
Ethel.....	Fay Tincher
Mr. Hadley.....	Tod Browning
Bill's Girl.....	Anna May Walthall
Ethel's Beau.....	Edward Dillon
The Janitor.....	Max Davidson
His Girl.....	May Ashton
Mr. Hadley's Fiancée.....	Mae Gaston
The Divorcee.....	Lucille Brown

MR. HADLEY receives an early call from his fiancée, and it is arranged that she shall come back and go to luncheon with him. Bill, that morning, while delivering a message at another office, is smitten with the pretty stenographer, and on his return begins a letter to her, couched in terms of fondest endearment, on the typewriter. Before he has finished, however, he is sent on another errand, leaving his *billet doux* in the machine. Ethel has planned to take luncheon with her "steady," but, being very busy at noon with some important letters, is unable to meet him at the time agreed. The steady comes to the office to find out what is the matter and sees Bill's love missive in the typewriter, and concludes this is the explanation. A few minutes later Mr. Hadley's fiancée returns—and also discovers the letter. She hears sobs coming from the private office, and while they issue from an unhappy wife trying for a divorce, of course the young lady does not know this, and suspects the worst. When at last the letter reaches the girl for whom it was intended, it falls into the hands of her sweetheart, who promises that a recurrence of the offense will be painful for Bill. The luckless office boy has to explain all round, until at last everybody is pacified. But Bill makes up his mind that he had better journey through life in single blessedness.

THE SAVING GRACE—Majestic

(Two Reels)

The Story of a Wild Little Frontier Girl

November 22, 1914

CAST

The Minister.....	Fred Burns
The Girl.....	Dorothy Gish
The Father.....	George Seigmann

MOLLY KITE, the neglected child of a drunken father, rouses the sympathy of the minister, Mr. Shipton, who also teaches the school at Dead Tree. The minister-school-master persuades some of his parishioners to give the girl decent clothes, and he coaxes her into attending school. At first unruly and sullen, she gradually comes to feel that the minister is her best friend. One day she happens to see him meet a strange girl on the street. Apparently overjoyed, he kisses the stranger. Molly rushes into the house, tears off her new clothes, and vows she will never go to school again. Then, her primitive jealousy aflame, she makes her drink-crazed father promise that he will aid her in a plot to kill the minister. The next day Mr. Shipton meets his wayward pupil, in answer to a note he has received from her in an out of the way place. Molly's father is lurking near with his gun. He threatens the minister's life, but, maudlin

with drink, has not the will power to pull the trigger. Mr. Shipton talks to the man, calms him and at last takes him home. Meanwhile Molly has discovered that the girl of whom she was so bitterly jealous, is the minister's sister. She begs the minister's forgiveness.

IN THE CANDLELIGHT—American

(Two Reels)

A Strong, Emotional Drama of Artist Life

November 23, 1914

CAST

Ralph, a young art student.....	William Garwood
Marian, whom he loves.....	Vivian Rich
Marian's Father.....	Harry Von Meter
Her Mother.....	Josephine Ditt
Ralph's Father.....	Harry Edmondson
His Mother.....	Louise Lester
Bertran, an artist.....	Jack Richardson
Nina, a model.....	Charlotte Burton
Louis, an artist.....	Reaves Eason

A SCULPTOR, John Darby, is insanely jealous of his wife. He does not know that the reason for her apparent intimacy with Bertran, an artist and friend of Darby's, is that Bertran is giving her painting lessons in secret, and that Mary is planning to surprise her husband with her talent. He takes their child, Marian, and leaves. The shock results in Mary's death. Years later, Bertran has a pupil, Ralph Grove. He has met Marian in the remote country place where her half-crazed father has kept her in hiding since a child. One day he runs across her in the city and learns that her father, in a fit of insane rage, has driven her from home. She wishes to study art and Ralph takes her to Bertran. He thinks that he sees a resemblance between the girl and Mary Darby. Ralph and Bertran determine to unravel the mystery of Marian and her demented father. Meanwhile Ralph has ceased his attentions to Nina, a model, who tries in every way possible to come between him and Marian. Darby comes in search of his daughter. He is taking her home against her will when Ralph gives pursuit. Bertran follows. Ralph finds lodging for the night in Darby's cottage where he believes Marian is hidden. In the dead of night the ex-sculptor tries to kill the young stranger. Bertran arrives just in time to help his pupil grapple with the old man. Then, recognizing Darby, he recalls the past to him and his clouded mind clears. He learns that after all Mary was not unfaithful to him. Peace comes to his troubled spirit, and Ralph and Marian find happiness together.

SEA NYMPHS—Keystone

(Two Reels)

Featuring Mabel Normand and Fatty—in Bathing Suits

November 23, 1914

FATTY, with wife, mother-in-law, and impedimenta in the shape of numerous band boxes, bags and bundles, goes for an outing at Santa Catalina Islands. On the steamer he sees charming Mabel and is badly smitten. Mabel is traveling with the parental necessity—a very insignificant-looking little father with side whiskers. Fatty not knowing the relationship decides that he will interfere with "that old duck who is flirting with a young chicken", and accosting the "old duck" on the deck, he pitches him overboard. Then he goes in quest of Mabel and is enjoying his solitary innings—when he finds out who the man is, whom he has unceremoniously flung into the briny deep. (Continued Overleaf)

Three Reliance Dramas That Will Call for the S. R. O. Sign



1. W. A. Lowery, Ralph Lewis and Irene Hunt in "The Hop Smugglers". 2. Jack Dillon, Eagle Eye, Irene Hunt and Ralph Lewis (same). 3. Francelia Billington and Miss Washington in "The Kaffir's Skull". 4. Ralph Lewis and Irene Hunt in "The Hop Smugglers". 5. Francelia Billington and Eugene Pallette in "The Kaffir's Skull". 6. F. A. Turner (same). 7. Ralph Lewis and Irene Hunt in "The Hop Smugglers". 8. R. A. Walsh and Florence Crawford in "They Never Knew". 9. Fred Hamer in "The Kaffir's Skull". 10. Eugene Pallette and Sam DeGrasse in "The Kaffir's Skull". 11. George Seigmann, Florence Crawford, R. A. Walsh and Vester Perry in "They Never Knew".

STORIES OF THE NEW PHOTOPLAYS

Father is rescued, and they land at Santa Catalina. Here it is that Ambrose, chronic masher, puts in an appearance, and is introduced by father to Mabel. Everybody prepares to go in bathing. Fatty, who is something of a schemer, contrives to get his mother-in-law and Ambrose locked up in the same compartment of the bathing pavilion and he and Mabel run away into the surf, where they have a great swim and feed the seals. Meanwhile, the frantic mother-in-law is rescued from her unconventional tête-a-tête with Ambrose. Mabel's father enlists the muscle of the latter, who is jealous of his plump rival, and together they attack Fatty. The latter does them up, however, and then he and Mabel proceed to give a diving exhibition. Mrs. Fatty and mother-in-law witness this thrilling program, executed off the end of a plank vibrating from the end of the high pier. Mabel excels in the dolphin plunge. The crowd on shore cheer loudly—all except Fatty's immediate family, who are saving their strength for future punishment. Fatty gets his—and the siren Mabel is hastily cloaked and dragged off by her father.

MRS. VAN RUYTER'S STRATAGEM—Thanouser (Two Reels)

An Exceptionally Interesting Society Drama
By Philip Lonergan

November 24, 1914

CAST

Mrs. Van Ruyter.....Carey L. Hastings
Her Niece.....Ethyle Cooke
Her Young Lawyer.....Harry Benham
His Little Girl.....Helen Badgley
The Housekeeper.....Fan Bourke
The Butler.....Ed Hoyt
Ruth.....Muriel Ostriche

MR. VAN RUYTER, a wealthy widow, has reason to suspect the sincerity of her relatives who are in line to inherit her fortune. Taking into her confidence her lawyer, a young widower with a child of five, she plans to exchange places with her housekeeper, and invites the relatives, who live in distant states and never have seen her, to pay her a visit. Lawyer Broadhurst's little girl, Helena, goes with her father to visit a toy factory, and is barely saved from serious injury in the machinery by the pluck and quick action of one of the employees, a young girl, named Ruth Cloverly. The grateful father persuades Mrs. Van Ruyter to give the girl a position as maid in her home. Ruth goes there after the mistress is masquerading as housekeeper, and she becomes very fond of "Mrs. Barnes" as she supposes the older woman to be. Grace Grenell, a niece of Mrs. Van Ruyter's, is determined to inherit her rich relative's fortune and marry the young lawyer. She comes on a visit, lavishes many attentions upon the housekeeper disguised as her aunt, and is very domineering with the supposed "Mrs. Barnes". Meanwhile, the butler who is smitten with Ruth and jealous of the lawyer, tries to work a scheme to discredit the girl and cause her dismissal. Mrs. Van Ruyter, however, overhears the plot, and decides to find out just how strong the young lawyer's love for Ruth is. When Ruth is denounced as a thief Harry Broadhurst denies the charge and says frankly that she is to become his wife. Then Mrs. Van Ruyter clears the house of relatives, gives her blessing to Broadhurst and Ruth—and makes the bride her heir.

ANOTHER CHANCE—Majestic

Involving a Clever Exchange of Benefits Between a
Newsboy and a Counterfeiter

November 24, 1914

CAST

Mason.....William Lowery
The Tramp.....Donald Crisp
Mrs. Mason.....Mary Alden
Flynn.....Wallace Reid

MASON, discharged from jail, promises his wife to live straight. While hunting a job he rescues Curly, a newsboy, from the clutches of a tramp who, in trying to steal the boy's savings, which he carries with him has given him a bad beating. Mason takes Curly, bruised and helpless, home to his wife, and then resumes his search for work. Everywhere he goes, however, he is turned down, till, utterly discouraged, he yields to temptation, when an old pal of his shows him how easy it is to pass bad coins. Detective Flynn shadows the counterfeiter and catches him red-handed. But Mason makes his getaway. On reaching home he renews his vow to be honest, and his wife shows him a letter offering him a job. But before he can leave the house the detective tracks him down. He finds bad coins in Mason's clothes, and lays them on a table near the half open door of the room in which Curly has been sleeping off the effects of his beating. While the detective is engrossed in making a more thorough search, Curly, who is now wide awake, and has overheard enough to understand the plight that his benefactor is in, slips his hand through the door unseen and substitutes for the bad money good coins from his savings. Then he leaves the house by a window. The detective, finding no other money in the place, gathers up the change from the table and marches Mason to the police station. Mason, on examination of the money, is discharged, and he arrives at the motor factory in time to get the job offered him in the letter. Curly avenges himself by tempting the tramp to steal the counterfeit money and then notifying the police.

THEY NEVER KNEW—Reliance

One of Life's Narrow Escapes

November 25, 1914

CAST

Rose.....Florence Crawford
Ben.....Vester Perry
Carrol.....Raoul Walsh

BEN WILSON takes a vacation to his father's farm where he meets again Rose Meadows, the sweetheart of his boyhood. Prospects of their marrying are bright, until a family quarrel parts the lovers, and Ben returns to the city to seek solace in wild conduct. One night he visits a roadhouse to which Rose has been lured by Carrol Walker, a rake of the worst type. Ben overcomes Walker in a thrilling fist fight, rescues the girl from a compromising situation, and starts with her for home. As they draw near the house the following morning, Rose recalls the note she left behind telling her parents that she had gone to marry the man of her choice. She is ashamed to face her father and mother. Ben, however, convinces her that he is that very man, and they go together to the nearest parsonage. Rose's father and mother know nothing of Carrol. When their daughter returns with Ben the two families become reconciled. Of the other unfortunate affair they never knew.

"A Romance of Old Holland"

A Dramatic Story of Love in the Netherlands and Adventure on the High Seas

Written by William H. Clifford and Thos. H. Ince and Enacted by The Broncho Players

CAST

Hulda Mott.....	Elizabeth Burbridge
Jan Van Spratt.....	Joseph Dowling
Peter Veldt.....	Frank Borzage
Mynheer Mott.....	Lewis Morrison
Captain Kruger.....	Hershal Mayall

THERE often lurks in the smile of a pretty girl the essence of which tragedy is brewed, though the average man is apt to believe a girl's smile is only a blessing from which he can rightfully expect to draw comfort and happiness the rest of his life. *Peter Veldt* was of that species of the masculine. He had only to look at *Hulda Mott* to feel the impulse to look at her again. He had only to see her smile to believe that from her lips alone that promise could come which would mean all the world to him. Unfortunately, others felt that way, too. *Hulda* was not a girl to pass unnoticed or go unloved. As for *Peter*, he was the hero of half the pretty girls in the village.



Peter Veldt Was the Hero of Half the Girls of the Village

In that Dutch sea-coast town where *Peter* made his home, when he was not away on a fishing trip, and where *Hulda* lived with her father, the miller, an old man, *Jan Van Spratt*, ruled as king. He was very wealthy, and some said very wicked. He held mortgages on the houses in most of the village. That gave him power. He held *Mynheer Mott's* notes, and the miller had given his mill as security. This fact gave old *Van Spratt* control of him, and old *Van Spratt* loved *Hulda*.

Hulda, when he pressed his suit, would only toss her pretty head and laugh and smile at him, and cry "Shame on you, why should I marry a man as old as you, when that handsome boy, *Peter Veldt*, loves me distractedly, and pesters the life out of me just for the gift of kiss. Shame on you, old man. Run along."

And because she was entrancingly pretty and very coy, old *Jan Van Spratt* would always leave her more enamored than ever, more determined than before to have her at any cost. But *Hulda* did not know the effect she was having on him. She would not have sent *Peter* away so gaily, or given him quite so happily his long sought kiss, had she known the mind of old *Jan Van Spratt*. She would not have promised *Peter* to marry him, and then let him go away on a fishing trip if she had known what *Van Spratt* planned. She would have kept *Peter* home and married him then and there.

As the ship was about to sail, *Hulda* saw old *Van Spratt* in earnest consultation with *Captain Kruger*, the skipper of the smack. She thought nothing of it. As a matter of fact,

however, *Van Spratt* and *Kruger* were carefully planning together to lose *Peter* at sea and the following day, while they were at anchor, the captain's chance came. The small boats were away fishing when a heavy fog blew up. Cautiously the captain recalled all the smaller fishing boats except the one in which *Peter* and a companion were fishing, and set sail.

"Keep away," *Captain Kruger* roared at a sailor who was about to ring the bell. He was afraid, even after the ship was under way, that *Peter* might discover the vessel's location by the sound of the bell and get back on board. Alone with his companion in a small boat in a foggy sea, *Peter* began to despair when he found that they were lost. Restlessly

his eyes tried to pierce the mist. With pain tearing at his vitals he watched his companion die of thirst, and just as he had about given up hope, he saw a ship's sides loom up suddenly. Rowing weakly towards the vessel he clambered on board. It proved to be a derelict, with the crew dead from fever, but *Peter* found water and food on board and helped himself generously.

Salvage from the valuable cargo will make his fortune if he can get the vessel into port. He determines to try. Meanwhile, back in the Dutch village where *Jan Van Spratt* is king, pretty *Hulda* has come upon unhappy days. Her poor father has been told to meet his debt, and when he cannot *Van Spratt* suggests that he give him his daughter in marriage. *Hulda*, who has been scanning the sea for a sight of her lost lover, has her worst fears confirmed when *Captain Kruger* returns with his ship. She yields and for her father's sake promises to marry the old money lender.

They are all gathered for the celebration of the wedding. *Hulda* has cried until her eyes are red. *Van Spratt* stands near her with his chest puffed out importantly. The fatal words are about to be read when *Peter* appears, and seizes *Hulda* in his arms. She screams when she first sees him, then almost faints with joy as he kisses her. And as they release each other they see that the *Captain* and *Van Spratt* have fallen to the floor. Heart failure has claimed them.

"What is all this?" *Peter* demands. *Hulda* explains. "Don't worry, dear," the young man says. "I've money enough for all."



Marguerite Snow as Zudora

ZUDORA, the widely heralded serial by Daniel Goodman, the first episode of which, "The Mystic Message of the Spotted Collar", will be released by the Thanhouser Film Corporation on November 23, is distinctly unusual both in conception and in its handling. Altogether it promises to be a most fascinating story to fol-

low. There are to be in all twenty episodes, each complete in itself. Thus, those who have not seen Chapter One will enjoy Chapter Two or Three just the same. In that respect *Zudora* is comparable to a series of short stories in which the same characters appear, but at the same time it proceeds like a novel towards the final climax.

Thrown on the screen first is a picture of Harold McGrath, the famous writer who is to novelize for more than five hundred newspapers this latest creation of the author of "The Battle of the Sexes", in consultation with the creator of this photomasterpiece, Dr. Daniel Carson Goodman. They presently give place to Marguerite Snow, the *Countess Olga* of "The Million Dollar Mystery", now a winsome girl of eighteen, *Zudora*, daughter of a miner and a circus acrobat. She is followed by James Cruze, who, as the long-haired Hindu mystic, *Hassam Ali*, uncle of the orphan, *Zudora*, seems possessed of a parchment-like skin and an expression of hypocritical solemnity. Harry Benham, strong and well set-up, bows from the screen. He is to play *John Storm*, *Zudora's* lawyer lover.

Hassam Ali, the mystic, uncle and guardian of the eighteen-year-old beauty, *Zudora*, sits by the fire in his handsome home. Events of seventeen years before pass in review, as in a dream, before him. He sees himself once more the side show fakir and fortune teller with the circus. He sees his sister, the tight rope walker with that same circus, coddling the infant *Zudora*. The circus has just returned to the mining town where his sister's husband, *Zudora's* father, has been prospecting for gold. The little family is reunited, and events move quickly, for that afternoon the baby's father discovers unlimited gold in the *Zudora* mine—his mine and named after his baby. Mad with happiness he becomes over excited, sets off a blast too soon, and is killed. They tell his wife, the baby's mother, just as she is about to walk the tight rope, and she, too, attempting to do her circus ring stunt, becomes dizzy, and falls to her death.

All these scenes *Hassam Ali* sees repeated in his dream. He wakes, and, waking, remembers how the baby's father with his last breath had willed the mine, worth \$20,000,000, to his daughter, *Zudora*, to become her property absolutely, when she reached her eighteenth birthday. In the event of her death, however, it was to go to the next heir at law. *Hassam Ali*, her nearest kin and thus the beneficiary in the event of her death, with stealthy cunning plans to get the mine's twenty million for his own.

The wonderful photography in

the handling and taking of the figure of *Hassam*

"The Mystic Message of the Spotted Collar"

"ZUDORA"

Chapter One—
Released by Thanhouser
November 23

Ali sleeping by the fireplace, while scene after scene passes by him in review, is worthy of special note. Seldom, if ever, has such clever double exposure work been recorded. The setting shifts. *Hassam Ali* is seen staring into the crystal where, written large, appears the word *Zudora*. He is startled, but he is also determined. His one fear is caused by the advent of the young lawyer, *John Storm*, in the life of his niece and ward, *Zudora*. He has never told her of the inheritance that will be hers when she's eighteen. That will help. And he recognizes also that he must under no circumstances be implicated in the girl's removal.

Leading her lover by the hand, *Zudora* comes to *Hassam Ali*. "This is *John Storm*, and I love him," she says ingenuously. "And I love your niece," *Storm* tells *Hassam*. Stiff armed, *Hassam Ali* pushes the young attorney from him. "Go! go!" he cries, and to *Zudora* he says: "You have always been interested in my mystical work, you have shown your ability, you have begged me to let you help, when detective cases were brought to me to solve. Now you may have your chance. The next twenty cases that come to me I will give to you to solve. If you solve them you may have this man, *John Storm*. If you fail you must renounce him forever. That is what I have decided."

It was, indeed, what he, *Hassam Ali*, had decided. He had hit upon this plan as the

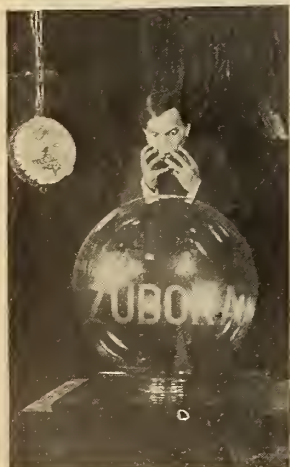
Her Eighteenth Birthday



The Affront in the Court Room



John Storm (Harry Benham)



What the Mystical Crystal Globe Revealed

ZUDORA

Reels One and Two
Luster Film Corporation
April 23, 1914

one safe and sure way of getting rid of Zudora

the approaching duel. Zudora reads. Fearful that her sweetheart may be shot, Zudora, as soon as she reads the news, determines to prevent the duel. Putting a harmless but potent drug in her reticule, she goes on to Storm's home where she finds him practicing with his revolver. Into his glass of drink-



James Cruze as Hassam Ali

A Thrilling Drama of Love, Science and Hindu Mysticism by Daniel Carson Goodman

without involving himself in any way, and it so happened that John Storm him-

ing water she pours the sleeping potion, and then leaves him. Too strong a man to yield to unnatural sleep without a fight he staggers into the open air and—away.

When *Bienreith* is found dead in his room the blame is placed on *Storm*. Where is *John Storm*? The police cannot find him. No one knows where he is. Suddenly the screen shows him staggering down a city street bare headed, wild eyed. A newsboy approaches him, studies his picture in the paper, and then points out the resemblance to a policeman, who arrests the half-crazed wanderer. *Zudora*, hearing of it, knows that something must be wrong, that *John Storm*, the man she had learned to love, never could have committed a cowardly murder, and she rushes to her uncle, *Hassam Ali*, and begs that she be allowed to solve this mystery.

In examining *Bienreith's* things *Zudora* discovers some pencil marks on his collar. When *Storm* is brought into the courtroom and formally charged with murder, she tries to explain to the court that she can clear *Storm* of guilt. *Burns*, *Hassam Ali's* confederate, puts a revolver against her neck, unseen by anyone. But his nerve fails him for she turns suddenly, apparently heedless of her danger, and takes a pencil from his waistcoat pocket.

The pencil marks she then makes on a slip of paper to prove her contention to the crowd startle her. There is a strange similarity between those made by *Burns'* pencil and those on the spotted collar, and, when court is adjourned, she persuades *Burns* to come home with her. She takes him at once to the room of mysteries and there, amid the strange, weird lights and mystic whirligigs, she hypnotizes the man. Meanwhile she has hidden two lawyers from the court, where they can hear *Burns'* story. Under her influence he confesses and tells how he killed *Bienreith*.

The picture changes. *Hassam Ali* is shown in his private apartments. He opens the wall by a secret spring, and revolver in hand is shown looking down into the room of mysteries. He listens intently, ready to shoot the moment *Burns* shows any signs of confessing the real secret which would involve him in the crime. Madened by the revolving lights *Burns* makes a dash at them just before he reaches the fatal point at which *Hassam Ali* would have shot him. As he touches them a bolt of electricity leaps through his body. He falls to the floor dead, as the two lawyers concealed by *Zudora* behind the black velvet curtains, step into sight and congratulate her. "You have solved your first case," her uncle tells her, sourly.



Harry Benham as John Storm

self was the accused in the next case brought to *Hassam Ali* to be unraveled. *Storm* had been defending a case for the city. Opposed to him was a prominent lawyer named *Bienreith*, and the case became so interesting that the newspapers began featuring it. *Storm* had even had one of these

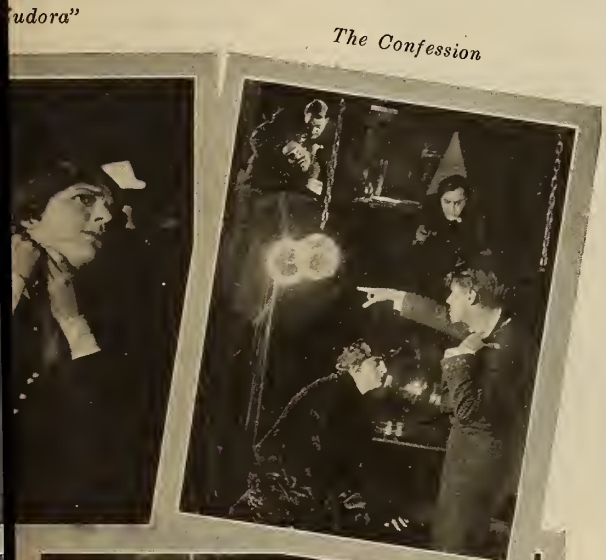
papers in his hand when he came to claim *Zudora* from *Hassam Ali*. He was dumbfounded when his sweetheart's uncle denounced him, and turned him away from the house. He did not know that he represented the very chance *Hassam Ali* had been awaiting for eighteen years.

After *Storm* has gone from the house, stoop shouldered, and for the moment disheartened, events move quickly across the screen. The illuminating acting, the clear photography, and the splendid arrangement of this reel will hold the audience spell-bound. *Storm* is seen to slap *Bienreith's* face in the courtroom after the latter has made a particularly insulting speech.

Zudora in the Room of Mysteries

"Meet me tonight at midnight—only one of us shall survive." That is written on the sheet slipped across the attorney's table. *Storm* goes home. Alone in his home he practices with his revolver, between shots sipping a glass of water.

"Only one of us shall survive". That tell-tale sheet of paper is found by a reporter. An hour later the newspapers are full of



The Confession



(Storm) Prepares for the Duel

Our Mutual Girl Sees Old New York

By Marc Edmund Jones

Chapter Forty-Four

CAST

Margaret	}Norma Phillips
Mary		
Aunt Abbie.....		Grace Fisher
Demented Old Woman.....		Clara T. Bracy
Walter.....		William J. O'Neil
Arthur.....		Francis Leonard

Director, Oscar Eagle
Assistant Director, Harry G. Weir

ONE morning recently as *Margaret* and *Aunt Abbie* were leaving Tappé's exclusive shop, *Our Mutual Girl* was struck by a study in contrasts. Tappé's fashionable establishment, flanked on either side by the homes of the rich, lies midway between Fifth Avenue and its smart travel and Sixth Avenue and its noisy elevated. Both *Margaret* and her *Aunt* were weary of ultra-modern New York, and the incongruity of the scene put a new idea into *Our Mutual Girl's* head.

"Let's go looking for the really old places there are in this town", she said. "There are any number of them, I've heard, and yet I've seen but few. I should like to see an architectural yesterday rubbing shoulders with a to-morrow. Wouldn't you?"

"Indeed I should, child," *Aunt Abbie* replied. "Even seeing yesterday and to-day together would be a treat. What a wonderful city this is going to be when it is finished!"

"Do you think it ever will be finished?" laughed *Margaret*. "That's what makes New York great, *Auntie*. They do not hesitate to tear down a

perfectly good twenty-story building to make way for one that will be thirty floors high. It's just that daring and bigness and ultra-modernness that makes it our metropolis."

"You may be right, *Margaret*," was *Aunt Abbie's* comment, "but I do think they might give some of these skyscrapers a chance to scrape a bit before they tear them down. It seems as if it was only a spirit of unrest rather than that of progress that had seized upon New Yorkers."

All this time the humming limousine was making its way up a West Side drive. It had purred through the more densely crowded streets and now was settling into a distance-eating gait that fast was carrying it past houses set back from the curb, with little lawns and pretty shade trees in front of them. Suddenly, *Margaret*, her arm extending through the open window, pointed to a ramshackle old house in sharp contrast to the huge apartment buildings a few blocks in the rear. It was evidently a mansion of long departed splendors.

"Oh, look! *Auntie*," she cried, "that is the house I was dreaming about when you woke me this morning. We must go through it."

She signalled to the chauffeur to stop and to drive up to where the curb would have been, had a curb been there. Then she and *Aunt Abbie* entered through a creaking gate.

curious for words." Coming toward them was an old woman, as forsaken in appearance as the place she lived in. As she came near and gazed into *Our Mutual Girl's* face, she turned a ghastly white under the pallor of age. "Who are you?" she cried. "Have you come back to torment me? Are you the spirit of my lost youth?" Then, feverishly grasping *Margaret's* hand, she led her indoors, *Aunt Abbie* following. From the ancient mahogany table she took a photograph in an antique frame of great value.

"This is a picture of me when I was your age," she said, holding it out to *Margaret*. And, indeed, the resemblance to *Our Mutual Girl* was startling. Then, telling her visitors to sit down, the old woman poured out to them the tragic story of her youth.

Almost fifty years before she had been the belle of the community, and the daughter of a prominent man of that day. She had many admirers

but she loved only *Walter Van Horn*, while her father insisted that she marry *Arthur Houston* whom instinctively she disliked. The two young men, who had been friends, became bitter enemies and an encounter took place. *Arthur* came to *Mary* boasting of his triumph over her heart's choice. She questioned him in an agony. That he had knocked *Walter* down and beaten him soundly, this he confessed—but more than this? She persuaded him to lead her to the spot where they had fought.

"But you'll not find him there," he told her. "He'll be seen around here no more." When they reached the place, *Mary* accused *Arthur* of having killed her lover. As the old woman told the tale, her voice trailed off into a quavering sob. Then she fixed her wild eyes on a spot just over *Margaret's* head.

"Look! There behind you!" she cried. "There are the spirits of *Arthur* and *Walter*!"

Undoubtedly the old woman saw them, but her auditors beheld only a mildewed wall. Then *Aunt Abbie*, out of sheer nervousness, laughed. The old woman went into an ecstasy of abuse.

"Get out of my house! Get out!" she screamed.

And when *Margaret* sought to protect *Aunt Abbie* the old crone shoved *Our Mutual Girl* violently from the door.



The Old Woman Sees the Vision of Her Long-Dead Lover

"The Million Dollar Mystery"

Episode Twenty-two—Reels Forty-three and Forty-four

IN this, the last episode of *The Million Dollar Mystery*, before the concluding chapter is written and produced for the screen by the Thanhouser players, and the \$10,000 prize awarded, all the scattered threads of the story are gathered together and woven into a single skein, leaving only the main questions to be answered. To gain the coveted prize it will only be necessary to locate and bring back the missing million, account for *Hargreave's* absence and whereabouts and the reason therefor, and decide the fate of *Norton*, the *Countess Olga*, *Jones* and *Florence*, disclosing the real identity of the last named two. That the mysterious documents, which *Braine* made such desperate efforts to obtain in Episode Twenty-one, play an important part in the final solution of the "Mystery" also seems probable. Certain it is that the conspirators redouble their efforts to recover them, after their loss and *Braine's* narrow escape from capture by *Jones* and *Norton* at the bridge. Spies are constantly to be seen on the *Hargreave* grounds, there are many conferences of the gang at their rendezvous in the cave and *Braine* and the *Countess Olga* strive desperately to form some adequate plan which will head off the imminent danger to their schemes. Old *Jones*, the butler, also makes many trips between the *Hargreave* mansion and some mysterious place, where he holds many consultations with *Henri Servan*, the Russian minister of police and another party, whose identity is concealed.

Realizing their danger the conspirators determine on a desperate plan. It is nothing less than the capture of *Norton* or *Jones*. A taxi, which is driven by one of the gang, lays in wait, and *Norton*, coming from a visit to *Florence*, falls into the trap. But he has not proceeded far when the discovery of a black masque on the floor of the car enlightens him as to the real designs of the chauffeur. As they come in sight of a policeman, *Norton* nonchalantly orders the man to stop and then before the other is aware of his design has him placed under arrest. After a brief struggle the three proceed to the station house, where the reporter lays before the lieutenant on duty the information he has about the gang, and asks for a detail to aid him in raiding their headquarters in the cave. Previously posted by *Servan*, the official quickly acquiesces and a squad of bluecoats are placed at

Norton's disposal. With them the reporter goes to the cave and surrounds it. Then while some of the policemen enter the cave from the water side, the rest of the raiders wait at the other entrance until the conspirators are driven out. There is a short, sharp battle, in which *Norton's* dog,

Shep, plays no small part, and all the gang are rounded up and placed in cells at the police station. *Braine* and the *Countess Olga*, however, are not among them.

Meanwhile much has been happening at the *Hargreave* mansion. Old *Jones'* frequent trips to and fro have been closely tallied, and on his return from a

short absence, he is accompanied by a tall, gaunt man, whose cleanshaven features bear a strange resemblance to the venerable butler's. The *Countess Olga*, who has been concealed on the grounds with another of the gang's scouts, hastens to *Braine*.

"Come quickly," she says pantingly. "Our time has come. *Hargreave* has returned. He has just entered the house." Forcing her way in, the *Countess* thrusts herself into the library, where *Florence* and her friend *Susan* are seated. "Where is your father?" she demands. "He is in this house. I must see him." *Florence* quickly takes a pistol from the desk drawer. "Leave this house at once," she commands.

But the *Countess*, although at bay, is not so easily to be balked. With a catlike leap she has sprung upon *Florence* and wrested the weapon from her just as *Jones* and his mysterious companion enter. Threatening them with the pistol the *Countess* runs to the stairs, just as *Braine*, coming to her aid, clambers in at the window. The *Countess*, seeking to aid her comrade, fires from the staircase. But instead of wounding the butler or his companion, her bullet finds its

refuge in *Braine's* heart.

With a cry of horror, the *Countess* flees to a room above, while her late ally sinks lifeless to the floor. There she hesitates between using her last cartridge on herself or casting herself from the window. In the confusion in the room below, *Norton* is seen to enter. *Florence* has flung her arms around the newcomer's neck, while *Jones* and *Susan* stand silently by.

"Father—dear father," *Norton* hears her sob. Then he hears the other say, "Now I shall tell you the secret of *The Million Dollar Mystery*."



*Florence and Susan Await
Hargreave's Coming*



*Norton and Shep Study
Florence's Picture*



*The Countess Olga. (Above).
The Conspirators' Last
Visit to the Cave*

Real Tales About Reel Folk

FRED E. KELSEY of the Reliance Company, stood up to his knees in water recently in order to direct a realistic bit in "The Hop Smugglers". This is the latest of the famous "sob sister" series, starring Irene Hunt in the rôle of a newspaper woman. Ralph Lewis plays opposite Miss Hunt. *Helen Harris* (Miss Hunt) succeeds in ferreting out the secret methods of a bunch of Chinese opium smugglers who are engaged in concealing tins of opium in logs and then floating the wood down an irrigation canal to the back doors of certain Chinese restaurants. She

captures a detachment of the drug laden logs, puts the police on the trail of the contrabandists and lands a clean scoop for her paper. The subject was ably handled by Mr. Kelsey.

The other day the Reliance director met with another of his numerous "hoodoo" experiences. He was taking a dummy of a man to Santa Monica, to be thrown down the mountain side in "His Responsibility", when the figure rolled out of the automobile. It reposed, life-like, on one of the downtown streets in Los Angeles. Trolley cars came to a stop while the employees examined the dummy. Automobiles paused to let tourists inspect the motionless figure. A panic-stricken woman phoned the police department that a man had been killed, and a squad of officers arrived upon the scene. By the time Director Kelsey had discovered his loss and returned, he found several hundred persons gathered about the prostrate mannikin. Hauling it up and loading it into his machine, he started again for Santa Monica at full speed to make up for lost time.

Winnifred Greenwood at the piano is a charming example of the actress "at home".

Miss Greenwood is immensely fond of music. When she was scarcely more than a child she sang on the stage, and always she has played, with a firm touch and wonderful expression. She constantly practices and improves her technique, never permitting her busy life at the Flying A studio to make her negligent of this, her favorite accomplishment. At the piano the popular leading lady of the American often



Fred Kelsey Directing a Scene in "The Hop Smugglers", Which Features Irene Hunt

may be found, in her very best mood—which is saying a great deal for the fortunate visitor who chances upon her just then. Under any conditions Miss Greenwood is charming. But when inspired by contact with the piano keys, it would seem as though all the joyousness and frank geniality of her nature comes flowing forth with the music issuing from her fingertips.

Ed Dillon and his Komic stars scintillate unceasingly. In Chapter Ten of the inimitable "Bill" series they are funnier than ever, though an impromptu bit of act-

ing, which did not get into the film, struck Fay Tincher as being more highly comic than the fate of her unfortunate roof party. While the scene was being staged in a Los Angeles roof garden, and the smouldering rags—set on fire by *Bill* in revenge on *Ethel* for not including him among her invited guests—were being treated to a soaking, Tammany Young seized the fire hose. Inadvertently he turned it upon Mr. Dillon who howled lustily. By the time the director had convinced his young lead that he had played his extinguisher upon the wrong spot, Tammany was just as wet as Mr. Dillon.

Recently the Komic director was hard put to it to find a dog whose hobby was stealing hats. Anita Loos had written another of her clever comedies, in which the husband of a very attractive young woman is made insanely jealous when he finds a collection of masculine "lids" about the house, and no solution of how they came there. He beats up several innocent acquaintances on suspicion—and then it turns out that his wife's pet dog is a victim of skypiece kleptomaniac. Miss Tincher came to the director's rescue with her five hundred dollar, blue ribbon Boston bull terrier, who, she declared, was the exact type for the part. The animal "registered" splendidly, and went through the thieving stunt with such startling avidity for men's hats that everybody had cause to wonder how many of these Miss Tincher actually has at home. Baldy Belmont, who recently lost a new top-piece in mysterious fashion, rubbed the vacant space that it had covered, reflectively. Mr. Dillon's latest farce is entitled, "The Housebreakers".



Director Eddie Dillon in a Recent Role



An Intimate Picture of Winnifred Greenwood of the Flying "A"

Some Reminiscences of Sid Chaplin

By *HIMSELF*

A Few Words from the Well Known English Comedian, Brother of the Famous Charles Chaplin, Who Has Just Been Signed Up by the Keystone Film Company

I WAS born on the day of my birth, brought up on the bottle, I have remained true to it ever since, except that I have changed the brand. My first experience before the footlights was in my mother's arms, the only time I was ever impervious to a first night stage nervousness. I was oblivious of everything except the succulent attractiveness of a piece of chocolate. I don't think the audience could tell which was the chocolate and which was me. My father at the time was singing a descriptive miners' song, in which he tells the audience that he is leaving the gold fields of Australia and returning to England to marry the dearest and sweetest little girl in all the world. My mother being the sweetest little girl, would sing the chorus of the song from the side of the stage.

The song went so well this particular night the audience insisted on seeing the dear little girl that he was about to marry and who sang so sweetly from the side. Her entrance with me in her arms has struck me since as being a little out of the picture, considering the theme of the song. I then took a stage vacation for about eighteen years, no agent booking me in the meantime. At its conclusion I was given a small part in a dramatic company playing in the town halls and exchanges. The piece was a military drama, entitled "The Two Little Drummer Boys" by the author of "The Rosary".

I recall one amusing incident. The hero appears in the first act and is not seen again till the fourth, during that period he is supposed to be incarcerated in an Egyptian prison, which was usually the local bar-room. One night the show had commenced when the dialogue was interrupted by weird sounds from a cornet blown by a wouldbe musician in a house close by. The noise was unearthly, the sounds penetrating the theatre, and threatening to stop the performance, when all of a sudden it ceased and the play continued peacefully, till the fourth act. When the time came for the hero's return there was no hero. The building was searched throughout but without any signs of him. There was only one thing to do so the manager made a speech, saying, that owing to the sudden illness of the principal artist the show could not proceed and they were given tickets for another night. In the meantime we discovered the secret of the hero's disappearance. It appears he had gone quietly over to the house of the cornetist and remonstrated with him in a gentle sort of way. The musician not being amenable to argument, more forcible methods were used with the result that the cornetist spent the night in the hospital—the hero in a police cell, and the cornet in the dust hole.

I was very proud of my first part and thought I was on the ladder, and would soon be on the top. My father saw me play and said I had about as much chance of getting there as a celluloid dog chasing an asbestos cat through Hades. My next appearance in drama was with "Charles

Frohman's Company", and after that I played the principal comedy part in a vaudeville act, until one night Fred Karno saw me about eight years ago. Since that time I have played the principal part in twelve different sketches, having had nearly six years continuous London work. My favorite sketch was the "Mumming Birds", known over here as "A Night In An English Music Hall", my part being the "drunk", the part that made my brother Charlie famous. This part alone has made the name of several Karno comedians.

A cabled offer from the Keystone Film Company came as a surprise to me. I had already volunteered to go to war and had been in communication with the war office concerning alterations of my automobile with a view to taking on a quick firing gun. I cabled the Keystone Company asking if they would let the offer stand till the termination of the war, but they replied that it was too indefinite, so I decided to come over. I came via Canada but I was destined for trouble on the voyage. I was unfortunately placed in a cabin where a scarlet fever case broke out, which necessitated a fourteen days' observation in the quarantine station at Grosse Isle, Quebec, where I spent one of the most miserable periods of my life. I must say the officials were the essence of kindness and did



Sid Chaplin

everything for my comfort but the place was so frightfully lonely. It had just one redeeming feature, an old Irish lady, a nurse, who was the soul of wit and she kept me amused for hours. She was a character who might have stepped out of the pages of Dickens. She made the one bright spot in the whole picture.

One day we were discussing the war that is going on and I tried to impress her with the frightful horror of the thing. "Try to imagine it all", I said, "the fearful carnage, heads, arms and legs being blown off with shrapnel, the trenches running with blood, heartrending shrieks of the wounded and the heaps of dead bodies strewing the earth."

"Sure", she said, with a true Irish brogue, "I always thought the Lord would send some punishment on the earth. Look at the disgusting way the women are walking about with their slit skirts and hobbles."

She told me an amusing incident, that some time back a ship arrived there with a deadly plague on board and a cargo of beautiful silks. Instructions were given for the silk to be taken ashore to an uninhabited part of the island and burnt. The work was considered exceedingly dangerous and men were paid a good wage to set fire to the lot. The job was so well and duly performed, that for five years afterward the men and their wives and children were walking about in dainty silk underwear and dresses.

It was thus I passed my fourteen days of quarantine, which were soon over, and having no signs of the fever I was allowed to proceed, and here I am.

The Exhibitor's End of It

COMPETITION between a big theater and a smaller is always serious and oftentimes fatal. Yet it does not follow that this should be so. Even if the larger house shows twice as many reels as the other for the same price, spends more money for advertising and is enabled to offer its patrons more sumptuous surroundings, there is no real reason why the management of the smaller theater should despair. First of all, of course, he should see to it that everything in his house is above reproach, his projection of the best, his ushers attentive and mindful of the comfort of patrons, his music carefully chosen and well rendered. Then he should set himself to devising advertising schemes, which will not prove ruinously expensive, yet may reasonably be counted upon to produce results. There are many such, which from time to time are printed in this section of REEL LIFE, that exhibitors have tried out successfully, and which will prove equally efficient for others in like case.

But after all it is the program that counts most. With a poor film service, even if everything else is of the best, the exhibitor hasn't even a fighting chance against intelligent competition. With a superior brand of motion pictures, however, he has all the advantage. Not long ago we told in this department of a man who was not only competing successfully, but consistently showing to crowded houses, in a small town, where he had to meet the competition of two theaters. Each of these showed more reels than he did and—both being owned by the same people—the same admission price admitted to both. That man used *Mutual Movies*. He believed in them. And his patrons soon came to believe in them, too. In this man's experience there is an obvious suggestion for many another exhibitor, who is finding that growing competition is cutting into his box office receipts.

STREET car advertising, if well conceived in plan, is most effective and is not too expensive in many localities. On this page the advertisement of the Wonderland Theater, Scranton, Pa., is an excellent example of what can be done with big display in comparatively small space. In the original, two colors were used with striking effect. T. B.

Groves, owner and manager of the Wonderland, is one of those who have found this form of publicity highly profitable. He has demonstrated again and again that persistent advertising, in ways that are out of the common rut, coupled with the business-building powers of the Mutual program form a combination that is well nigh invincible.

KEYSTONE COMEDY

MONDAY WEDNESDAY FRIDAY

Safety First
—5—
Ground Exits
—
Admission
5 cents



"THE LITTLE HOUSE AROUND THE CORNER"
A Sample of Manager T. B. Groves' Street Car Advertising That Has Been a Business Bringer

Ozone Pure
Airifier
Used
—
Breathe
Pure Air

"Make the people laugh", says Mr. Groves, "and they will come to your house again and again and keep coming." Hence he features Keystones and Komics in much of his advertising.

HOW to get rid of a "hoodoo" name was effectually solved by W. W. Dunlap, manager of Clune's Exclusive Theater, Los Angeles. As already told in REEL LIFE, Mr. Dunlap took charge of this house, after it had proved a failure as a theater exclusively for women and children, men formerly only being admitted when in company with women. He found it's name something of a handicap, now that it was no longer "exclusive" and determined to change it. First he arranged that all the newspapers should carry a number of one-inch advertisements sprinkled through their columns, containing only this address: "547 Broadway". Simultaneously with these ads. a big electric sign appeared, which reached all the way across the front of the theater, bearing the same address and replacing the name "Exclusive". Since then, it is said, the house has been doing an excellent business.

WHY DID JUNE RUN AWAY?

When Did June Run Away?

Who Is June?

Mutual Releases

MONDAY—American (2), Reliance, Keystone.

TUESDAY—Thanouser (2), Majestic, Beauty.

WEDNESDAY—Broncho (2), American, Reliance.

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

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

SATURDAY—Reliance (2), Keystone, Royal.

SUNDAY—Majestic (2), Komic, Thanouser.

American

- Sept. 21—The Redemption of a Pal (2)
- Sept. 23—His Faith in Humanity
- Sept. 25—The Taming of Sunnybrook Nell
- Sept. 28—A Modern Rip Van Winkle (2)
- Sept. 30—The Ingrate
- Oct. 5—Daphnia (2)
- Oct. 7—Billy's Rival
- Oct. 12—Jail Birds (2)
- Oct. 14—Down by the Sea
- Oct. 19—Daylight (2)
- Oct. 21—In the Open
- Oct. 23—The Final Impulse
- Oct. 26—Sir Galahad of Twilight (2)
- Oct. 28—Sweet and Low
- Nov. 2—The Ruin of Manley (2)
- Nov. 4—When the Road Parts
- Nov. 9—A Slice of Life (2)
- Nov. 11—The Stolen Masterpiece
- Nov. 16—Redbird Wins (2)
- Nov. 18—Beppo
- Nov. 20—Old Enough to be Her Grandpa
- Nov. 23—In the Candlelight (2)
- Nov. 25—The Archaeologist
- Nov. 30—The Beggar Child (2)
- Dec. 1—The Strength of Ten

Beauty

- Aug. 4—A Suspended Ceremony
- Aug. 11—Suzanna's New Suit
- Aug. 18—The Silence of John Gordon
- Aug. 25—Susie's New Shoes
- Sept. 1—A Modern Othello
- Sept. 8—The Motherless Kids
- Sept. 15—The Only Way
- Sept. 22—Caught in a Tight Pinch
- Sept. 29—The Legend of Black Rock
- Oct. 6—Neda
- Oct. 13—Winsome Winnie
- Oct. 20—Dad and the Girls
- Oct. 27—A Rude Awakening
- Nov. 3—The Tightwad
- Nov. 10—Motherhood
- Nov. 17—When Quenie Came Back
- Nov. 24—As a Man Thinketh

Broncho

- Sept. 16—A Tale of the Northwest Mounted (2)
- Sept. 23—Parson Larkin's Wife (2)
- Sept. 30—The Right to Die (2)
- Oct. 7—The Boss of the 8th (2)
- Oct. 14—The End of the Galley (2)
- Oct. 21—Shorty and Sherlock Holmes (2)
- Oct. 28—The Golden Goose (2)
- Nov. 4—The Desperado (2)
- Nov. 11—Destiny's Night (2)
- Nov. 18—Shorty Falls Into a Title (2)
- Nov. 25—The Cross in the Desert (2)
- Dec. 2—A Romance of Old Holland (2)
- Dec. 9—The City of Darkness (2)

Domino

- Oct. 1—The Gamekeeper's Daughter (2)
- Oct. 8—The Whiskey Runners (2)
- Oct. 15—Jimmy (2)
- Oct. 22—The Power of the Angelus (2)
- Oct. 29—Eric the Red's Wooing (2)
- Nov. 5—In Old Italy (2)
- Nov. 12—The Friend (2)
- Nov. 19—Nipped (2)
- Nov. 26—The Mills of the Gods (2)
- Dec. 3—The Vigil (2)
- Dec. 10—Not of the Flock (2)
- Dec. 17—The Flower of the Desert (2)

Kay Bee

- Aug. 14—The Stigma (2)
- Aug. 21—The Winning of Denise (2)
- Aug. 28—The First Love's Best (2)
- Sept. 4—Stacked Cards (2)
- Sept. 11—The Silver Candlesticks (2)
- Sept. 18—No-Account Smith's Baby (2)
- Sept. 25—The Death Mask (2)
- Oct. 2—One of the Discard (2)
- Oct. 9—The Sheriff of Muscatine (2)
- Oct. 16—Th Word of His People (2)
- Oct. 23—The Spark Eternal (2)
- Oct. 30—The Worth of a Life (2)
- Nov. 6—In the Clutches of the Gangsters (2)
- Nov. 13—The Hateful God (2)
- Nov. 20—The Master of the House (2)
- Nov. 27—A Crook's Sweetheart (2)
- Dec. 4—Mother of the Shadows (2)

Keystone

- Sept. 21—He Loved the Ladies
- Sept. 24—The New Janitor
- Sept. 26—Fatty's Debut
- Sept. 28—Hard Cider
- Oct. 1—Killing Horace
- Oct. 3—Fatty Again
- Oct. 5—Their Ups and Downs
- Oct. 8—Hello Mahel
- Oct. 10—Those Love Pangs
- Oct. 12—The Anglers
- Oct. 15—High Spots on Broadway
- Oct. 17—Zip the Dodger
- Oct. 19—Dash, Love and Splash
- Oct. 22—The Love Thief
- Oct. 24—Stout Heart but Weak Knees
- Oct. 26—Shot in the Excitement
- Oct. 26—Dough and Dynamite (2) (Special Release)
- Oct. 29—Gentlemen of Nerve
- Oct. 31—Cursed by His Beauty
- Nov. 2—Lovers' Post Office
- Nov. 5—Curses! They Remarkd
- Nov. 7—His Musical Career
- Nov. 9—His Talented Wife
- Nov. 9—His Trysting Places (2) (Special Release)
- Nov. 12—An Incompetent Hero
- Nov. 14—How Heroes Are Made
- Nov. 16—Fatty's Jonah Day

Komic

- Sept. 27—Bill Manages a Prize-fighter (No. 7)
- Oct. 4—The Million Dollar Bride
- Oct. 11—Bill Spoils a Vacation (No. 8)
- Oct. 18—Dizzy Joe's Career
- Oct. 25—Bill Joins the W. W. W.'s (No. 9)
- Nov. 1—Casey's Vendetta
- Nov. 8—Ethel's Roof Party (No. 10)
- Nov. 15—Out Again—In Again
- Nov. 22—Ethel Has a Steady (No. 11)
- Nov. 29—A Corner in Hats
- Dec. 6—Mr. Hadley's Uncle (No. 12)
- Dec. 13—The Housebreakers

Majestic

- Aug. 30—Frenchy (2)
- Sept. 1—The Milk Fed Boy
- Sept. 6—For Those Unhorn (2)
- Sept. 8—Sierra Jim's Reformation
- Sept. 13—The Final Verdict (2)
- Sept. 15—Every Man Has His Price
- Sept. 18—Down the Hill to Creditville
- Sept. 20—Her Awakening (2)
- Sept. 22—Meg of the Mines
- Sept. 27—The Great God Fear (2)
- Sept. 29—A Mother's Trust
- Oct. 4—Out of the Air (2)
- Oct. 6—The Unpainted Portrait
- Oct. 11—The Sands of Fate (2)
- Oct. 13—The Warning
- Oct. 16—Back to the Kitchen
- Oct. 18—For Her Father's Sins (2)
- Oct. 20—Environment
- Oct. 25—A Flight for a Fortune (2)
- Oct. 27—A Mother's Influence
- Nov. 1—Paid With Interest (2)
- Nov. 3—False Pride
- Nov. 8—The Tear that Burned (2)
- Nov. 10—The Niggard
- Nov. 13—The Folly of Anne
- Nov. 15—The Odalisque (2)
- Nov. 17—The Little Country Mouse
- Nov. 22—The Saving Grace (2)
- Nov. 24—Another Chance
- Nov. 29—The Sisters (2)
- Dec. 1—Old Good For Nothing
- Dec. 6—A Question of Courage (2)
- Dec. 8—Her Brave Hero
- Dec. 11—Dorothy in the Garret

Mutual Weekly

- Aug. 27—No. 87
- Sept. 3—No. 88
- Sept. 10—No. 89
- Sept. 17—No. 90
- Sept. 24—No. 91
- Oct. 1—No. 92
- Oct. 8—No. 93
- Oct. 15—No. 94
- Oct. 22—No. 95
- Oct. 27—No. 96
- Nov. 3—No. 97
- Nov. 10—No. 98
- Nov. 17—No. 99
- Nov. 26—No. 100

Princess

- Sept. 11—Sis
- Sept. 18—The Master Hand
- Sept. 25—The Final Test
- Oct. 2—The Balance of Power
- Oct. 9—The One Who Cared
- Oct. 16—The Touch of a Little Hand
- Oct. 23—The Face at the Window
- Oct. 30—The Dead Line
- Nov. 6—When Vice Shuddered
- Nov. 13—Seeds of Jealousy
- Nov. 20—A Bum Mistake
- Nov. 27—The Wild, Woolly West
- Dec. 4—The Creator of Hunger

Reliance

- Oct. 5—Our Mutual Girl (No. 38)
- Oct. 7—The Badge of Office
- Oct. 10—The Tardy Cannon Ball (2)
- Oct. 12—Our Mutual Girl (No. 39)
- Oct. 14—Bad Man Mason
- Oct. 17—The Revenue Officer's Deputy (2)
- Oct. 19—Our Mutual Girl (No. 40)
- Oct. 21—Out of the Deputy's Hands
- Oct. 24—A Blotted Page (2)
- Oct. 26—Our Mutual Girl (No. 41)
- Oct. 28—Sheriff for an Hour
- Oct. 30—The Availing Prayer
- Oct. 31—The Wrong Prescription (2)
- Nov. 2—Our Mutual Girl (No. 42)
- Oct. 4—The Miner's Peril
- Nov. 7—A Woman Scorned (2)
- Nov. 9—Our Mutual Girl (No. 43)
- Nov. 11—The Widow's Children
- Nov. 14—The Floating Call (2)
- Nov. 16—Our Mutual Girl (No. 44)
- Nov. 18—The Hidden Message
- Nov. 21—His Responsibility (2)
- Nov. 23—Our Mutual Girl (No. 45)
- Nov. 25—They Never Knew
- Nov. 27—The Hop Smugglers
- Nov. 28—The Kaffir's Skull (2)
- Nov. 30—Our Mutual Girl (No. 46)
- Dec. 2—The Lucky Shot
- Dec. 5—Who Shot Bud Walton (2)
- Dec. 7—Our Mutual Girl (No. 47)
- Dec. 9—The Forest Thieves
- Dec. 12—On the Ledge (2)

Royal

- Oct. 3—Cousin Billy
- Oct. 10—The Pet of the Petticoats
- Oct. 17—A Black Hand
- Oct. 24—Harold's Toupee
- Oct. 31—Phil's Vacation
- Nov. 7—Max's Money
- Nov. 14—A Fortune in Pans
- Nov. 21—Love Finds a Way
- Nov. 28—Before and After
- Dec. 5—Sherman Was Right—It's Very Trying

Thanouser

- Sept. 8—Jean of the Wilderness (2)
- Sept. 11—In Danger's Hour
- Sept. 13—The Emperor's Spy
- Sept. 15—Gold (2)
- Sept. 20—The Mettle of a man
- Sept. 22—The Varsity Race (2)
- Sept. 27—The Harvest of Regrets
- Sept. 29—The Trail of the Love Lorn (2)
- Oct. 4—A Dog's Love
- Oct. 6—The Cripple (2)
- Oct. 9—The Benevolence of Conductor 786
- Oct. 11—The Rescue
- Oct. 13—The Diamond of Disaster (2)
- Oct. 18—Left in the Train
- Oct. 20—Old Jackson's Girl (2)
- Oct. 25—Mr. Cinderella
- Oct. 27—A Madonna of the Poor (2)
- Nov. 1—Shep's Race with Death
- Nov. 3—The Turning of the Road (2)
- Nov. 6—The Chasm
- Nov. 8—Keeping a Husband
- Nov. 10—The Terror of Anger (2)
- Nov. 15—The Man with the Hoe
- Nov. 17—Pawns of Fate (2)
- Nov. 22—A Messenger of Gladness—Nature's Celebrities (split reel)
- Nov. 24—Mrs. Van Ruyter's Strategem (2)
- Nov. 29—A Denver Romance

Mutual Exchanges

Serving the Mutual Program

Amarillo, Texas.....	Mutual Film C. of Texas....	304 E. 4th St.
Atlanta, Ga.....	Mutual Film Corporation....	Mion Bldg. Luckie St.
Baltimore, Md.....	Mutual Film Exchange.....	28 W. Lexington St.
Boston, Mass.....	M. F. C. of Mass.....	1106 Boylston St.
Buffalo, N. Y.....	Mutual Film Corporation....	272 Washington St.
Butte, Mont.....	Pacific Mutual Film Corp'n..	American Theatre Bldg.
Calgary, Alberta.....	M. F. C. of Canada, Ltd....	Leeson & Lineham Block
Charlotte, N. C.....	Mutual Film Corporation....	322 North Tryon St.
Chicago, Ill.....	M. F. C. of Illinois.....	5 S. Wabash Ave
	H. & H. Film Service Co....	117 N. Dearborn St.
Cincinnati, Ohio.....	The Mutual Film Company....	111 East Seventh St.
Cleveland, Ohio.....	The Mutual Film Company....	106 Prospect Ave., S. E.
Columbus, Ohio.....	The Mutual Film Company....	422 N. High St.
Dallas, Texas.....	Mutual Film C. of Texas....	1807 Main St.
Denver, Colo.....	Colorado M. F. C.....	21 Iron Bldg.
Des Moines, Iowa.....	Mutual Film Corporation....	Cohen Bldg.
Detroit, Mich.....	Mutual Film Corporation....	97 Woodward Ave.
Ej Paso, Texas.....	M. F. C. of Texas.....	524 Trust Bldg.
Evansville, Ind.....	M. F. C. of Indiana.....	Keene Bldg.
Grand Rapids, Mich.....	Mutual Film Corporation....	7-8 Hawkin Bldg.
Harrisburg, Pa.....	M. F. C. of Pa.....	9 N. 4th St.
Indianapolis, Ind.....	Mutual Film Corporation....	150 N. Illinois Street
Kansas City, Mo.....	M. F. C. of Mo.....	928 Main St.
Los Angeles, Cal.....	Pacific Mutual Film Corp'n..	738 South Olive St.
Memphis, Tenn.....	Mutual Film Corporation....	McCall Building
Milwaukee, Wis.....	Western Film Ex. of Mil'kee	301 Enterprise Bldg.
Minneapolis, Minn.....	Mutual Film Corporation....	22 North Sixth St.
Montreal, P. Q.....	M. F. C. of Canada, Ltd....	154 St. Catherine St.
New Orleans, La.....	Mutual Film Corporation....	340 Carondelet St.
New York City.....	Mutual Film Corporation....	71 West 23rd St.
	Western Film Exchange.....	145 West 45th St.
Oklahoma City, Okla.....	M. F. C. of Oklahoma.....	120 W. Grand Ave.
Omaha, Neb.....	M. F. C. of Neb.....	1413-1415 Harney St.
Philadelphia, Pa.....	Mutual Film Exchange.....	902 Filbert St., 4th Floor
	Continental Feature Film Ex.	902 Filbert St., 3rd Floor
Phoenix, Ariz.....	Mutual Film Corporation....	201 O'Neill Bldg.
Portland, Ore.....	Pacific Mutual Film Corp'n..	389 Oak St.
Portland, Me.....	Mutual Film Corporation....	410 Fidelity Bldg.
Regina, Sask., Can.....	M. F. C. of Canada, Ltd....	512 Westman Chambers
Salt Lake City, Utah.....	M. F. C. of Utah.....	123-5 East Second South St.
San Francisco, Cal.....	Pacific Mutual Film Corp'n..	162-164 Turk St.
St. John, N. B.....	M. F. C. of Canada, Ltd....	Waterloo St.
St. Louis, Mo.....	M. F. C. of Mo.....	1311 Pine Street
Seattle, Wash.....	Pacific Mutual Film Corp'n..	205-6 Joshua Green Bldg.
Sioux Falls, S. D.....	Mutual Film Corporation....	209 West 9th Street
Spokane, Wash.....	Pacific Mutual Film Corp'n..	408 First Ave.
Springfield, Mass.....	Mutual Film Ex. of Mass.....	179 Dwight Ave.
Syracuse, N. Y.....	Western Film Ex.....	10 Wetling Bldg.
Tampa, Fla.....	Mutual Film Corporation....	405 Curry Bldg.
Toronto, Ont.....	M. F. C. of Canada, Ltd....	15 Wilton Ave.
Vancouver, B. C.....	M. F. C. of Canada, Ltd....	329 Carrall St.
Washington, D. C.....	Mutual Film Corporation....	428 Ninth St., N. W.
Wheeling, W. Va.....	Mutual Film Corporation....	Rooms 4 & 5 Register Bldg.
Wilkesbarre, Pa.....	Western F. Corp'n of Pa....	61 S. Pennsylvania Ave.
Winnipeg, Manitoba.....	M. F. C. of Canada, Ltd....	McDermott Ave.

Other Exchanges Using the Mutual Program

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

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

Mutual Program

(Week of Nov. 23rd to Nov. 29th, inc.)

Monday, November 23rd, 1914

AMERICAN.....In the Candlelight
(2 Reel Drama)
RELIANCE.....Our Mutual Girl No. 45
KEYSTONE.....Not yet announced

Tuesday, November 24th, 1914

THANHOUSER.....Mrs. Van Ruyter's Stratagem
(2 Reel Society Drama)
MAJESTIC.....Another Chance
(Drama)
BEAUTY.....As a Man Thinketh
(Comedy)

Wednesday, November 25th, 1914

BRONCHO.....The Cross in the Desert
(2 Reel Western Drama)
AMERICAN.....The Archaeologist
(Drama)
RELIANCE.....They Never Knew
(Drama)

Thursday, November 26th, 1914

DOMINO.....The Mills of the Gods
(2 Reel Drama)
KEYSTONE.....Not yet announced
MUTUAL WEEKLY.....No. 100

Friday, November 27th, 1914

KAY BEE.....A Crook's Sweetheart
(2 Reel Underworld Drama)
PRINCESS.....The Wild, Woolly West
(Comedy)
RELIANCE.....The Hop Smugglers
(Newspaper—Detective Drama)

Saturday, November 28th, 1914

RELIANCE.....The Kaffir's Skull
(2 Reel Drama of South Africa)
KEYSTONE.....Not yet announced
ROYAL.....Before and After
(Comedy)

Sunday, November 29th, 1914

MAJESTIC.....The Sisters
(2 Reel Drama)
KOMIC.....A Corner in Hats
(Comedy)
THANHOUSER.....A Denver Romance
(Drama)

MUTUAL WEEKLY No. 98

LATEST PICTURES FROM THE SEAT OF WAR

Anxious relatives await news from loved ones on submarine cruisers.
German ammunition abandoned in the trenches on the Aisne.

The effect of the French 75 millimeter guns.
Nationalist Volunteers are received at Enniscorthy.
Refugees from the Continent work in the Kentish hop fields.

The Lord Mayor of London presents rifles to Nationalist Volunteers.

Refugees pour out of Antwerp.
Indian troops join the Allies.
Newcastle bids good-bye to her recruits.

FISTIC BATTLE FOR THE LIGHTWEIGHT CHAMPIONSHIP of the world is fought at Madison Square Garden, New York.

EUREKA, CALIFORNIA, CELEBRATES COMPLETION of new \$13,000,000 railroad, which is its first rail connection with the outside world.

ON WITH THE DANCES. MISS CATHERINE ELLIOTT and Mr. Clay Bassett, expert instructors from Mr. G. Hepburn Wilson's Fifth Avenue Studios, demonstrate the new fashions in modern dances especially for the Mutual Weekly.

"EAT APPLES 'BUY' THE BOX" IS NOW THE SLOGAN in the Northwest.

FIFTH ANNUAL APPLE DAY IS CELEBRATED IN Portland, Oregon.

PROMINENT CALIFORNIANS ENJOY ANNUAL "FISH Feed" at Monterey.

A MEMORIAL TO THE ILLUSTRIOUS POET LONG-fellow is unveiled at Cambridge, Mass.

UNCLE SAM IS BUYING AEROPLANES. THE WAR Department holds first Birdmen's Competition at San Diego, Calif.

LARGEST PUBLIC MAUSOLEUM IN THE WORLD IS dedicated with impressive services at Detroit, Mich.

KANSAS CITY, MO., CELEBRATES OPENING OF NEW Union Station with pageantry and song.

REGULAR MUTUAL PROGRAM FEATURES

BRAND	TITLE	RELEASE
MAJESTIC	"The Sisters" (2)	NOV. 29
RELIANCE	"The Kaffir's Skull" (2)	NOV. 28
KAY BEE	"A Crook's Sweetheart" (2)	NOV. 27
DOMINO	"The Mills of the Gods" (2)	NOV. 26
BRONCHO	"The Cross in the Desert" (2)	NOV. 25
THANHOUSER	"Mrs. Van Ruyter's Stratagem" (2)	NOV. 24
AMERICAN	"In the Candlelight" (2)	NOV. 23
MAJESTIC	"The Saving Grace" (2)	NOV. 22
RELIANCE	"His Responsibility" (2)	NOV. 21
KAY BEE	"The Master of the House" (2)	NOV. 20
DOMINO	"Nipped" (2)	NOV. 19
BRONCHO	"Shorty Falls Into a Title" (2)	NOV. 18
THANHOUSER	"Pawns of Fate" (2)	NOV. 17
AMERICAN	"Redbird Wins" (2)	NOV. 16
MAJESTIC	"The Odalisque" (2)	NOV. 15
RELIANCE	"The Floating Call" (2)	NOV. 14
KAY BEE	"The Hateful God" (2)	NOV. 13
DOMINO	"The Friend" (2)	NOV. 12
BRONCHO	"Destiny's Night" (2)	NOV. 11
THANHOUSER	"The Terror of Anger" (2)	NOV. 10
AMERICAN	"A Slice of Life" (2)	NOV. 9
MAJESTIC	"The Tear That Burned" (2)	NOV. 8
RELIANCE	"A Woman Scorned" (2)	NOV. 7
KAY BEE	"In the Clutches of the Gangsters" (2)	NOV. 6
DOMINO	"In Old Italy" (2)	NOV. 5
BRONCHO	"The Desperado" (2)	NOV. 4
THANHOUSER	"The Turning of the Road" (2)	NOV. 3
AMERICAN	"The Ruin of Manley" (2)	NOV. 2
MAJESTIC	"Paid With Interest" (2)	NOV. 1
RELIANCE	"The Wrong Prescription" (2)	OCT. 31
KAY BEE	"The Worth of a Life" (2)	OCT. 30
DOMINO	"Eric the Red's Wooing" (2)	OCT. 29
BRONCHO	"The Golden Goose" (2)	OCT. 28
THANHOUSER	"A Madonna of the Poor" (2)	OCT. 27
AMERICAN	"Sir Gaiahad of Twilight" (2)	OCT. 26
MAJESTIC	"A Flight for a Fortune" (2)	OCT. 25
RELIANCE	"A Blotted Page" (2)	OCT. 24
KAY BEE	"The Spark Eternal" (2)	OCT. 23
DOMINO	"The Power of the Angelus" (2)	OCT. 22
BRONCHO	"Shorty and Sherlock Holmes" (2)	OCT. 21
THANHOUSER	"Old Jackson's Girl" (2)	OCT. 20
AMERICAN	"Daylight" (2)	OCT. 19
MAJESTIC	"For Her Father's Sins" (2)	OCT. 18
RELIANCE	"The Revenue Officer's Deputy" (2)	OCT. 17
KAY BEE	"The Word of His People" (2)	OCT. 16
DOMINO	"Jimmy" (2)	OCT. 15
BRONCHO	"The End of the Galley" (2)	OCT. 14
THANHOUSER	"The Diamond of Disaster" (2)	OCT. 13
AMERICAN	"Jail Birds" (2)	OCT. 12
MAJESTIC	"The Sands of Fate" (2)	OCT. 11
RELIANCE	"The Tardy Cannon Ball" (2)	OCT. 10
KAY BEE	"The Sheriff of Muscatine" (2)	OCT. 9
DOMINO	"The Whiskey Runners" (2)	OCT. 8
BRONCHO	"The Boss of the Eighth" (2)	OCT. 7
THANHOUSER	"The Cripple" (2)	OCT. 6
AMERICAN	"Daphnia" (2)	OCT. 5
MAJESTIC	"Out of the Air" (2)	OCT. 4
RELIANCE	"The Wireless Voice" (2)	OCT. 3
KAY BEE	"One of the Discard" (2)	OCT. 2
DOMINO	"The Gamekeeper's Daughter" (2)	OCT. 1
BRONCHO	"The Right to Die" (2)	SEPT. 30
THANHOUSER	"The Trail of the Love Lorn" (2)	SEPT. 29
AMERICAN	"A Modern Rip Van Winkle" (2)	SEPT. 28
MAJESTIC	"The Great God Fear" (2)	SEPT. 27
RELIANCE	"The Runaway Freight" (2)	SEPT. 26
KAY BEE	"The Death Mask" (2)	SEPT. 25
DOMINO	"The Test of Flame" (2)	SEPT. 24
BRONCHO	"Parson Larklin's Wife" (2)	SEPT. 23
THANHOUSER	"The Varsity Race" (2)	SEPT. 22
AMERICAN	"The Redemption of a Pal" (2)	SEPT. 21
MAJESTIC	"Her Awakening" (2)	SEPT. 20
RELIANCE	"How the Kid Went Over the Range" (2)	SEPT. 19
KAY BEE	"No-Account Smith's Baby" (2)	SEPT. 18
DOMINO	"A Tragedy of the North Woods" (2)	SEPT. 17
BRONCHO	"A Tale of the Northwest Mounted" (2)	SEPT. 16

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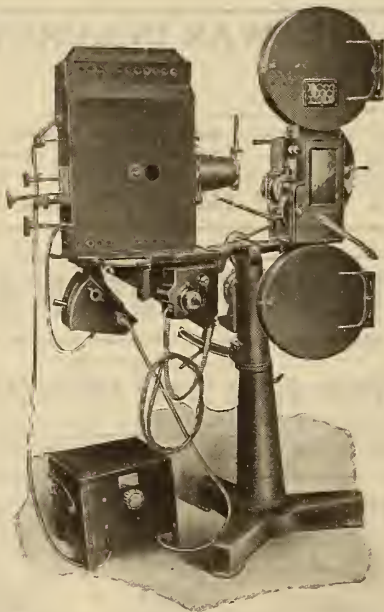
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News of the Trade

ONE of the recent installations of the Fotoplayer, the wonderful musical instrument manufactured by the American Photoplayer Co., 62 West Forty-fifth Street, New York City, is in the Crescent Theatre, Greenwood South Carolina. This is a five and ten cent house, seating over five hundred people. M. G. Sheppard is the manager. Since the installation of the Fotoplayer the Crescent has been playing to capacity houses, showing that good music as well as good pictures are a big asset for every exhibitor.

The demand for Power's projection machines has been especially lively recently and installations have been made in many houses, both newly opened and long established, as well as in many other places. Among this number are: The Boston Opera House, Boston, Mass., two Power's Cameragraph No. 6A; Globe Theatre, Montgomery & Stone production of Chin-Chin, musical comedy, New York City, one Power's Cameragraph No. 6A; Y. M. C. A. of Bristol, R. I., one Power's Cameragraph No. 6A; The Central Museum of Brooklyn, N. Y., one Power's Cameragraph; The New York American, New York City, one Power's Cameragraph; the Santa Fe Railroad, Los Angeles, Calif., Safety Department, one Power's Cameragraph No. 6A and the New York Central & Hudson River Railroad, Safety Department, New York City, one Power's Cameragraph No. 6A.

Lobby display banners have become exceedingly popular on account of the growing demand for the feature film. These banners are made up with the names of the features already printed on them. Probably one of the largest manufacturers of this class of goods is the Hennegan & Co., of Cincinnati, Ohio. They carry large stock on hand and make shipments on short notice.

Still another motion picture screen has been put on the market, known as the Moon Screen. There are many advantages claimed by this screen over other makes and the manufacturers, the International Moon Screen Co., Inc., of 387 Grand street, New York City, report considerable business throughout the country. The screen is made in two different grades at suitable prices.

The Precision Machine Co., manufacturers of the Simplex Projector, report that business is exceedingly brisk. Many sales are being made all over the country. It is claimed that their Type "S" Arc Lamp is a big improvement on anything yet produced. Many new features are claimed for the new arc lamp and a circular with full descriptions will be mailed on request.

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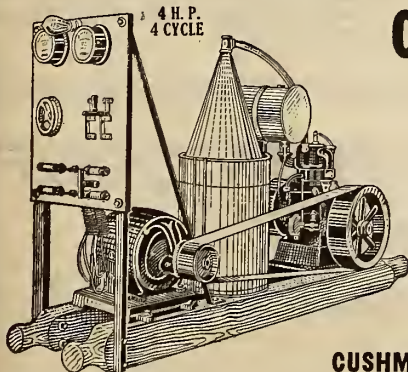
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Catalogue A1 Gives Complete Details

NICHOLAS POWER COMPANY
Ninety Gold Street NEW YORK CITY

Little Stories of Reel Life

ALMOST every person is more or less fond of a mystery story. In the Reliance-Mutual two-reel feature, "Who Shot Bud Walton?" are found all the mystifying elements that have made the works of Conan Doyle and Gaborieau so popular. The scenario is an adaptation from the short story of George Pattullo, the well-known writer of Western fiction, in the Popular Magazine. The plot is evolved from a mysterious murder and offers excellent opportunity for some remarkable detective work.

Jack Adolphi, who has been highly successful in his production of mystery stories, is directing the picture. Sam de Grasse is featured in the rôle of the keen-eyed detective sheriff who runs down the murderer by scientific methods of analytical deductions, and finds the crime was committed by a timid young woman.

Francelia Billington has the rôle of the waitress who actually committed the murder, with R. A. Walsh and Eugene Pallette taking the parts of gunmen.

Thomas H. Ince was engaged recently in producing "The Italian", a strong play featuring George Beban. In one of the scenes drinks were required. The property man brought glasses and placed them on the table. Then he reappeared with a tub of diluted ginger ale and a pail of soap suds. Mr. Ince watched him mix the ingredients which were designed to give the effect of beer.

"How do you expect a man to drink ginger ale and soap suds?" demanded the producer-in-chief. "We want the real thing here, or nothing. Get a keg of beer."

The scene was held up half an hour, while a man was sent to Santa Monica in a racing car to secure the genuine brew.

For the first time in more than a year, "Sheriff" Arthur Mackley, of the Reliance, has laid away his Western togs and is directing a picture without the usual Western atmosphere with which he has so long been associated. "They Never Knew" is the title of the production, a heart interest one reeler, which deals with the romance of two childhood sweethearts. Florence Crawford, Vester Perry and R. A. Walsh are the principals in the cast.

Five hundred veterans of the civil war—through the courtesy of Thomas H. Ince, general manager of the New York Motion Picture Corporation—were the interested witnesses recently of Mr. Ince's thrilling Western drama "The Two-Gun Man", at the Soldiers' Home in Sawtelle, Cal. The picture is produced in seven reels and serves to introduce in a stellar capacity on the screen William S. Hart, the celebrated star of the legitimate stage.

Henry Otto, who is directing for the American, is one of the numerous actors in motion pictures who have once been prominent in opera. Mr. Otto is the possessor of a splendid voice of considerable range and whilst he never sings in public, he is often heard at receptions. Mr. Otto is much enthused over his work and his company at the American studios.

Frank Borzage, the Inceville Juvenile, whose splendid work in "The Wrath of the Gods" and "The Typhoon" gained him such nation-wide praise, made another tremendous hit as the "dip" in a new story of the underworld, "A Crook's Sweetheart", that has just been produced by Scott Sidney at the studios of the New York Motion Picture Corporation in Santa Monica.

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KEYSTONE films have become so popular that unscrupulous dealers are at work again selling dupes throughout the country. The only genuine KEYSTONE films are those rented exclusively in the United States and Canada through the Mutual Film Exchanges. This Company will ferret out and prosecute and punish to the extent of the law, all those duping KEYSTONE films or exhibiting dupes.

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Story by Harold MacGrath

Scenario by Lloyd Lonergan

Thanhouser's Million Dollar Motion Picture Production

Exhibitors: Episode No. 21 has just been released. The story is complete in 23 episodes. A two-reel episode is released each week. The story by Harold MacGrath is now appearing in 300 of the leading newspapers. \$10,000.00 will be paid for the best 100-word solution of the mystery. Bookings on *all* episodes are now being arranged. Apply to

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The Thanhouser Three-a-Week

Tuesday, Nov. 10—"The Terror of Anger." (Two Reels). A dramatic and striking presentation of the dangers of personal embitterment, featuring Mignon Anderson and Morris Foster.

Sunday, Nov. 15—"The Man With the Hoe." A strong one reel drama dealing with the conversion of a snob to the simple life after his own baser nature has wrought havoc with his happiness, featuring Frank Wood, Marguerite Loveridge and David H. Thompson.

THANHOUSER FILM CORPORATION, New Rochelle, N. Y.

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Has a Strange Adventure in a Haunted House



Mary Accuses Arthur of Having Killed Walter

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More than that you get a smashing story, full of pathos and excitement and adventure. OUR MUTUAL GIRL is getting better every day.

Every chapter is complete in itself and yet the charm of a connected narrative runs through it all. It is a serial in series form, a unique thing in motion pictures.

Chapter 44

By Marc Edmund Jones
Released November 16

OUR MUTUAL GIRL WEEKLY

TELLS all about the reel. You can distribute the issue containing Chapter 44, for instance, a few days before the reel is shown in your theater and create an even wider interest in the reel than might otherwise be the case. OUR MUTUAL GIRL WEEKLY carries the last word in metropolitan fashions. It has stories about the best-known movie stars. It has the finest pictures possible to obtain. And you can give it to your patrons free and yet have it cost you nothing.

THE HIDDEN MESSAGE

One Reel Mexican Drama—Released November 18

A WEALTHY rancher incurs the hatred of Mexican bandits. They kidnap his daughter and force her to write requesting ransom. She tricks them by using a private code in which she tells where she is held. Of course she is rescued—but only after a ripping fight. Mackley is in the picture.

HIS RESPONSIBILITY

Two Reel Wall Street Drama—Released November 21

A BROKER has come to financial ruin. His insurance policy prevents payment in case of suicide. He must leave his wife and child comfortably fixed. He hires a gunman to kill a man who, dressed in peculiar fashion, will pass a certain spot. The rest of the story is too good to disclose here. It's the sort of picture that is not meant for weak hearts.



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Reel Life

A Magazine of
Moving Pictures

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VIVIAN RICH—*American*

"THE SISTERS"
—MAJESTIC

Nov. 21, 1914



Exhibitors:

Following is the list of exchanges
NOW booking

ZUDORA

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Baltimore, Md.	Mut. Film Corp.	28 W. Lexington St.	C. G. Powell.
Boston, Mass.	M. F. C. of Mass.	1106 Boylston St.	H. Hirsch.
Buffalo, N. Y.	Mut. Film Corp.	272 Washington St.	Earl B. Shaw.
Butte, Mont.	Pacific M. F. Co.	American Th. Bldg.	W. A. Coughlin.
Charlotte, N. C.	Mut. Film Corp.	322 N. Tryon St.	C. S. Mannlug.
Chicago, Ill.	M. F. C. of Ill.	5 S. Wabash Ave.	R. C. Seery.
Cincinnati, O.	Mut. Film Co.	111 E. 7th St.	Floyd Lewis.
Cleveland, O.	Mut. Film Co.	106 Prospect Ave. S. E.	A. P. Desormeaux.
Columbus, O.	Mut. Film Co.	422 N. High St.	Nate LeVene.
Dallas, Tex.	M. F. C. of Texas	1807 Main St.	L. B. Remy.
Denver, Colo.	Colo. M. F. Corp.	Box 536.	H. Lustig.
Des Moines, Ia.	M. F. C. of Ia.	Cohen Bldg.	S. J. Berman.
Detroit, Mich.	Mut. Film Corp.	97 Woodward Ave.	R. K. Shallenberger.
El Paso, Texas	M. F. C. of Texas	524 Trust Bldg.	S. D. Cobbs.
Evansville, Ind.	M. F. C. of Ind.	Kcene Bldg.	C. B. Alves.
Graud Rapids, Mich.	Mut. Film Corp.	7—8 Hawkins Bldg.	Jack Kulms.
Harrisburg, Pa.	M. F. C. of Pa.	9 N. 4th St.	Geo. Hallett.
Indianapolis, Ind.	M. F. C. of Ind.	150 N. Illinois St.	J. G. Conner.
Kansas City, Mo.	M. F. C. of Mo.	928 Main St.	S. J. Berman.
Los Angeles, Cal.	Pacific M. F. C.	738 S. Olive St.	Ben S. Cohen.
Memphis, Tenn.	Mut. Film Corp.	McCall Bldg.	M. W. Lawrence.
Milwaukee, Wis.	West. Film Exch. of Milwaukee	301 Enterprise Bldg.	M. Annenberg.
Minneapolis, Minn.	Mut. Film Corp.	22 N. 6th St.	M. F. Judell.
New Orleans, La.	Mut. Film Corp.	340 Carondelet St.	M. W. Lawrence.
New York City	Mut. Film Corp.	71 West 23d St.	Alfred Weiss.
New York City	West. Film Exch.	145 W. 45th St.	H. C. Hancock.
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Omaha, Neb.	M. F. C. of Neb.	1413 Harney St.	C. B. Price.
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Sioux Falls, S. D.	Mut. Film Corp.	209 W. 9th St.	E. C. Nehls.
Spokane, Wash.	Pacific M. F. C.	408 First Ave.	J. E. Madsen.
Springfield, Mass.	M. F. C. of Mass.	179 Dwight Ave.	Wm. Hart.
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Release Tues., Dec. 1st, 1914.

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A "Flying A" Drama of Virginia Forests.

Featuring WM. GARWOOD and VIVIAN RICH

Under direction of Thos. Ricketts

Release Wednesday, Dec. 2nd, 1914.



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



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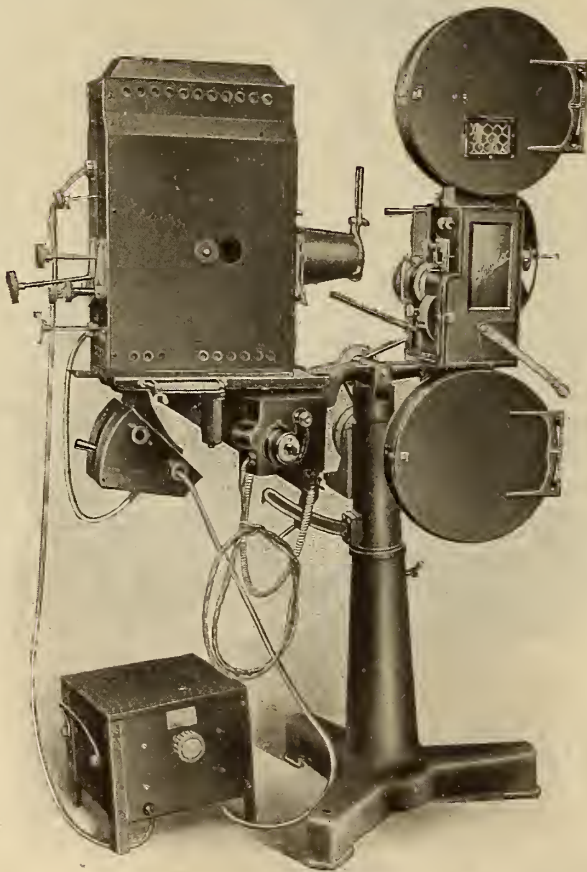
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MUTUAL PROGRAM

The Majestic Motion Picture Co.

Two part feature release
Sunday, Nov. 29THE FAMOUS GISH SISTERS
LILLIAN and DOROTHY

Appearing Together for the First Time In a Majestic Release

In the Splendidly Acted and Produced
Heart-Appealing Drama

Lillian Gish

The Sisters

Telling a Story of Absorbing Interest
This is a Feature Release of First Quality

Dorothy Gish

Majestic and Komic Guide for Exhibitors

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

THE LITTLE COUNTRY MOUSE— (1 Reel Majestic.) Release date Tuesday, Nov. 17. A pleasing story and picture play featuring Blanche Sweet, in which a young girl is saved from the snares of high society.

THE SAVING GRACE— (2 Reel Majestic.) Release date Sunday, Nov. 22. A decidedly refreshing and entertaining comedy drama, with Dorothy Gish in the leading part. The new parson redeems the simple country girl from ignorance, and by his vigorous action, saves the father from crime.

ETHEL HAS A "STEADY"— (1 Reel Komic.) Release date Sunday, Nov. 22. No. 11 of the famous "Bill, the Office Boy" stories of Paul West, featuring Fay Tincher as Ethel, the stenographer. A good number, in which Bill's love letter causes trouble for Ethel.

ANOTHER CHANCE— (1 Reel Majestic.) Release date Tuesday, Nov. 24. A melodrama of fair interest and quality, in which an ex-convict is saved from a return to crime by the interference of a crippled newsboy, whom he had befriended.

THE SISTERS (2 Reel Majestic.) Release date Sunday, Nov. 29. Featuring Lillian and Dorothy Gish. For our candid opinion see announcement above. The story tells of the mutual love and sacrifice of two young mothers under circumstances that will touch the heart-strings of every spectator.

A CORNER IN HATS— (1 Reel Komic.) Release date Sunday, Nov. 29. A very good farce with a novel idea, showing how much trouble an industrious dog can create.

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STUDIOS:

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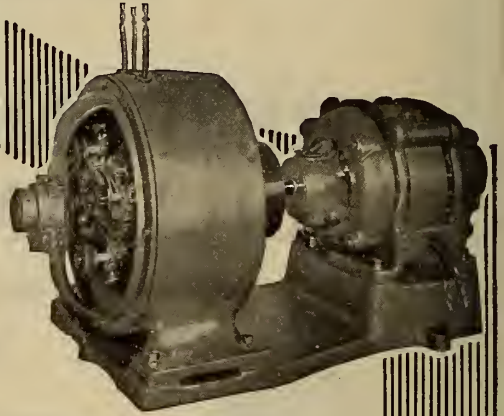
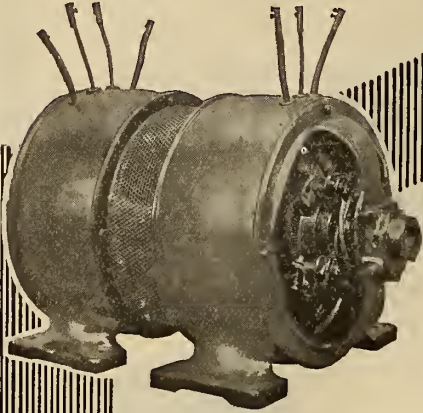
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Reel Life

A MAGAZINE OF MOVING PICTURES

PUBLISHED BY THE MUTUAL FILM CORPORATION

29 Union Square, New York City

Telephone, Stuyvesant 683

MERRITT CRAWFORD
Editor

HENRY JAMES
Business and Advertising
Manager

Vol. V, No. 10

NOVEMBER 21, 1914

Five Cents—\$2.50 a Year

All in the Joyous Spirit of Thanksgiving



The Happy Dinner That Wound Up an Eventful Day for Our Mutual Girl

Not only is *Margaret* robbed of a new vanity case while on her way to the house party, but her hostess' house is robbed while *Our Mutual Girl* is there. *Margaret* trails the robbers and catches them after an exciting chase. All of which may be seen in Reel 46 of *Our Mutual Girl* Series, released in the Mutual Program, November 30.

FACTS AND FIGURES AND SUCH

THE announcement that George Randolph Chester, undoubtedly the best known writer in America, has been engaged by the Reliance Motion Picture Company to write a fifteen instalment serial entitled "Runaway June", which will be ready for release early in January, is news which every exhibitor will receive with the keenest interest. Mr. Chester's fame is world-wide by reason of his "Get-Rich-Quick Wallingford" stories, which first appeared in the *Saturday Evening Post* and later in book form, four million copies having been sold to date. In all, Mr. Chester has written sixty-five of these "Wallingford" stories, every one of which has attained the widest popularity. In the first numbers of "Runaway June", which have come from his pen, competent judges declare he has eclipsed his previous efforts, and the fact that over 2,500 newspapers in all parts of the country have contracted for the story in serial form is the best evidence of the author's great popularity.

It is understood that the price paid Mr. Chester is in the neighborhood of \$25,000, a figure which is regarded as being the highest ever paid an author to write a serial or any other story for motion pictures. In paying it however, the Reliance company felt that the serial's certain success and tremendous business-bringing possibilities more than made up for the large initial cost.

In writing "Runaway June" Mr. Chester has established a precedent in that he has adopted an entirely new scheme in writing the stories. Realizing that in order to write a successful motion picture it is necessary to visualize the action and plot of a production, Mr. Chester has written out his action first and then constructed his word version of the story. This is a very unusual course for an author to pursue, but it has resulted in bringing to the screen a picture which harmonizes completely with the written story, adhering to it with a fidelity never before found possible.

Although "J. Rufus Wallingford" is the best known of Mr. Chester's characters, his "Cordelia Blossom" and "The Jingo" are works, which also have lent greatly to his fame in the literary world. Mrs. Lillian Chester collaborates with her husband in all his work and she is said to be partly responsible for the success of "Cordelia Blossom", "The Ball of Fire," and "The Enemy," which were Mr. Chester's greatest works prior to "Runaway June."

A PATHETIC incident occurred at a recent showing of "Home Sweet Home", the wonderful Griffith picture, which is told by a writer in the *Vancouver (B. C.) Sun*.

According to the account a young man came and sat beside him a few moments after the picture had started, having come from nearer the curtain. As he took his seat, he mumbled, "too close is hard on the eyes". In the scene in which a mother's grief is shown for her wayward and absent son, the young man said to the other: "Gee! I hope my mother isn't here. My brother—he was a bit wild—was drowned two months ago."

The picture continued towards the end, when suddenly there was a commotion a few rows in front and an elderly woman got up weeping. The man beside the writer said, "God!" and hurriedly left his seat. The elderly woman was his mother.

REASON WHY BULLETIN NO. 4

MUTUAL MOVIES do more than make time fly—they fill the hours with the meat of enjoyment.

MUTUAL MOVIES are better than other pictures because they have definite standards and because they live up to them.

MUTUAL MOVIES constitute a program that increases constantly in popularity and the exhibitor and his patrons know they are getting the BEST.

THAT'S WHY more **MUTUAL MOVIES** are being shown today than ever before.

WITH their consistent endeavor to maintain the high standard of their productions, the Thanouser company is constantly on the alert to add new talent to their already large staff, when they feel that they can do so with advantage. Consequently, the news that Arthur Ashley, formerly leading man for the Vitagraph company, has joined the Thanouser forces at New Rochelle, will be of distinct interest. Ashley comes to his new field of activities with a splendid record of screen performances to his credit. He possesses a fine dramatic instinct, which enables him to register the most subtle points effectively on the screen as well as being physically equal to

any task the hardest hearted scenario writer may conceive.

The first release presenting this new Thanouser star will be a two-reel racing picture that teems with thrills.

THOMAS H. INCE'S determination to give photoplay lovers true realism in all the productions that are released by the New York Motion Picture Corporation has resulted in his sending George Beban to Italy to make fifty odd scenes for "The Italian", in which he is to play the name rôle. This well known actor, who, for the past five years, has been interpreting Italian character parts, in the forthcoming Ince production will play the part of a Venetian gondolier, about whose advent into American life and subsequent experiences in the heart of a busy city the plot of the story is woven. Mr. Beban is accompanied by an Inceville cameraman and after reaching Naples he will go direct to Venice, Italy, where the scenes will be filmed. Mr. Beban plans to employ all his assistants, actors and actresses abroad. This is in line with Mr. Ince's repeated contention that a really successful picture must have true settings as well as realistic acting.

Splendid Photography and Action in These American-Beauty Productions



1. George Field and Charlotte Burton in "The Beggar Child". 2. Edith Borella, King Clark and Winnifred Greenwood (same). 3. William Garwood in "The Strength o' Ten". 4. Vivian Rich, William Garwood, Louise Lester, Harry Von Meter and Jack Richardson (same). 5. Ed. Coxen in "The Beggar Child". 6. Charlotte Burton and Winnifred Greenwood (same). 7. Fred Gamble and Frank Cooley in "As a Man Thinketh". 8. Frank Cooley and Gladys Kingsbury (same). 9. John Stepping in "The Beggar Child". 10. Vivian Rich, Louise Lester, Harry Von Meter and William Garwood in "The Strength o' Ten".

STORIES OF THE NEW PHOTOPLAYS

THE popularity of Keystone productions is ever on the increase. Wherever they are once shown a demand for these peerless comedies is created which will not down until they are included in that house's regular program. Like the green bay tree, they flourish perennially. As some exhibitor said a while ago—there are no "bad" Keystones. Some are better than others, but all have in them the laugh-making qualities, that make the audience want to "stick around" until the reel is shown again. Perhaps no better criterion of this quality could be noted than the fact that at the Strand, New York's premier photoplay house, Keystones most frequently form the comedy part of this theater's program. Other comedies, of course, now and then get a "look-in", but, taken month in and month out, it is the Keystone brand that carries off the palm. The Strand's program is the best evidence of this. During the past two weeks and for the coming week the only comedies listed are Keystones. "His Musical Career", released in the Mutual program November 7, was shown during the week ending November 14; "His Trysting Places," the second of the Keystone two-reelers, featuring Charles Chaplin and Mabel Normand, was the comedy feature for the week ending November 21; and "Sea Nymphs", another two-reeler with Fatty Arbuckle and Keystone Mabel in the stellar rôles, will be the Strand laughmaker during the coming week. Which taken together certainly makes something of a record.

OUR MUTUAL GIRL (Chapter 46)

By Marc Edmund Jones
November 30, 1914

CAST

Margaret.....	Norma Phillips
Betty Hamilton.....	Eleanor L. Brown
Ralph Hamilton.....	William J. O'Neil
Hostess.....	Adele Klaer
The Uncle.....	William J. Cowper
Police Captain.....	Harry G. Weir
Crooks.....	{ Frank Leonard Thomas Collins

Director, Oscar Eagle
Assistant Director, Harry G. Weir

INTO the maelstrom of Fifth Avenue activity *Margaret* and *Aunt Abbie* plunged one sunshiny November morning. In *Margaret's* heart was the desire to buy, not for herself but for her relatives and her friends. Also, in her mind ran the injunction about doing one's Christmas shopping early. At Joseph's she purchased some jewelled buckles, and then a handsome vanity box. Top and sides, it was a magnificent product of the goldworker's art, and *Our Mutual Girl* took especial satisfaction in the fact that it never had been duplicated or copied.

When they started across the sidewalk to their limousine, they ran into *Betty Hamilton*. "*Margaret!* You dear! You're the very person I've been looking for!" cried *Betty*. "I want you to promise that you will go with me to-night to a Thanksgiving house party at one of my friends *Ralph* is to be there—"

Just here *Margaret* interrupted her with some perfectly irrelevant remark—but in the end she accepted the invitation, of course.

Aunt Abbie had left them and gone about some mysterious holiday purchases of her own. *Betty* had an appointment. And so *Our Mutual Girl* started back to Westchester alone. It was nearly dark when suddenly the car

came to a stop in a lonely stretch of country road. *Murray*, the chauffeur, got out to work over the recalcitrant car-buretor—and *Margaret* left the car and stood near him. Somehow she had an uneasy feeling—and just then two men came out of the bushes.

They engaged the chauffeur in aimless talk. While one of them held his attention, the other darted toward *Margaret* and snatched her gold handbag. Then they both ran. *Murray* started in pursuit, but *Margaret* called him back. She did not so much mourn the loss of her mesh purse as she regretted the stealing of the gold vanity case which was inside—but she had no mind to be left alone in the dark and deserted road.

Our Mutual Girl was a bit late in reaching the house of the Thanksgiving festivities that evening. She explained her tardiness by recounting her unpleasant adventure. Not long after, the butler announced the arrival of their hostess's uncle. It seemed that he had been warned by letter that he was to be robbed of an heirloom and had hastened with the jewel to his niece's house, thinking thus to defeat the plans of the robbers. Highwaymen, however, are not to be so easily forestalled. The dinner had passed off merrily and everybody was having the best sort of a time when the uncle discovered that his gem was gone. *Our Mutual Girl* had not had repeated experiences with burglars and kidnapers and stolen jewels for nothing. She went to the garage, ordered a car, picked up two policemen on post nearby, and tracing footprints on the lawn, led the officers to the spot where the two thieves were engaged in deep toned altercation. As she suspected they turned out to be the same crooks who had snatched her handbag a few hours before. With the help of the policemen, *Our Mutual Girl* conducted her captives back to her hostess's drawing room in triumph. Both the jewel and the vanity box were recovered.

AN INCOMPETENT HERO—Keystone

Wherein Fatty Is Seriously Misunderstood.
Starring Roscoe Arbuckle
November 12, 1914

FATTY admires the young pianist and singer in the apartment across the way, and the notes he casts through her window enrage her husband, who does not appreciate his wife's talent. He threatens Fatty. That same night a burglar gets into the pianist's apartment while her husband is out. Summoned to the rescue, Fatty crosses one window to another on a clothesline, with the worthy intention of chastising the thief. He has the misfortune, however, to land in the lady's room, where he is found by her returning husband. Quite a commotion follows—until the husband's bullets give out. The burglar, meanwhile, has escaped to the cellar whence he makes his getaway.

HOW HEROES ARE MADE—Keystone

A Travesty on "Faint Heart Never Won Fair Lady"
Featuring Chester Conklin
November 14, 1914

IT has been arranged between the fathers that their children shall marry. When the young people meet, the intended husband, who is somewhat rakish in ap-

(Continued Overleaf)

Powerful Majestic Two Reeler Featuring Lillian and Dorothy Gish



1. Lillian and Dorothy Gish in "The Sisters". 2. Dorothy Gish (same). 3. Lillian Gish and W. E. Lawrence (same). 4. Lillian and Dorothy Gish (same). 5. Signe Auen, Josepha Crowell and Spottiswoode Aitken in "Old Good For Nothing". 6. Baldy Belmont, Sylvia Ashton, Tod Browning and Fay Tincher in "A Corner in Hats". 7. Jack Conway and Spottiswoode Aitken in "Old Good For Nothing". 8. Baldy Belmont, Sylvia Ashton, Fay Tincher and Tod Browning in "A Corner in Hats". 9. Spottiswoode Aitken, Josepha Crowell, Signe Auen, Jack Conway, Ralph Lewis and John Dillon in "Old Good For Nothing". 10. W. E. Lawrence, Lillian Gish and John Dillon in "The Sisters".

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pearance, falls desperately in love with the girl—but she spurns him. He bribes two young men to kidnap the girl, in order that he may play the hero and rescue her. However, he does not know that one of the “kidnappers” is the young man whom Mabel really is in love with, and his confidential friend, who, of course, delight in the deception. The intended fails to find his courage under the influence of a gun held within an inch of his face. In the end, her desired lover marries the girl, and the coward is kicked out by the girl’s father.

FATTY’S JONAH DAY—Keystone

Another Romantic Adventure, Starring Mabel Normand and Roscoe Arbuckle

November 16, 1914

FATTY is sitting on a park bench lost to the world in a perusal of “Three Weeks”. Mabel waits till father falls asleep, then she goes to see what Fatty is so absorbed in. They share the book between them. A suitor, upon whom Mabel does not smile, wakes father, points out to him the two figures on the bench, and enlightens him as to what they are reading. They attack Fatty as a corrupter of innocence. He gives them back their medicine with a vengeance. Then he and Mabel dive off a high bridge into the river, climb out, and seating themselves comfortably on the opposite bank, go on with their story.

A BUM MISTAKE—Princess

A Clever Tramp Comedy

November 20, 1914

CAST

Mills, tramp comedian.....Clifford Saums
The Real Tramp.....John Reinhard
September Morn.....Mayre Hall
Doom, the drummer.....Boyd Marshall

MILLS, a vaudeville tramp, and his companion, September Morn, receive a telegram from the Royal Order of Crows to perform at their banquet. They are unconsciously forestalled, however, by a regular hobo, who arrives at the depot, and after stealing Doom the drummer’s satchel, is seized and borne off by the delegates of the Royal Order to the banquet hall. A little later the actor tramp and his actress partner reach the depot, where they are grabbed by the constable summoned by Doom. On investigating the satchel Mills carries, however, they fail to find anything therein save September Morn’s little union suit. The vaudeville tramp and his companion arrive at the hall just in time to see the hobo being presented with the loving cup. They expose the impostor, who is driven from the hall. Then the Royal Order showers its money and flowers upon the delighted comedian.

FATTY’S WINE PARTY—Keystone

Wherein it Appears That Nobody Loves a Fat Man Excepting His Best Girl

November 21, 1914

CAST

Fatty.....Roscoe Arbuckle
Proprietor.....Max Swain
Mabel.....Mabel Normand
Waiter.....Sid Chaplin

FATTY, in need of money, borrows a dollar from a friend who is waiting to take Mabel, a girl friend of his, out for a party. As Fatty walks away with his

dollar he sees Mabel in the distance. Mabel also sees him, and rushes to his side and kisses him for he is very popular with the ladies. All this is seen by the man who has lent Fatty the dollar and two friends of his. They also see Fatty and Mabel disappear into a restaurant, though Fatty, due to his shortness of funds, was reluctant to go. Once inside, however, the amusing antics of their waiter, as played by Sid Chaplin, dispel his gloom until he sees his three friends arriving. They order wine, and then disappear leaving a bill of \$27.50 for Fatty to pay. Unable to do so, he is kicked out to the amusement of his friends, but just as they are laughing hardest Mabel takes his side and turns the tables on them.

AS A MAN THINKETH—Beauty

A Gospel Tinged With the New Thought

November 24, 1914

CAST

Mrs. William Jones.....Gladys Kingsbury
Mr. William Jones.....Frank Cooley
Lorita, fortune teller.....Edith Borella
Pres. Construction Co.....Hugh Bennett
Mr Steele.....Fred Gamble

WILLIAM JONES is capable enough, but he allows himself to be imposed upon by everybody he knows. Visiting a fortune teller, he is told that he has “an iron will” and is “destined to govern”. Mr. Jones goes home and subdues his domineering wife. At the office he shows his fellow clerks their proper places, strikes the boss for a raise, and is promised the advance if he succeeds in getting a business contract, which has been returned, signed by the refusing party. He takes the papers and within the hour is back with the signature. The raise materializes; he is made head clerk; and after that he goes home every night to a wife who thoroughly respects him.

THE ARCHAEOLOGIST—American

The Romance of an Excavator

November 25, 1914

CAST

Billy Green.....Ed. Coxen
May Devon.....Winnifred Greenwood
James Devon, her father.....John Stepling
Edna Lee.....Charlotte Burton
Snow Ball.....George Field
Mimi.....Edith Borella

JAMES DEVON, a playwright, takes a villa on the Mediterranean, where he can work in quiet and without interruption. His daughter May is terribly bored. She goes to the hotel where her friend, Edna Lee, another American girl, is staying, and they discover Billy Green, a student of archaeology. Green, however, is so engrossed in his subject that he is blind to the girls’ attractions. This piques May, and she makes a vow that she will win his love. Armed with a statuette, she wanders with Edna to a seat in the hotel grounds near where Green is sitting. Then she tells her friend enthusiastically about this treasure which she has unearthed in her garden. Green becomes interested at once and asks to call the next day to investigate. The girls go to a curio shop and stock up with “antiquities”. With the help of Snow Ball, the negro gardener, the girls bury these near

(Continued Overleaf)

Unique Plots and Settings from New York Motion Picture Corporation



1. Max Swain and Charles Chaplin in "His Prehistoric Past". 2. Leona Hutton and Charles Ray in "The City of Darkness". 3. Leona Hutton, Charles Ray and Herschel Mayall (same). 4. John Keller and Kay Bee Japanese Players in "Mother of the Shadows". 5. Barney Sherry, Joe Goodboy and Kay Bee Japanese Players (same). 6. Charles Chaplin in "His Prehistoric Past". 7. Herschel Mayall in "The City of Darkness". 8. Walter Edwards (same). 9. Enid Markey, Margaret Thompson and Charles Ray in "Not of the Flock". 10. Enid Markey and Margaret Thompson (same).

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the villa, and the next day Green digs them up. He is so excited over the possibility that they are living over a buried city that he cannot be prevailed upon to stay for luncheon—to the great disappointment of the girls. So they plant more bait. That night Mr. Devon takes a fancy to do some excavating on his own account. At breakfast he displays his finds, and the girls discover themselves undone. Then they invent a new scheme for entrapping the archaeological Billy. Edna sends him word that they have discovered a beautiful statue, and offers to lead him to it. He is overcome with admiration for the classic maiden, and when it comes to life, like Pygmalion's Galatea, he falls in love with the fair reality—who is May. Mr. Devon, when he hears how his very acceptable son-in-law has been won, pays the sizeable bill, which the dealer in antiquities sends in, without a murmur.

THE CROSS IN THE DESERT—Broncho

(Two Reels)

A Powerful Play of the Arizona Wastes.

By Thomas H. Ince and William H. Clifford

November 25, 1914

CAST

"Big Jim" Dougherty.....Walter Edwards
John Hecker.....Roy Laidlaw
Sam Higgins.....Jerome Storm
Mary Higgins.....Leona Hutton
Mary's Mother.....Fannie Midgley

SAM HIGGINS, a grocery clerk, sends his invalid wife, her mother and baby to Arizona for Mary Higgins' health. They rent a cottage from John Hecker, superintendent of the Western Division Railroad. When their funds fail Hecker tells them they must make up the arrears or get out. Mrs. Higgins writes her husband to come immediately, but he is unable to go for lack of money. At last he is advised confidentially by "Big Jim" Dougherty, king of the hoboes, who happens to drift into the grocery store, and told how he can reach Arizona by freight. Dougherty gives him the signs of the secret code so that other tramps will help him along the route. A month later Higgins succeeds in starting. But owing to an order issued by superintendent Hecker, that all tramps shall be thrown off the trains on his road, Higgins is cast off in the desert, where he dies. Later, Dougherty and some of his pals find him. They bury him, erecting a rude cross to mark the grave. Not long after this, the king of the hoboes avails himself of an opportunity to capture Hecker, and forces him to exchange clothes with him. He is told to go and steal a ride on his own railroad. In the desert he is thrown off the train, and receives a dose of his own medicine. Meanwhile Dougherty has found a roll of money in Hecker's clothes, which he sends to Mary Higgins. Returning over the wastes, he sees the skeleton of the railroad superintendent clinging to the cross over Sam Higgins' grave.

THE WILD, WOOLY WEST—Princess

A Cowboy Comedy, Starring John Lehnberg

November 27, 1914

CY PERKINS does not love his job on the farm. He puts in every minute he can steal from work reading five cent novels of the Wild and Woolly West.

At last he sends to a Chicago catalogue house for a full set of cowboy regalia, and taking his savings, buys a ticket for Colorado Springs. On arriving, he is surprised to find that the town is more up-to-date than many Eastern cities he has visited. His costume is geyed by people on the street, and the hotel keepers rob him of his cash. At last penniless, he does not know what to do—when he runs into a man who is looking for help on his farm. Cy is so overjoyed to find himself back on the familiar job, that he kisses the first cow he meets on his employer's place.

THE MILLS OF THE GODS—Domino

(Two Reels)

Relating the Fate of a Miser at the Hands of His Own Wayward Son

By Thomas H. Ince and Richard V. Spencer

November 26, 1914

CAST

Mildred Spiegel..... { Margaret Thompson
Marvel Stafford
Conrad Vardel..... { T. Chatterton
T. Weil
Cyril Spiegel..... { A. Jarrett
Cyril Gottlieb
Spiegel..... Jay Hunt
Mrs. Spiegel..... Fanny Midgley
Vardel..... J. Barney Sherry
Mrs. Vardel..... Mrs. Hunt

SPIEGEL, an old miser, lets his wife die from want and lack of medical care. Neighbors, named Vardel, adopt Mildred, his daughter, and soon after move to another village where Vardel runs a mill with his son Conrad who is in love with Mildred. Cyril, Spiegel's son, stays with his father, becoming a drunkard and gambler. When Vardel writes Spiegel asking an extension of time on a note which the latter holds, the miser remembers his daughter and determines to get her back. He goes, with Cyril, to the Vardels', offering Mildred every possible inducement to return to him. But she scathingly refuses. Enraged, he goes to the mill to demand the payment of Vardel's note. Unwittingly the miller drops a piece of money which catches the miser's greedy eye. He hides the coin, intending to return for it that night. Cyril, who has gambled everything away, follows his father, knowing that he carries money upon his person. In the mill, after dark, they struggle and the older Spiegel falls, striking his head. Believing him dead, the terrified son throws him into the basin of the mill. There he is found the next morning by the miller—but not until after the great wheel has been started. Mortally injured, Spiegel retains consciousness just long enough to bequeath his wealth to Mildred, whom he realizes he has wronged.

THE HOP SMUGGLERS—Reliance

The Latest of the Newspaper Series, Starring Irene Hunt

November 27, 1914

CAST

Helen Harris.....Irene Hunt
Sikes.....Ralph Lewis
Helen's Mother.....Mrs. Crowell

HELEN HARRIS tries to get a regular position as reporter on a newspaper in order to supply her invalid mother with the luxuries the doctor has pre-

(Continued Overleaf)

Two Reliance "Westerns," Tense With Thrills and Strong Situations



1. R. A. Walsh, Francelia Billington and Robert Burns in "Who Shot Bud Walton?" 2. Dark Cloud, Eugene Pallette, R. A. Walsh, Sam De Grasse and Eagle Eye (same). 3. Robert Burns and Francelia Billington (same). 4. Arthur Mackley in "The Lucky Shot". 5. Florence Crawford and Mrs. Arthur Mackley (same). 6. R. A. Walsh in "Who Shot Bud Walton?" 7. Francelia Billington and Robert Burns (same). 8. Dark Cloud, J. P. McCarty and Francelia Billington (same). 9. Florence Crawford in "The Lucky Shot". 10. The Burns children in "Who Shot Bud Walton?"

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scribed. The editor tells her that if she is successful in bringing in a real news story the job is hers. So she courageously starts out on no less ambitious a clue than that there have been rumors of opium smugglers on the Mexican border. Sikes, the revenue officer, has been unable to find any evidence, yet he knows that the nefarious trade is going on, doubtless right under his nose. Helen befriends a denizen of Chinatown and through him learns that the opium is coming in concealed in logs, which are floated down the irrigation canal to the back doors of certain Chinese restaurants. One of the logs gets caught in a chunk of wood and Helen finds it. With Sikes she lies in wait, captures the wood seller and drives the load of wood and opium to the restaurant with Sikes hidden among the logs. Meanwhile the restaurant keeper has been warned by a pal of the wood seller. Helen and Sikes are in a dangerous position, until the arrival of the police. The smugglers are captured with all the evidence. Helen gets the big scoop for her paper and the permanent position she wants.

A CROOK'S SWEETHEART—Kay Bee

(Two Reels)

A Thrilling Drama of the Underworld

By Thomas H. Ince and Richard V. Spencer

November 27, 1914

CAST

Jim Flint.....Lewis Durham
The "Dip".....Frank Borzage
Flora.....Leona Hutton
Molly Ames.....Gladys Brockwell

THE "Dip" calls on Flora, the pal of Jim Flint, a crook, and begs her to marry him and go away. She refuses. Flint comes to the apartment and finds the "Dip" there, whom he openly insults. When Flint leaves, the younger man follows him. He finds that he has another sweetheart, Molly Ames; and leading Flora to Molly's house, he convinces her that Flint is "not on the square" with her. Flora then agrees to marry the "Dip"; but, before leaving the city, she "gives away" her former pal and Molly Ames to the police. Remorse afterwards prompts her to try to save the young crook. The police get to him ahead of her, however. Learning where Flora and the "Dip" are living, Flint—who has escaped from the deputy after being sentenced to the penitentiary—tries to take revenge. He is on the point of shooting the girl through a window, when he is shot and killed by a policeman.

BEFORE AND AFTER—Royal

A New Version of "Blood Will Tell"

November 28, 1914

AN elderly little man, Mr. Grumps, peevish and grouchy, decides to visit his married daughter in the city and arrange for medical treatment for himself. The doctors say that an operation is necessary, requiring the infusion of blood from some healthy person; and an ad. is inserted in the paper for candidates willing to part with the life fluid at the rate of a hundred dollars per quart. A prize fighter, who applies, is selected, and the operation transforms the peevish little old man into a bunch of fire crackers. He enters upon an outrageous flirtation with a young lady barely one-third his age. While wining and dining her in a café, he loses his pocket book. The manager compels Mr. Grumps to

work out his bill as a waiter, and thus, forcibly detained, he has to serve his own wife and daughter. They then learn the whole story, pay the amount due—and Mr. Grumps is marched home to the farm.

THE KAFFIR'S SKULL—Reliance

(Two Reels)

A Romantic Detective Story

November 28, 1914

CAST

Jack Dwyer.....Eugene Pallette
Elsie Brandon.....Francelia Billington
Healey.....Sam de Grasse
Brandon.....F. A. Turner

ELSIE BRANDON receives a letter from her uncle in South Africa telling her that he has found a huge diamond in the rough which he is shipping to America in a kaffir's skull, addressing the package to an assumed name at the express office. His reason for doing this is that a man named Healy is trying to steal the diamond. He adds that he will follow on a later steamer and claim the package. Six months afterward Elsie and Jack Dwyer, a young law student, who loves her but is too poor to marry, go to meet the steamer on which the girl's uncle is expected. He fails to appear, and they learn of the disappearance of a man overboard whose description corresponds with that of Mr. Brandon. Not knowing the assumed name, they cannot claim the package containing the diamond. They attend a sale of unclaimed express luggage, in the vain hope of identifying the package. The eagerness of a rough looking man in the crowd to buy a certain box gives them a clue, and they manage to bid him down and get away with the box. It proves to contain the skull and the diamond. Elsie persuades Dwyer to take the gem for safe keeping. He is shadowed to his lodgings, however, by the defeated bidder who is none other than Healy. Elsie, fearing this very thing, follows, after summoning the police. Healy's arrest results in his conviction of the murder of Brandon on shipboard. Elsie and Dwyer sell the diamond, and start married life with a fortune.

A DENVER ROMANCE—Thanouser

Wherein the East Shows the West Its Mettle

By Carl L. Gregory

November 29, 1914

CAST

Ann, the western girl.....Mignon Anderson
Vincent Earle, clubman.....Morris Foster
Ann's Father.....John Lehnberg

ANN begged so hard that her father should invite to the ranch a young Easterner with whom she had become acquainted on the train, which brought her home from the New York finishing school, that at last he consented. Ann's father hadn't much use for "a tender-foot", though this one had saved his daughter from the unwelcome attentions of a "masher" on her long journey alone and so was entitled, perhaps, to his hospitality. The young man came, and the train acquaintance ripened into love. Ann said "Yes" with all her heart, but her father ordered Vincent Earle off the ranch. He went—but not alone. He and Ann ran away to Denver and were married. Returning to beg the parental forgiveness, Earle carried in his pocket a small but ugly

(Continued on page 22)

Smiles and Thrills Galore in These Thanhouser-Princess Releases



1. John Reinhard, Boyd Marshall and Edward N. Hoyt in "A Bum Mistake". 2. John Reinhard (same). 3. Cliffora Saums and Mayre Hall (same). 4. Helen Badgley in "A Messenger of Gladness". 5. Joe Phillips, Cliffora Saums and Mayre Hall in "A Bum Mistake". 6. Miss Vale, H. Keishon, Carey L. Hastings, Ed. N. Hoyt, Ethyle Cooke and Leland Benham in "Mrs. Van Ruyter's Stratagem". 7. Ethyle Cooke and Helen Badgley in "A Messenger of Gladness". 8. Muriel Ostriche, J. S. Murray and Lydia Mead (same). 9. Carey L. Hastings, Ed. N. Hoyt, Ernest C. Ward, Ethyle Cooke, Fan Bourke and Leland Benham in "Mrs. Van Ruyter's Stratagem". 10. Leland Benham, Fan Bourke and Miss Vale (same).

"THE SISTERS"

A Two Reel Majestic
Drama Produced by W.
Christy Cabanne.

CAST

May	Lillian Gish
Carol, her young sister	Dorothy Gish
Frank, Carol's country lover	Elmer Clifton
George, from the city	W. E. Lawrence

Featuring Lillian and
Dorothy Gish in a Duel
for Love.

OF the two sisters, *May* was the more beautiful. For that very reason, she became to the younger and pretty *Carol*, not only a goddess to be looked up to, worshipped, and—it must be admitted—somewhat envied, but a scourge as well. They were destined to reach young womanhood, however, before these conditions came to an inevitable, painful and dramatic climax. A man, of course, was at the bottom of it all. He brought into the lives of these two lovely girls, the belles of a country village, the strain of rivalry, and subjected the characters of both of them to the acid test of jealousy. He was a city man. He worked more havoc in the lives of the two sisters than *Até*, the fabled Goddess of Discord, did with her golden apple among the daughters of men.

Before he came into their lives, a young man of the village named *Frank*, finding *Carol* comely and attractive, had begun paying court to her, and *Carol* had smiled at him. For the more beautiful *May*, this simple lad entertained no stronger feeling than one of casual friendship, and so he had not even her sympathy to fall back upon when bitterness came to him in the person of this intruder. He had nothing left, once *Carol* had been taken from him, save despair. So he hugged his sorrow silently and kept it to himself, though it bit at his heartstrings as savagely as did the fox which the Spartan youth hugged to his bosom.

The newcomer's name was *George*. He was from a large city situated not far from the home town of the beautiful sisters. His pleasant manners, the easy way in which he adapted himself to everyone in the locality, soon won *George* many friends and it was not long before he met *Carol*, liked her, thought he loved her, and promptly, by means of various graces and pleasantries, won her away from *Frank*. The poor country lad, when he realized what had happened, was broken hearted. *Carol's* house, for the time being, knew him no longer.

George became a constant caller, and he had not been going there a week before he met *May*, the elder and more beautiful sister. He had called for *Carol* and by mistake *May* met him in the hall. Some things are inevitable. This one was. *George*, the city man, different from all the swains the village girls had known before, naturally became the catch of the season and as such *May* could not resist a

secret longing to have him all for her own. The minute *George* saw her, he, too, was fascinated. Without a thought for *Carol*, they fell madly in love with each other and were married, leaving the village shortly afterward to live in another town not a great distance away.

Like a generous friend and a true lover, when *Carol*, feeling miserable and forsaken, turned back to him, *Frank* received her back with open arms. They were married, and after a year a baby was born to them. Meanwhile *Destiny*, which delights, seemingly, in the most perplexing complications, had been busy arranging an equally interesting event in the family of *May* and *George*, and when *May* was about to become a mother, her young husband brought her back to her home town. Shortly after their return, a baby was born

to them, but it was born dead, and of this great misfortune no one dared inform the sick and helpless mother until she was stronger and more able to bear up under the news of so bitter a loss.

Crying bitterly for her child, *May* is comforted by the nurse and doctor, and told that the child will shortly be brought back to her. They are at their wits' end where to get a baby with which to comfort the sick mother, until she is sufficiently recovered to be told the truth with safety. Finally *Carol* is approached, and while at first indignant that anyone should suggest to her that she loan her baby, she at last relents, and, with forgiveness for her sister in her heart, permits her own baby to be taken from her and laid in *May's* arms. *May*, thinking the baby her own, fondles and loves it, and when her sister comes to see it, refuses to allow *Carol* to touch "her child." Frantic but silent, the younger sister holds her tongue for *May's* sake. Deprived of her baby, she suffers unselfishly and no one dares tell *May* the truth. But one day, when she has grown stronger, she happens to overhear the doctor and nurse discussing the matter together, and thus she learns the truth.

With the baby clasped in her arms, she goes to *Carol*. As she comes into *Frank's* house carrying the wailing infant she had thought her own—the child she had even objected to having her sister handle—her heart misgives her for *Carol* does not at once smile. Suddenly the tears flood *May's* eyes, and with a cry of forgiveness *Carol* runs and takes her sister and the baby into her arms and the two are reconciled.



Of the Two Sisters, *May* Was the Lovelier

Our Mutual Girl as Cupid's Aide-de-Camp

By Marc Edmund Jones

Chapter Forty-five

CAST

Our Mutual Girl Norma Phillips
 Aunt Abbie Grace Fisher
 Mary, the old woman Clara T. Bracy
 Walter William J. O'Neil
 Manager of Shop Arthur Forbes
 Manager of Small Store Harry G. Weir
 Director, Oscar Eagle
 Ass't. Director, Harry G. Weir

MARGARET had done a lot of thinking recently about *Mary*, the demented old woman of her Old New York adventure.

She could not help believing that somehow she and *Walter*, her long-lost lover, would some day be reunited. Indeed, so haunted was she by this idea, that one morning when *Aunt Abbie* had stayed at home—being too absorbed in De Morgan to be routed out for the usual spin to town—*Our Mutual Girl* directed the chauffeur to drive to the tumble down mansion they had visited a few days before.

"Have you found *Walter*?" was *Mary's* first question.

"No, poor dear, I haven't," came *Margaret's* reluctant reply. "I had so hoped—"

But she was cut short by the old woman who flew into a terrible temper and ordered her from the house. *Margaret* returned home with a pain in her heart. She confided in *Aunt Abbie*, but that timid little lady would give her scant sympathy, so worried was she lest her impulsive niece should be harmed by the crazy old soul. She begged *Margaret* not to visit *Mary* again, and then, deciding that the girl needed "some good, healthy shopping exercise", she laid aside her book with a stifled sigh, and prepared to motor to town. They went to the exclusive shop of Joseph, Fifth Avenue modiste, the last place in the world where one would have expected anything out of the conventional to happen. But *Margaret* seemed to have an unconscious faculty for attracting to herself unusual events of a romantic nature. Scarcely had they made their selections, and were absorbed in admiring some rhinestone buckles in the show case, when an old man, evidently a clerk or department head, approached. Catching a glimpse of *Margaret's* face, he suddenly stopped, his hand pressed to his heart; then he dropped to the floor in a dead faint.

They carried him upstairs to the hospital room, and *Our Mutual Girl*, greatly excited and puzzled by the incident, questioned the manager of the shop. She learned that there was a mystery about the old man who, several months before, had turned up one morning and was given a position. Efficient and careful in every detail of his work, he yet could not remember his own name. *Margaret* begged to be permitted to go to the hospital room, in case she might be of any service. As she entered, she heard the aged clerk telling the doctor, who bent over him, the story of his youth. It was the masculine edition of old *Mary's* story. The two narratives dovetailed like sections of a picture puzzle.

Margaret listened with sternly repressed feelings. When he had finished, the girl came forward and sat down by the couch where he lay. For a moment she thought he would faint again. Then, controlling himself, his hands started forward in a gesture of appeal. The shock of seeing her, however, seemed to have restored his memory. The dazed eyes cleared. Intelligence sharpened their gaze once more. In *Margaret* it was apparent that he saw again the lost *Mary* of his youth. She understood—though no one else in the room had an inkling of what it all meant. Even *Aunt Abbie* had lingered near the door in the background, looking timidly on, but unable to discern the expression on the old man's features.

Then—slowly—he uttered his name. He was *Walter Van Horn*. "The miracle days have not gone by!" cried *Margaret* in an ecstasy of joy. "Oh, *Mary* will be so happy!" "Mary!" he echoed. "Mary! And do you know where she is? Will you take me to her?"

Within a quarter of an hour they were speeding up the Drive in *Margaret's* limousine—*Aunt Abbie*, old *Mr. Van Horn*, and *Our Mutual Girl*. "Auntie," said *Margaret*, "I feel like Diana, hunting for adventure and finding it by helping Cupid." In *Walter's* eyes was a look of the far-away—of the days when he and his *Mary* had been affianced and torn apart. And yet when the car drew up beside her house, he seemed almost a young man again.

On the steps of the old mansion *Mary* stood—as one waiting. A moment later, the lovers, separated for a half a century, were again clasped in one another's arms.



Then Slowly He Uttered His Name—It Was Walter Van Horn



Margaret Reunites the Lovers, Separated for Half a Century

Real Tales About Reel Folk

MAE MARSH says that the secret of her unflagging enthusiasm for her work and the chief reason for her success as leading woman of Majestic films, is the fact that, outside the studio, she refuses to give a thought to the play she is rehearsing. "The minute my dressing-room door closes upon me in the evening I forget there is such a thing as a motion picture stage," she said recently. "And I won't let myself think about it again until I go in to make up the next morning. You

know, I am very busy at home when I'm not rehearsing. I love house-

work, and I make most of my own clothes, and I have a garden. It is a complete change from the studio and it rests me more than anything else."

Miss Marsh recently has adopted a motherless family of four little kittens. They stay in her dressing-room at the studio during week-days, but every Saturday she carries them home with her to spend the weekend. Every morning, before going onto the stage, she gives them their breakfast out of a blue and white soup plate.

Marguerite Loveridge, the charmingly pretty little actress who used to put a big part of the fun into Majestic comedies before the Apollo brand was discontinued, recently returned to the Mutual as leading lady with

Thanhouser. Miss Loveridge is the sister of Mae Marsh. Evidently, acting runs in her family. She recently appeared on the screen in "The Chasm", supported by James Durkin and David Thompson. The rôle she takes is far from being a funny one, but is an immensely appealing part in which Miss Loveridge proves her versatility.

Mabel Normand—"Keystone Mabel" of world wide fame—recently acquired a racing automobile. As might be expected, this clever comedienne puts as much ginger into managing her car as she



A Recent Snapshot of Mae Marsh, Majestic Star

does into her fun-making before the camera. To keep a moderate pace in anything she does is a temperamental impossibility for Miss Normand, and it is rumored that she finds it a constant strain upon both her patience and amiability to stay within the speeding limit. When she gets out beyond Los Angeles, it is—open up and go. Though she has confided in no one, her friends at the studio all suspect that Miss Normand is getting in training for the next road race at Santa Monica.

George Field, Flying A character lead, is almost a Jekyll and Hyde personality in his work. He can turn with equal facility from a villainous to an heroic rôle, and for this reason is kept pretty steadily before the camera. Sometimes he is heard to murmur against his own versatility and to hint that he guesses he will specialize for the future in "all-round bad man"

parts and thus have time to go motoring about the country as Jack Richardson does. But Mr. Field cannot resist any interesting rôle which is thrust upon him. In "Betty Morse", originally titled "A Slice of Life", he plays a self-sacrificing part which thrills his admirers with more than wonted enthusiasm for his talents.

More than six hundred pounds of wild honey were taken by Donald Crisp of the Majestic from a big tree while staging "The Great God Fear". The company was picture-taking in



George Field, Flying "A" Character Lead

Big Bear Valley among the San Bernardino Mountains. In one of the scenes, Crisp and several others felled one of the huge mountain trees, as part of the action. When it had come crashing to the ground, they found the honey in a hollow near the top. The company spent almost a week at the camp, where they feasted daily on the honey.

Crisp enjoys the distinction of having been educated at Eton. An escapade involving stolen pears, an irate farmer and an old fashioned rifle, however, made it advisable for him to leave ahead of his mates.



Keystone Mabel In Her Racing Car



Marguerite Loveridge in "The Chasm" —Thanhouser

"The Mystery of the Sleeping House"

"ZUDORA"

A Thrilling Drama of Love, Science and Hindu Mysticism by Daniel Carson Goodman

Episode Two Reels Three and Four

A STORY teeming with love and the fiery romantic impulsiveness of the East is told on the screen in the two-reel drama, "The Mystery of the Sleeping House", the second episode in Thalhouser's production of Dr. Daniel Carson Goodman's serial photoplay, *Zudora*. While enjoyment of this installment is complete, even if one has not seen the first episode, readers of REEL LIFE will remember that *Hassam Ali*, mystic detective, is scheming to deprive his niece and ward *Zudora* of the \$20,000,000 mine which she inherits on her eighteenth birthday. He plans to get her and her lover, *John Storm*, out of the way, and, in accordance with this idea, he tells *Zudora* that if she succeeds in solving the next twenty cases brought to him she and *Storm* can have his permission to marry.

The small American town near New York where the mystic and his ward live, strangely enough, has become the scene of an Indian tribal feud. Worshippers of the elephant-headed god, *Ganesha*, have seized in a battle, shown interestingly and with realistic fidelity on the screen, the princess of the tribe that worships the brass ape, *Hanuman*, because their leader wishes her in marriage, and because the lady and her cohorts dislike him this seems the easiest way to gratify his desires. Taking their elephant-headed idol with them they journey to

state of temporary coma, to fall into involuntary sleep. The marriage ceremony is no more begun than all concerned, including the unwilling bride, fall to the floor with heavy-lidded eyes. Perplexed and frightened, with their leader as spokesman, a delegation from the tribe wrapped in black and white striped blankets call on *Hassam Ali*, the mystic detective, to seek his advice.

The Sleep of Death Fell on the Inmates of the House. Inset (left) Hassam Ali Spies on His Niece; (right) John Storm Sends a Message to Zudora



America and establish themselves in a large house. Once there they find that their rites, ceremonies, and practices are being seriously interfered with by a tendency to collapse into a state of temporary coma, to fall into involuntary sleep. The marriage ceremony is no more begun than all concerned, including the unwilling bride, fall to the floor with heavy-lidded eyes. Perplexed and frightened, with their leader as spokesman, a delegation from the tribe wrapped in black and white striped blankets call on *Hassam Ali*, the mystic detective, to seek his advice. From an upstairs window *Zudora* sees them come and she rushes down and joins in the discussion. She claims the right to solve the case and her demand is finally granted by her uncle, so the tribesmen blindfold *Hassam Ali* and *Zudora* and take them to the mysterious sleeping house. Once in the house they witness a wonderful ceremonial procession, the beginning of another attempt to consummate the marriage service. Just as the reluctant princess and the villainous chieftain who holds her prisoner, come to a halt before the priest, the whole company is seen to be struggling to keep their eyes open. All soon fall asleep, *Hassam Ali* alone struggling to a window and breathing in enough fresh air to keep awake. Meanwhile *John Storm*, *Zudora's* sweetheart, has sent a message to the ward



John Storm Finds Himself in a Dangerous Situation

Just as the reluctant princess and the villainous chieftain who holds her prisoner, come to a halt before the priest, the whole company is seen to be struggling to keep their eyes open. All soon fall asleep, *Hassam Ali* alone struggling to a window and breathing in enough fresh air to keep awake.

Meanwhile *John Storm*, *Zudora's* sweetheart, has sent a message to the ward
(Continued on Page Thirty-one)

STORIES OF THE NEW PHOTOPLAYS

(Continued from page 14)

automatic. And though the Westerner was ready with a big revolver, the young Easterner managed to get the better of the situation, convincing the father of the bride that the East as well as the West breeds sturdy, self-reliant manhood.

A CORNER IN HATS—Komic

One of the Funniest Farces Ever Produced on the Screen

By Anita Loos

November 29, 1914

CAST

Henry.....Tod Browning
His wife, Dolores.....Fay Tincher

HENRY'S wife is so scared of him that she scarcely dares breathe while he is around. She buys a little dog for a companion, but fearing that her husband will kick the animal out, she hides it whenever Henry comes home. Now the dog has a mania for collecting gentlemen's hats. When Henry finds various masculine "lids" around the house—and no explanation of how they came there forthcoming from Dolores, his wife—he becomes insanely jealous. He beats up a dozen claimers of the hats, only to discover on each return home—more hats. The ante-room of the police station yields the dog a harvest, and Henry, finding the parlor full of policemen's headgear, leaps to the conclusion that his wife has been entertaining the entire force. He goes with a bomb and blows up the police station, utterly ruining a quiet game of pinochle going on among the blue coats. Then, rushing home, he drags Dolores forth by the hair of her head and tells her to prepare to die. While he is sharpening his knife, however, the police are on the way. They reach the spot just in time. And as they are dragging Henry off, the dog runs in with another hat.

THE BEGGAR CHILD—American

A Romantic Story, Starring a New Hero in King Clark

November 30, 1914

CAST

Hugo, an artist.....Ed. Coxen
Marco, a peasant.....John Stepping
Lycia, a child model.....Winifred Greenwood
Count Roberto.....George Field
Rosa, his servant.....Charlotte Burton
Dan Street, art student.....King Clark

HUGO, a poor artist, adopts his motherless child model who has been deserted by her father. He paints a picture of little Lycia which he calls "The Beggar Child". The canvas brings him fame and wealth. Eighteen years later, Lycia, as the daughter of the famous artist, is courted by Count Roberto whose attentions she accepts until the appearance of Dan Street, a young art student, who saves her from drowning. Rosa, a peasant girl, whom the Count has betrayed, tells Lycia her story, and the Count is dismissed. Determined to win Lycia at any cost, he plots with the butler in Hugo's employ to kidnap the girl. Meanwhile, Rosa's brother, seeking to avenge his sister, has entered the Count's service. He discovers the conspiracy and substitutes Rosa for Lycia on the occasion of the secret marriage which the Count thinks he is forcing upon the artist's adopted daughter. Later, Marco, the

butler, discovers that Lycia is his own child. He proves this to Hugo. But Lycia, still believing herself Hugo's child, finds happiness with Dan, to whom alone the artist relates the true story of her birth and bringing up.

OLD GOOD-FOR-NOTHING—Majestic

The Appealing Story of an Old Man's Faith in His Mine

December 1, 1914

CAST

Old-Good-for-Nothing.....Spottiswoode Aitken
George.....Jack Conway
The Daughter.....Signe Auen

OLD Morton is kicked from pillar to post by his family because he has lost the fortune his wife married him for. He has sunk it in a mine pronounced worthless by experts. Their geological calculations were based on location figures which Morton himself had made. The loss had broken the old man's spirit years before but he continues to dream that some day the abandoned mine will yield him riches. Morton's daughter, Marguerite, is married off by her ambitious mother to a wealthy young man, George Denby. Denby is not at all a bad sort. He discovers his forlorn old father-in-law hiding in a coat closet where he can peep out upon the wedding ceremony, and drags him out to give the bride away in place of Oscar Morton, the old man's insolent son. Later, the elder Morton confides to Denby his dreams for the future of the mine, and the young man is led to invest his fortune in the same property which previously had ruined his wife's family. Consternation reigns after the Mortons discover what Denby has done. Oscar buys up by stealth land adjoining his father's old mine, which geological experts declare to be rich in gold ore. The old father, meanwhile, is driven from the house. Denby will not believe that his investments are worthless until he has taken the location figures to experts, who confirm the report they gave Morton years before. However, it gradually comes over the old man that there may be something radically wrong about his own computations. He asks an official to verify his figures. Then it is discovered that they are incorrect, and that in reality Oscar holds the worthless location, while Denby's is rich in gold.

THE LUCKY SHOT—Reliance

A Clever Plot Cleverly Handled

December 2, 1914

CLARK, a young miner, is desperate because he is out of a job and his sick mother in the East needs money. He is sent with cash for the paying off of a gang of workmen across the mountains, and determines that he will risk everything and steal the money. An outlaw, however, follows him, bent also on plunder. When the boy sits down to eat his lunch, he places his hat on a rock above his head, and the outlaw, seeing it, shoots. As the hat disappears, he believes that he has shot the boy. Meanwhile, before the bandit can cross the gully to investigate, Clark has hidden himself. The superstitious outlaw, finding no trace of his victim, flees in terror. Then the boy creeps back, attracted by a glittering spot in the rock. He discovers, where the shot has chipped off a bit of the ledge, a rich vein of gold.

The Exhibitor's End of It

ONE of the many "homes" of the Keystone comedies is the Illusion Theater, San Diego, Cal., a picture of which appears at the top of this page. It is said to have the costliest and most attractive front of all the motion picture houses in that thriving coast city, and the photo shown here would seem to bear this statement out. Certainly it's lobby display is striking and effective in the highest degree, at the same time being in the best of good taste. A. W. Leonard, manager and owner of the house, uses the Mutual first run service, featuring Keystone comedies. He is a strong believer in newspaper advertising, in conjunction with his regular poster display, when he has something special to feature, and claims that he invariably gets good results. In a later issue of REEL LIFE, if space permits, we shall reproduce some samples of his advertising "copy," which has a real "punch" to it, and which might prove of service to other exhibitors.



Attractive Lobby of the Illusion Theater, San Diego, Cal.

MANAGER Edward R. Langford of the Colonial Theater, Jamestown, N. Y., writes that he has tried the "Pay Roll Night" stunt recently told about in REEL LIFE and found that it worked like a charm. A specimen of the envelope he used to advertise the novelty and to distribute the cash to his patrons is shown on this page. The letter follows:

"EDITOR REEL LIFE,
"29 Union Square,
"New York City.

"DEAR SIR:—Reading about the Pay Roll stunt mentioned in a recent issue of REEL LIFE I decided to try it and I thought I would write you and let you know how it worked. We advertised it through slides and distributing small envelopes as enclosed. The lobby

was packed before we opened the window and when the pictures began there was standing room only. We ran out of envelopes early in the evening and had to hustle around after more. We did no advertising except with the envelopes and some catchy slides, and gave out about \$12.00. I expect to repeat it soon but with a new variation, which I will tell you about after I have tried it out. If I pull off any new stunts, I will

"Yours for Mutual success,
"EDWARD R. LANGFORD."

MANAGER Henry Newman of the Booth Theater, Bronx, N. Y., recently found that the handbills given out near the theater and which were prominently displayed by one or two of the local merchants in their stores, with an invitation to the public to "Take One," were not circulating very well. So many handbills are given out in that section that the public were surfeited with them and refused to look. Then a bright idea struck Newman. People never refuse money, he said to himself, and I'll have my "dodgers" made to look like the "long green." So now one side of the Booth's handbills is perfectly good "stage" money, while the other contains the announcement of the house's attractions for the current week. The scheme has worked like a charm and Newman's printer has had to work overtime to get out enough handbills to go around. A reproduction, greatly reduced in size, is shown on this page of the reverse side of one of these bills. On the obverse, or "stage" money side of the dodger, is simply a request to "See Other Side." Mr. Newman uses the Mutual program and has had great success with *Our Mutual Girl* and "The Million Dollar Mystery," both of which have been splendid business builders. *Our Mutual Girl Weekly* also has been in great demand by the Booth's feminine patrons on Tuesday nights, when the reel is shown.

PAY ROLL NIGHT

AT THE

COLONIAL THEATRE

Come and Draw Your Pay Envelope Containing
Good U. S. Money of Various Denominations.

AN ENVELOPE, WITH MONEY, FOR EVERY PAYING PATRON

The Envelope which Manager Langford Used to Advertise "Pay Roll" Night at His Theater

let you know.

A NOVEL scheme which has proved most effective in increasing the box office receipts has been put into

BOOTH THEATRE

BOSTON ROAD Bet. 180th and 181st Sts. BRONX, N. Y.

<p>Monday UMBRELLA NIGHT Mutual Girl Weekly - given to every Lady</p> <p>Tuesday MUTUAL GIRL SERIES</p> <p>Wednesday COUNTRY STORE <small>Over 50 pizzas.</small></p> <p>Sunday night 50 PIECE DINNER SET awarded to Holder of lucky Coupon Saturday and Sunday 10 reels <small>Admission 5 and 10 Cents</small></p>	<p>Thursday SHIRTWAIST NIGHT</p> <p>Friday BROADWAY PRODUCTIONS</p> <p>Saturday MILLION DOLLAR MYSTERY</p>
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Reverse Side of the Stage Money "Dodgers" Used by Manager Newman of the Booth

operation by Manager George Fischer of the Alhambra Theater, Milwaukee, Wis. It is nothing more than the use of two box offices, one for the distribution of the ten cent admissions and the other for the twenty cent tickets. In front of the theater in the usual tiny kiosk sits the girl who sells the ten cent tickets. This is placarded with a big sign announcing that the twenty cent reserved seats are on sale on the inside. Just at the end of the long lobby is situated the regular theater box office and it is here that the twenty cent seats are sold. The distinction in the place where the tickets are purchased makes it out of the question for the average American man, especially if he is accompanied by a lady, to buy anything but the best and the result has been that the reserved seat sale has already almost doubled.

Mutual Releases

MONDAY—American (2), Reliance, Keystone.

TUESDAY—Thanouser (2), Majestic, Beauty.

WEDNESDAY—Broncho (2), American, Reliance.

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

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

SATURDAY—Reliance (2), Keystone, Royal.

SUNDAY—Majestic (2), Komic, Thanouser.

American

- Sept. 23—His Faith in Humanity
- Sept. 25—The Taming of Sunnybrook Nell
- Sept. 28—A Modern Rip Van Winkle (2)
- Sept. 30—The Ingrate
- Oct. 5—Daphnia (2)
- Oct. 7—Billy's Rival
- Oct. 12—Jail Birds (2)
- Oct. 14—Down by the Sea
- Oct. 19—Daylight (2)
- Oct. 21—In the Open
- Oct. 23—The Final Impulse
- Oct. 26—Sir Galahad of Twilight (2)
- Oct. 28—Sweet and Low
- Nov. 2—The Ruin of Manley (2)
- Nov. 4—When the Road Parts
- Nov. 9—A Slice of Life (2)
- Nov. 11—The Stolen Masterpiece
- Nov. 16—Redbird Wins (2)
- Nov. 18—Beppo
- Nov. 20—Old Enough to be Her Grandpa
- Nov. 23—In the Candlelight (2)
- Nov. 25—The Archaeologist
- Nov. 30—The Beggar Child (2)
- Dec. 2—The Strength o' Ten
- Dec. 9—Out of the Darkness (2)

Beauty

- Aug. 18—The Silence of John Gordon
- Aug. 25—Susie's New Shoes
- Sept. 1—A Modern Othello
- Sept. 8—The Motherless Kids
- Sept. 15—The Only Way
- Sept. 22—Caught in a Tight Pinch
- Sept. 29—The Legend of Black Rock
- Oct. 6—Nieda
- Oct. 13—Winsome Winnie
- Oct. 20—Dad and the Girls
- Oct. 27—A Rude Awakening
- Nov. 3—The Tightwad
- Nov. 10—Motherhood
- Nov. 17—When Queenie Came Back
- Nov. 24—As a Man Thinketh
- Dec. 1—Cupid and a Dress Coat
- Dec. 8—Limping Into Happiness

Broncho

- Sept. 23—Parson Larkin's Wife (2)
- Sept. 30—The Right to Die (2)
- Oct. 7—The Boss of the 8th (2)
- Oct. 14—The End of the Galley (2)
- Oct. 21—Shorty and Sherlock Holmes (2)
- Oct. 28—The Golden Goose (2)
- Nov. 4—The Desperado (2)
- Nov. 11—Destiny's Night (2)
- Nov. 18—Shorty Falls Into a Title (2)
- Nov. 25—The Cross in the Desert (2)
- Dec. 2—A Romance of Old Holland (2)
- Dec. 9—The City of Darkness (2)
- Dec. 16—The Panther (2)

Domino

- Oct. 1—The Gamekeeper's Daughter (2)
- Oct. 8—The Whiskey Runners (2)
- Oct. 15—Jimmy (2)
- Oct. 22—The Power of the Angelus (2)
- Oct. 29—Eric the Red's Wooing (2)
- Nov. 5—In Old Italy (2)
- Nov. 12—The Friend (2)
- Nov. 19—Nipped (2)
- Nov. 26—The Mills of the Gods (2)
- Dec. 3—The Vigil (2)
- Dec. 10—Not of the Flock (2)
- Dec. 17—The Political Feud (2)

Kay Bee

- Aug. 21—The Winning of Denise (2)
- Aug. 28—The First Love's Best (2)
- Sept. 4—Stacked Cards (2)
- Sept. 11—The Silver Candlesticks (2)
- Sept. 18—No-Account Smith's Baby (2)
- Sept. 25—The Death Mask (2)
- Oct. 2—One of the Discard (2)
- Oct. 9—The Sheriff of Muscatine (2)
- Oct. 16—Th Word of His People (2)
- Oct. 23—The Spark Eternal (2)
- Oct. 30—The Worth of a Life (2)
- Nov. 6—In the Clutches of the Gangsters (2)
- Nov. 13—The Hateful God (2)
- Nov. 20—The Master of the House (2)
- Nov. 27—A Crook's Sweetheart (2)
- Dec. 4—Mother of the Shadows (2)
- Dec. 11—Fortunes of War (2)

Keystone

- Oct. 3—Fatty Again
- Oct. 5—Their Ups and Downs
- Oct. 8—Hello Mabel
- Oct. 10—Those Love Pangs
- Oct. 12—The Anglers
- Oct. 15—High Spots on Broadway
- Oct. 17—Zip the Dodger
- Oct. 19—Dash, Love and Splash Santa Catalina Islands (Split reel)
- Oct. 22—The Love Thief
- Oct. 24—Stout Heart hut Weak Knees
- Oct. 26—Shot in the Excitement
- Oct. 26—Dough and Dynamite (2) (Special Release)
- Oct. 29—Gentlemen of Nerve
- Oct. 31—Cursed by His Beauty
- Nov. 2—Lovers' Post Office
- Nov. 5—Curses! They Remarkd
- Nov. 7—His Musical Career
- Nov. 9—His Talented Wife
- Nov. 9—His Trysting Places (2) (Special Release)
- Nov. 12—An Incompetent Hero
- Nov. 14—How Heroes Are Made
- Nov. 16—Fatty's Jonah Day
- Nov. 19—The Noise of Bombs
- Nov. 21—Fatty's Wine Party
- Nov. 23—His Taking Ways
- Nov. 23—Sea Nymphs (2) (Special Release)
- Nov. 26—A Halted Career

Komic

- Oct. 11—Bill Spoils a Vacation (No. 8)
- Oct. 18—Dizzy Joe's Career
- Oct. 25—Bill Joins the W. W.'s (No. 9)
- Nov. 1—Casey's Vendetta
- Nov. 8—Ethel's Roof Party (No. 10)
- Nov. 15—Out Again—In Again
- Nov. 22—Ethel Has a Steady (No. 11)
- Nov. 29—A Corner in Hats
- Dec. 6—Mr. Hadley's Uncle (No. 12)
- Dec. 13—The Housebreakers
- Dec. 20—Bill and Ethel at the Ball (No. 13)
- Dec. 27—Love and Business

Majestic

- Sept. 8—Sierra Jim's Reformation
- Sept. 13—The Final Verdict (2)
- Sept. 15—Every Man Has His Price
- Sept. 18—Down the Hill to Creditville
- Sept. 20—Her Awakening (2)
- Sept. 22—Meg of the Mines
- Sept. 27—The Great God Fear (2)
- Sept. 29—A Mother's Trust
- Oct. 4—Out of the Air (2)
- Oct. 6—The Unpainted Portrait
- Oct. 11—The Sands of Fate (2)
- Oct. 13—The Warning
- Oct. 16—Back to the Kitchen
- Oct. 18—For Her Father's Sins (2)
- Oct. 20—Environment
- Oct. 25—A Flight for a Fortune (2)
- Oct. 27—A Mother's Influence
- Nov. 1—Paid With Interest (2)
- Nov. 3—False Pride
- Nov. 8—The Tear that Burned (2)
- Nov. 10—The Niggard
- Nov. 13—The Folly of Anne
- Nov. 15—The Odalisque (2)
- Nov. 17—The Little Country Mouse
- Nov. 22—The Saving Grace (2)
- Nov. 24—Another Chance.
- Nov. 29—The Sisters (2)
- Dec. 1—Old Good For Nothing
- Dec. 6—A Question of Courage (2)
- Dec. 8—Her Brave Hero
- Dec. 11—In Wildman's Land
- Dec. 13—Dorothy in the Garret
- Dec. 15—At Dawn

Mutual Weekly

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| Sept. 3—No. 88 | Oct. 22—No. 95 |
| Sept. 10—No. 89 | Oct. 27—No. 96 |
| Sept. 17—No. 90 | Nov. 3—No. 97 |
| Sept. 24—No. 91 | Nov. 10—No. 98 |
| Oct. 1—No. 92 | Nov. 17—No. 99 |
| Oct. 8—No. 93 | Nov. 26—No. 100 |
| Oct. 15—No. 94 | Dec. 3—No. 101 |

Princess

- Sept. 11—Sis
- Sept. 18—The Master Hand
- Sept. 25—The Final Test
- Oct. 2—The Balance of Power
- Oct. 9—The One Who Cared
- Oct. 16—The Touch of a Little Hand
- Oct. 23—The Face at the Window
- Oct. 30—The Dead Line
- Nov. 6—When Vice Shuddered
- Nov. 13—Seeds of Jealousy
- Nov. 20—A Bum Mistake
- Nov. 27—The Wild, Woolly West
- Dec. 4—The Creator of Hunger

Reliance

- Oct. 14—Bad Man Mason
- Oct. 17—The Revenue Officer's Deputy (2)
- Oct. 19—Our Mutual Girl (No. 40)
- Oct. 21—Out of the Deputy's Hands
- Oct. 24—A Blotted Page (2)
- Oct. 26—Our Mutual Girl (No. 41)
- Oct. 28—Sheriff for an Hour
- Oct. 30—The Availing Prayer
- Oct. 31—The Wrong Prescription (2)
- Nov. 2—Our Mutual Girl (No. 42)
- Oct. 4—The Miner's Peril
- Nov. 7—A Woman Scorned (2)
- Nov. 9—Our Mutual Girl (No. 43)
- Nov. 11—The Widow's Children
- Nov. 14—The Floating Call (2)
- Nov. 16—Our Mutual Girl (No. 44)
- Nov. 18—The Hidden Message
- Nov. 21—His Responsibility (2)
- Nov. 23—Our Mutual Girl (No. 45)
- Nov. 25—They Never Knew
- Nov. 27—The Hop Smugglers
- Nov. 28—The Kaffir's Skull (2)
- Nov. 30—Our Mutual Girl (No. 46)
- Dec. 2—The Lucky Shot
- Dec. 5—Who Shot Bud Walton? (2)
- Dec. 7—Our Mutual Girl (No. 47)
- Dec. 9—The Forest Thieves
- Dec. 12—On the Ledge (2)
- Dec. 14—Our Mutual Girl (No. 48)
- Dec. 16—The Joke on Yelltown
- Dec. 19—The Beat of the Year (2)
- Dec. 21—Our Mutual Girl (No. 49)

Royal

- Oct. 3—Cousin Billy
- Oct. 10—The Pet of the Petticoats
- Oct. 17—A Black Hand
- Oct. 24—Harold's Toupee
- Oct. 31—Phil's Vacation
- Nov. 7—Max's Money
- Nov. 14—A Fortune in Pants
- Nov. 21—Love Finds a Way
- Nov. 28—Before and After
- Dec. 5—Sherman Was Right—It's Very Trying

Thanouser

- Sept. 29—The Trail of the Love Lorn (2)
- Oct. 4—A Dog's Love
- Oct. 6—The Cripple (2)
- Oct. 9—The Benevolence of Conductor 786
- Oct. 11—The Rescue
- Oct. 13—The Diamond of Disaster (2)
- Oct. 18—Left in the Train
- Oct. 20—Old Jackson's Girl (2)
- Oct. 25—Mr. Cinderella
- Oct. 27—A Madonna of the Poor (2)
- Nov. 1—Shep's Race with Death
- Nov. 3—The Turning of the Road (2)
- Nov. 6—The Chasm
- Nov. 8—Keeping a Husband
- Nov. 10—The Terror of Anger (2)
- Nov. 15—The Man with the Hoe
- Nov. 17—Pawns of Fate (2)
- Nov. 22—A Messenger of Gladness—Nature's Celebrities (split reel)
- Nov. 24—Mrs. Van Ruyter's Strategem (2)
- Nov. 29—A Denver Romance
- Dec. 1—The Center of the Web (2)
- Dec. 4—Naidra, the Dream Woman
- Dec. 6—The Amateur Detective
- Dec. 8—The Reader of Minds (2)
- Dec. 13—When East Meets West
- Dec. 15—The Barrier of Flames (2)
- Dec. 20—Sid Nee's Finish

Mutual Exchanges

Serving the Mutual Program

Amarillo, Texas.....	Mutual Film C. of Texas....	304 E. 4th St.
Atlanta, Ga.....	Mutual Film Corporation....	Mion Bldg. Luckie St.
Baltimore, Md.....	Mutual Film Exchange.....	28 W. Lexington St.
Boston, Mass.....	M. F. C. of Mass.....	1106 Boylston St.
Buffalo, N. Y.....	Mutual Film Corporation....	272 Washington St.
Butte, Mont.....	Pacific Mutual Film Corp'n..	American Theatre Bldg.
Calgary, Alberta.....	M. F. C. of Canada, Ltd....	Leeson & Lineham Block
Charlotte, N. C.....	Mutual Film Corporation....	322 North Tryon St.
Chicago, Ill.....	M. F. C. of Illinois.....	5 S. Wabash Ave
	H. & H. Film Service Co....	117 N. Dearborn St.
Cincinnati, Ohio.....	The Mutual Film Company....	111 East Seventh St.
Cleveland, Ohio.....	The Mutual Film Company....	106 Prospect Ave., S. E.
Columbus, Ohio.....	The Mutual Film Company....	422 N. High St.
Dallas, Texas.....	Mutual Film C. of Texas....	1807 Main St.
Denver, Colo.....	Colorado M. F. C.....	21 Iron Bldg.
Des Moines, Iowa.....	Mutual Film Corporation....	Cohen Bldg.
Detroit, Mich.....	Mutual Film Corporation....	97 Woodward Ave.
El Paso, Texas.....	M. F. C. of Texas.....	524 Trust Bldg.
Evansville, Ind.....	M. F. C. of Indiana.....	Keene Bldg.
Grand Rapids, Mich.....	Mutual Film Corporation....	7-8 Hawkins Bldg.
Harrisburg, Pa.....	M. F. C. of Pa.....	9 N. 4th St.
Indianapolis, Ind.....	Mutual Film Corporation....	150 N. Illinois Street
Kansas City, Mo.....	M. F. C. of Mo.....	928 Main St.
Los Angeles, Cal.....	Pacific Mutual Film Corp'n..	738 South Olive St.
Memphis, Tenn.....	Mutual Film Corporation....	McCall Building
Milwaukee, Wis.....	Western Film Ex. of Mil'kee	301 Enterprise Bldg.
Minneapolis, Minn.....	Mutual Film Corporation....	22 North Sixth St.
Montreal, P. Q.....	M. F. C. of Canada, Ltd....	154 St. Catherine St.
New Orleans, La.....	Mutual Film Corporation....	340 Carondelet St.
New York City.....	Mutual Film Corporation....	71 West 23rd St.
	Western Film Exchange.....	145 West 45th St.
Oklahoma City, Okla.....	M. F. C. of Oklahoma.....	120 W. Grand Ave.
Omaha, Neb.....	M. F. C. of Neb.....	1413-1415 Harney St.
Philadelphia, Pa.....	Mutual Film Exchange.....	902 Filbert St., 4th Floor
	Continental Feature Film Ex.	902 Filbert St., 3rd Floor
Phoenix, Ariz.....	Mutual Film Corporation....	201 O'Neil Bldg.
Portland, Ore.....	Pacific Mutual Film Corp'n..	389 Oak St.
Portland, Me.....	Mutual Film Corporation....	410 Fidelity Bldg.
Regina, Sask., Can.....	M. F. C. of Canada, Ltd....	312 Westman Chambers
Salt Lake City, Utah.....	M. F. C. of Utah.....	123-5 East Second South St.
San Francisco, Cal.....	Pacific Mutual Film Corp'n..	162-164 Turk St.
St. John, N. B.....	M. F. C. of Canada, Ltd....	Waterloo St.
St. Louis, Mo.....	M. F. C. of Mo.....	1311 Pine Street
Seattle, Wash.....	Pacific Mutual Film Corp'n..	205-6 Joshua Green Bldg.
Sioux Falls, S. D.....	Mutual Film Corporation....	209 West 9th Street
Spokane, Wash.....	Pacific Mutual Film Corp'n..	408 First Ave.
Springfield, Mass.....	Mutual Film Ex. of Mass....	179 Dwight Ave.
Syracuse, N. Y.....	Western Film Ex.....	10 Welting Bldg.
Tampa, Fla.....	Mutual Film Corporation....	405 Curry Bldg.
Toronto, Ont.....	M. F. C. of Canada, Ltd....	15 Wilton Ave.
Vancouver, B. C.....	M. F. C. of Canada, Ltd....	963 Granville St.
Washington, D. C.....	Mutual Film Corporation....	428 Ninth St., N. W.
Wheeling, W. Va.....	Mutual Film Corporation....	Rooms 4 & 5 Register Bldg.
Wilkesbarre, Pa.....	Western F. Corp'n of Pa....	61 S. Pennsylvania Ave.
Winnipeg, Manitoba.....	M. F. C. of Canada, Ltd....	McDermott Ave.

Other Exchanges Using the Mutual Program

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

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

Mutual Program

(Week of Nov. 30th to Dec. 6th, inc.)

Monday, November 30th, 1914

AMERICAN.....	The Beggar Child
	(Two Reel Drama)
RELIANCE.....	Our Mutual Girl No. 46
KEYSTONE.....	Not Yet Announced

Tuesday, December 1, 1914

THANHOUSER.....	The Center of the Web
	(Two Reel Detective Drama)
MAJESTIC.....	Old Good For Nothing
	(Western Drama)

BEAUTY.....	Cupid and a Dress Coat
	(Comedy)

Wednesday, December 2, 1914

BRONCHO.....	A Romance of Old Holland
	(Two Reel Old-World Drama)

AMERICAN.....	The Strength o' Ten
	(Drama)

RELIANCE.....	The Lucky Shot
	(Western Drama)

Thursday, December 3, 1914

DOMINO.....	The Vigil
	(Two Reel Drama)

KEYSTONE.....	Not Yet Announced
MUTUAL WEEKLY.....	No. 101

Friday, December 4, 1914

KAY BEE.....	Mother of the Shadows
	(Two Reel Drama)

PRINCESS.....	The Creator of "Hunger"
	(Comedy-Drama)

THANHOUSER.....	Naidra, the Dream Woman
	(Mystery Drama)

Saturday, December 5, 1914

RELIANCE.....	Who Shot Bud Walton?
	(Two Reel Western Drama)

KEYSTONE.....	Not Yet Announced
ROYAL.....	Sherman Was Right—It's Very Trying
	(Comedy)

Sunday, December 6, 1914

MAJESTIC.....	A Question of Courage
	(Two Reel Civil War Drama)

KOMIC.....	Mr. Hadley's Uncle (Bill No. 12)
	(Comedy)

THANHOUSER.....	The Amateur Detective
	(Comedy-Drama)

MUTUAL WEEKLY No. 99

THE AMERICAN COLONY IN PARIS HAS ESTABLISHED a hospital near Neuilly for the wounded.

SIX PERISH IN DISASTROUS LODGING HOUSE FIRE at New York City.

THE "KRONPRINZESSIN CECILIE," GERMAN TREASURE ship, is convoyed by U. S. Destroyer from her refuge at Bar Harbor, Maine, to Boston, Mass.

SECY OF THE NAVY DANIELS, ACCOMPANIED BY HIS sons, visits the historic old frigate "Constellation" at the Washington Navy Yard.

MENACING CHIMINEYS LEFT STANDING AFTER THE Salem fire are destroyed by fire and dynamite.

PRIZE TURKEYS FOR THE WHITE HOUSE TABLE.

RUINS AND DESOLATION WROUGHT BY WAR.

MODERN DANCE SERIES NO. 2, THE "LULU FADO."

A PROGRESSIVE SAN FRANCISCO RESTAURATEUR DELIVERS meals via motorcycle.

A CALIFORNIA DOCTOR SAYS THAT RATTLESNAKE venom will cure cancer.

THE NEW "AVIAPHONE" NOW MAKES IT POSSIBLE for an air pilot to converse with his passenger.

REGULAR MUTUAL PROGRAM FEATURES

BRAND	TITLE	RELEASE
MAJESTIC	"A Question of Courage" (2).....	DEC. 6
RELIANCE	"Who Shot Bud Walton" (2).....	DEC. 5
KAY BEE	"Mother of the Shadows" (2).....	DEC. 4
DOMINO	"The Vigil" (2).....	DEC. 3
BRONCHO	"A Romance of Old Holland" (2)...	DEC. 2
THANHOUSER	"The Center of the Web" (2).....	DEC. 1
AMERICAN	"The Beggar Child" (2).....	NOV. 30
MAJESTIC	"The Sisters" (2).....	NOV. 29
RELIANCE	"The Kaffir's Skull" (2).....	NOV. 28
KAY BEE	"A Crook's Sweetheart" (2).....	NOV. 27
DOMINO	"The Mills of the Gods" (2).....	NOV. 26
BRONCHO	"The Cross in the Desert" (2).....	NOV. 25
THANHOUSER	"Mrs. Van Ruyter's Stratagem" (2)...	NOV. 24
AMERICAN	"In the Candlelight" (2).....	NOV. 23
MAJESTIC	"The Saving Grace" (2).....	NOV. 22
RELIANCE	"His Responsibility" (2).....	NOV. 21
KAY BEE	"The Master of the House" (2).....	NOV. 20
DOMINO	"Nipped" (2).....	NOV. 19
BRONCHO	"Shorty Falls Into a Title" (2).....	NOV. 18
THANHOUSER	"Pawns of Fate" (2).....	NOV. 17
AMERICAN	"Redbird Wins" (2).....	NOV. 16
MAJESTIC	"The Odalisque" (2).....	NOV. 15
RELIANCE	"The Floating Call" (2).....	NOV. 14
KAY BEE	"The Hateful God" (2).....	NOV. 13
DOMINO	"The Friend" (2).....	NOV. 12
BRONCHO	"Destiny's Night" (2).....	NOV. 11
THANHOUSER	"The Terror of Anger" (2).....	NOV. 10
AMERICAN	"A Slice of Life" (2).....	NOV. 9
MAJESTIC	"The Tear That Burned" (2).....	NOV. 8
RELIANCE	"A Woman Scorned" (2).....	NOV. 7
KAY BEE	"In the Clutches of the Gangsters" (2).....	NOV. 6
DOMINO	"In Old Italy" (2).....	NOV. 5
BRONCHO	"The Desperado" (2).....	NOV. 4
THANHOUSER	"The Turning of the Road" (2).....	NOV. 3
AMERICAN	"The Ruin of Manley" (2).....	NOV. 2
MAJESTIC	"Paid With Interest" (2).....	NOV. 1
RELIANCE	"The Wrong Prescription" (2).....	OCT. 31
KAY BEE	"The Worth of a Life" (2).....	OCT. 30
DOMINO	"Eric the Red's Wooling" (2).....	OCT. 29
BRONCHO	"The Golden Goose" (2).....	OCT. 28
THANHOUSER	"A Madonna of the Poor" (2).....	OCT. 27
AMERICAN	"Sir Galahad of Twilight" (2).....	OCT. 26
MAJESTIC	"A Flight for a Fortune" (2).....	OCT. 25
RELIANCE	"A Blotted Page" (2).....	OCT. 24
KAY BEE	"The Spark Eternal" (2).....	OCT. 23
DOMINO	"The Power of the Angelus" (2)....	OCT. 22
BRONCHO	"Shorty and Sherlock Holmes" (2)...	OCT. 21
THANHOUSER	"Old Jackson's Girl" (2).....	OCT. 20
AMERICAN	"Daylight" (2).....	OCT. 19
MAJESTIC	"For Her Father's Sins" (2).....	OCT. 18
RELIANCE	"The Revenue Officer's Deputy" (2).....	OCT. 17
KAY BEE	"The Word of His People" (2).....	OCT. 16
DOMINO	"Jimmy" (2).....	OCT. 15
BRONCHO	"The End of the Galley" (2).....	OCT. 14
THANHOUSER	"The Diamond of Disaster" (2)....	OCT. 13
AMERICAN	"Jail Birds" (2).....	OCT. 12
MAJESTIC	"The Sands of Fate" (2).....	OCT. 11
RELIANCE	"The Tardy Cannon Ball" (2).....	OCT. 10
KAY BEE	"The Sheriff of Muscatine" (2).....	OCT. 9
DOMINO	"The Whiskey Runners" (2).....	OCT. 8
BRONCHO	"The Boss of the Eighth" (2).....	OCT. 7
THANHOUSER	"The Cripple" (2).....	OCT. 6
AMERICAN	"Daphnia" (2).....	OCT. 5
MAJESTIC	"Out of the Air" (2).....	OCT. 4
RELIANCE	"The Wireless Voice" (2).....	OCT. 3
KAY BEE	"One of the Discard" (2).....	OCT. 2
DOMINO	"The Gamekeeper's Daughter" (2)...	OCT. 1
BRONCHO	"The Right to Die" (2).....	SEPT. 30
THANHOUSER	"The Trail of the Love Lorn" (2)...	SEPT. 29
AMERICAN	"A Modern Rip Van Winkle" (2)....	SEPT. 28
MAJESTIC	"The Great God Fear" (2).....	SEPT. 27
RELIANCE	"The Runaway Freight" (2).....	SEPT. 26
KAY BEE	"The Death Mask" (2).....	SEPT. 25
DOMINO	"The Test of Flame" (2).....	SEPT. 24
BRONCHO	"Parson Larklin's Wife" (2).....	SEPT. 23
THANHOUSER	"The Varsity Race" (2).....	SEPT. 22
AMERICAN	"The Redemption of a Pal" (2)....	SEPT. 21
MAJESTIC	"Her Awakening" (2).....	SEPT. 20



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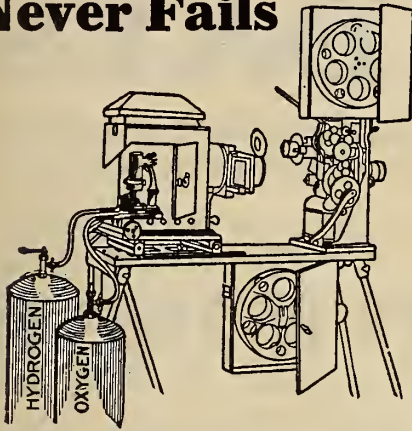
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News of the Trade

THE Day and Night Screen Company some time ago were at a loss to know what to do, because their supply of chemicals for the manufacture of their screens comes from Germany and they found it impossible to get any more. However, an American chemist was able to analyze the German product and find out its ingredients so that now the Day and Night Screens are "Made in America".

The canvas used was also made in Germany and during war time deliveries, of course, are impossible, but by making special arrangements, this concern was able to have its canvas made here. The widths necessary for these screens vary from eight to thirty-two feet. A great saving in money was caused by this "Made in America" plan, together with the addition of new machinery at their Coney Island factory. General manager Blackford announces that they have decided to give the exhibitor the advantage of this reduction in cost of production and have reduced the price per square foot from \$1.50 to \$1.05. The Screen Clock Advertising Company have just taken advantage of this reduction in price and have ordered fifty screens for immediate delivery.

Erker Bros. Optical Co., a well-known supply house of St. Louis, Mo., have recently gotten out a very attractive complete catalogue. These people handle all standard makes of projecting machines, slides, post cards, ticket machines, lenses, electric lighting fixtures, cameras, carbons, etc. For those interested in supplies of any kind, a postal will bring a copy of the new catalogue.

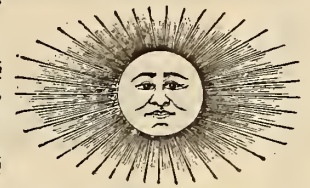
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*All Mutual
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Florence LaBadie and James
Cruze

ZU ZU

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Keystone, with Mabel Normand

JOSEPH IN THE LAND OF EGYPT

James Cruze as Joseph, Mar-
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LEGEND OF PRO- VENCE

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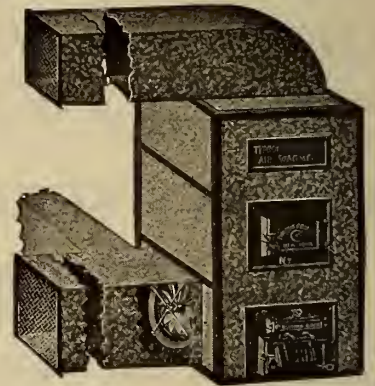
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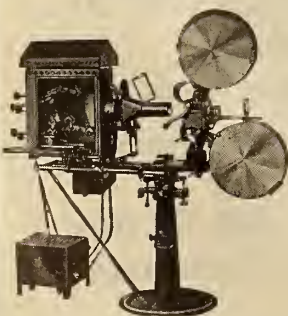
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PRINCESS FILM COMPANY

PRESENT

"The Wild, Woolly West"

A Rattling Comedy With Plenty of
Swift Action

WITH

BOYD MARSHALL

MAYRE HALL

AND

PRINCESS

PLAYERS

PERFECT

RELEASED FRIDAY, NOVEMBER 27th, 1914



"ZUDORA"

(Continued from Page Twenty-one)

of *Hassam Ali* by a carrier pigeon. He and *Zudora* have become accustomed to exchanging messages this way daily and when he gets no answer he becomes alarmed. Rushing to her house, he inquires for her of *Hassam Ali's* Hindu servant. Well knowing where she is, the Oriental takes *John Storm* to the house of the tribesmen. His entrance arouses them from their stupor, and they seize him and fling him into a cell. The next day he is tried, and found guilty of working the spell that causes them all to fall asleep. He is condemned to die in a cell which steadily grows smaller until its occupant is crushed. The screen shows a man outside relentlessly turning the crank. Inside, *Storm* is seen watching, at first with surprise, then with alarm, the wall as it creeps gradually towards him. He knows that very soon it will crush his life out. At three minute intervals this is repictured on the screen. Soon *Storm* tries to force the wall back, fails, prays for help, and despairs. Slowly the wall closes in on him.

Missing him, *John Storm's* old housekeeper goes to *Hassam's* house to inquire for him. "He was last seen on his way here," she says. From the Hindu servant *Zudora* learns where he has gone. Rushing back to the secret house, she manages to discover in the subterranean passages beneath the mysterious house, a den of the tribesmen, who worship the brass ape, among them the lover of the captured princess. At first when she intrudes on their sanctum they are determined to kill her, but she makes them understand that she wants to help them. She leads them upstairs, where they are set upon by their reawakened enemies, and once more she rushes below. There the one tribesman left on guard she persuades to distill a potion of the famous lotus leaf brew which has caused the strange,



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mysterious sleep. Like steam it pours into the great halls above, and all fall asleep.

Rushing upstairs, *Zudora* wakes the brass ape tribesmen only and leads them to where the slave is turning the wheel that is contracting the wall on *John Storm*, and just in time she flings the door open and her exhausted lover falls into her arms.

Walter Edwards, of the Inceville forces, is given an excellent opportunity to enhance his reputation as a character star in "The Cross in the Desert," Thomas H. Ince's virile story of tramp life, which has just been completed at the studios of the New York Motion Picture Corporation at Santa Monica, Cal. Mr. Edwards plays the part of a veteran hobo and his every action proclaims him as a master of character artistry.



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Story by Harold MacGrath
Scenario by Lloyd Lonergan

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Motion Picture
Have Been
Released

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box office attraction ever
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Mystery can be obtained regardless
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Three-A-Week

TUESDAY, NOV. 17TH. "THE PAWNS
OF FATE"—(two reels) a powerful drama
portraying the political life of a governor
whose kindness toward an old chief clerk
enables him to sustain his duty to the
state. Enacted by an all-star cast includ-
ing Morgan Jones, Virginia Waite,
Madeline and Marion Fairbanks, Arthur
Bauer, Marguerite Loveridge, Frank
Wood, Ethel Jewett and David Thomp-
son.

SUNDAY, NOV. 22ND. "A MESSENGER
OF GLADNESS"—an interesting adventure
of a child who brought good into the lives
of several people on Thanksgiving Day.
The cast includes Helen Badgley, Gordon
Harris, Ethyle Cooke, Reenie Farring-
ton, Nolan Gane, Minnie Berlin, N. S.
Woods, Arthur Bauer and many others.

Thanhouser Film Corporation

New Rochelle, N. Y.

Head European Office,
Thanhouser Films, Ltd.
London, W. C., England



BETTER THAN EVER

Our **Mutual Girl** has come into her own. She now does startling things—she has adventures—thrills—but with it all she is still

THE FASHION PLATE OF AMERICA

Reel 45 is novel in many ways, it has punch—subtle hidden punch—and a live action story from start to finish. Written by Marc Edmund Jones—Released November 23d.

ANOTHER BIG SMASH

Your audience will be on the edge of their seats—will hold their breath—will gasp—when they see

“THE KAFFIR’S SKULL”

(A two-part action drama.) Released Nov. 28th

Opens with a bang—action follows action—closes like a cyclone. Get your posters now and let the people know about it.

A SINGLE REEL YOU’LL BE PROUD TO SHOW

It isn’t often you like to brag about single reels—it isn’t often they are worth talking about—but they should be as good as the bigger pictures—and Reliance singles are—you can brag about

“THE HOP SMUGGLERS”

Released Nov. 27th

AND DON’T FORGET

You have the chance of your life to crowd your house whenever you run “Our Mutual Girl”—you can pack them in if you will go to your exchange and demand

OUR MUTUAL GIRL WEEKLY

It is the only paper of its kind published. Write to us and ask us to show you how you can make money out of it—in a way that will cost you nothing.

RELiance MOTION PICTURE CORP.

Studios:—29 Union Square, New York City
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RELEASED EXCLUSIVELY IN THE MUTUAL PROGRAM



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For the Week of November 22nd



PHOTOS—8 by 10 photos of the **KAY BEE**, **KEYSTONE**, **BRONCHO**, and **DOMINO** players can be secured by sending to the **PUBLICITY DEPT.** 15 cents for one, 50 cents for set of four, one dollar for set of eight, etc.

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AD KESSEL, Jr., President

Longacre Building, 42nd St. and Broadway

NEW YORK

Reel Life

5 Cents



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NORMA PHILLIPS, *Our Mutual Girl*, in "Runaway June" (Reliance)

Nov. 28

"A QUESTION OF COURAGE"
—MAJESTIC

1914



MUTUAL PROGRAM

The Majestic Motion Picture Co.

TWO PART FEATURE RELEASE FOR
SUNDAY, DECEMBER SIXTH

A QUESTION OF COURAGE

A STRONG DRAMATIC PICTURE-STORY OF THE CIVIL WAR

Four "Griffith" and Majestic Stars



Mae Marsh



Lillian Gish



Dorothy Gish



Miriam Cooper

Bromide enlargements of these and other Griffith and Majestic players in all sizes and various new poses can be had for lobby displays at nominal cost by writing to Majestic Studio, 4500 Sunset Blvd., Los Angeles, Cal.

Majestic and Komic Guide for Exhibitors

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

ANOTHER CHANCE. (1 Reel Majestic) Release date Tuesday, Nov. 24. A melodrama of fair interest and quality, in which an ex-convict is saved from a return to crime by the interference of a crippled newsboy whom he had befriended.

THE SISTERS. (2 Reel Majestic) Release date Sunday, Nov. 29. Featuring Lillian and Dorothy Gish. The story tells of the mutual love and sacrifice of two young mothers under circumstances that will touch the heart-strings of every spectator. Beautifully produced and acted.

A CORNER IN HATS. (1 Reel Komic) Release date Sunday, Nov. 29. A very good farce with a novel idea, showing how much trouble an industrious dog can create.

THE OLD-GOOD-FOR-NOTHING. (1 Reel Majestic) Release date Tuesday, Dec. 1. A delightful character comedy-drama in which Spottiswoode Aitken plays the part of the lovable old inventor who is thought to be "good-for-nothing" but who finally wins out gloriously.

A QUESTION OF COURAGE. (2 Reel Majestic) Release date Sunday, Dec. 6. A strong, virile picture-drama, reasonably well produced, telling the story of a mother who bravely gave two sons to the war, but rebelled when it came to losing the third son.

MR. HADLEY'S UNCLE. (1 Reel Komic) Release date Sunday, Dec. 6. This is No. 12 of the famous "Bill" stories by Paul West, published in 20 Sunday newspapers in the larger cities. It is an excellent number.

Majestic Motion Picture Co.

BUSINESS OFFICES:
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MADE IN U.S.A.

"OUT OF THE DARKNESS"

Under Direction of Thos. Ricketts.

Monday, Dec. 7th, 1914



A Two Act
Psychological
Drama
Tense and Thrilling



Featuring
WM. GARWOOD
and
VIVIAN RICH

AMERICAN "BEAUTY" FILMS "LIMPING TO HAPPINESS"

A Dainty Comedy Farce.

Release Tuesday, Dec. 8th, 1914

"THE GIRL IN QUESTION"

A Modern Society Drama Depicting a Mother's Strategy

Release Wednesday, Dec. 9th, 1914

Distributed Exclusively Through the United States and America by the
Mutual Film Corporation

AMERICAN FILM MFG. CO.



CHICAGO



A Page from the Book of Life

RUNAWAY JUNE

BY
GEORGE RANDOLPH CHESTER
AND
LILLIAN CHESTER

☞ Will be published in 2500 leading newspapers throughout the United States and Canada. ❀ ❀ ❀

☞ RUNAWAY JUNE will start where all other pictures end. It leads off with a wedding. The greatest and most expensive wedding ever shown on the screen. ❀ ❀ ❀ ❀ ❀

☞ RUNAWAY JUNE has action, suspense, dramatic punch, photography, direction, and last but not least the greatest story ever told on the screen.

☞ RUNAWAY JUNE was written for the screen. It is the first serial series ever written solely and entirely with this end in view. It is not a story just written and adapted to the screen, but it was written on order for us. ❀ ❀

☞ RUNAWAY JUNE deals with money, gold, love, romance, jealousy, hatred, mystery, a woman, a man—it deals with the drama of life. Yet through it all is a fine vein of comedy.

☪ RUNAWAY JUNE is a lesson. It is the problem of life. The rich, the poor, the working man and the millionaire are all interested in the problem that it offers. ❖ ❖ ❖ ❖ ❖

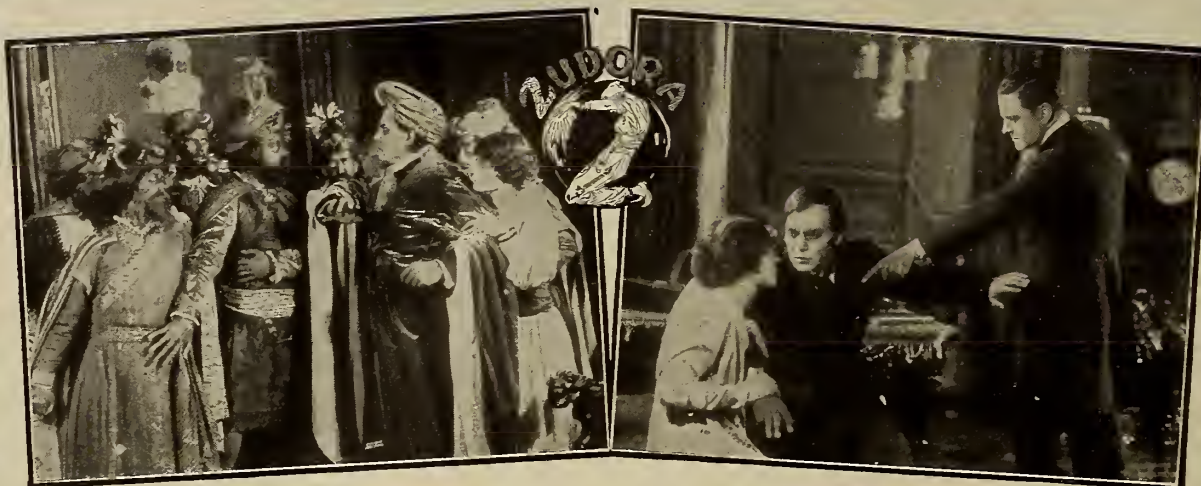
☪ RUNAWAY JUNE is not a "stunt" picture—not a chase picture—not a lot of situations thrown together in a haphazard way. ❖ ❖ ❖ ❖ ❖

☪ RUNAWAY JUNE means something more than just picture. George Randolph Chester has put his heart and soul into it. It is his greatest work. It is so good that he is willing to have his wife's name, Lillian Chester, associated with him in it. ❖ ❖ ❖ ❖ ❖

☪ RUNAWAY JUNE will be without a doubt the greatest serial ever released. There will never be one better.

☪ RUNAWAY JUNE will get the money for you no matter what program you are using. You will play to capacity when you show it. It runs for fifteen weeks, two reels a week. We want every exhibitor in the country to write to us for our advertising booklet—the greatest help to exhibitors ever put out. A fifteen weeks' campaign all laid out for you by the greatest advertising force in the country. ❖ ❖ ❖

☪ RUNAWAY JUNE is being produced by the Reliance Motion Picture Company, 29 Union Square, New York City, and can be had at any Mutual Exchange. ❖ ❖ ❖ ❖ ❖



**Cast of 1000
3000 Scenes**

ZUDORA

Thanhouser's Greatest Photoplay

An extraordinary cast of 1000—headed by Marguerite Snow, the star of The Million Dollar Mystery, James Cruze and Harry Benham—present Zudora in 3000 spectacular scenes—20 episodes.

Each of these astounding episodes portrays science, love, mysticism, and adventure; bound to thrill—bound to fascinate and capture your audiences. This remarkable story by Harold MacGrath and Daniel Carson Goodman, America's foremost authors, is being released in 20 episodes, two reels each week. First release date was Nov. 23rd.



Trade Mark Registered

EXHIBITORS: Remember the wonderful success of The Million Dollar Mystery and arrange now to secure Zudora. *This is your opportunity.* Apply to the Thanhouser Syndicate Corporation's representative at any Mutual Exchange in the United States and Canada. This is an independent release and may be obtained regardless of the regular program being used.

Thanhouser Syndicate Corporation
71 West 23rd Street, New York

Produced by Thanhouser Film Corporation, New Rochelle, N. Y.
Producers of the Million Dollar Mystery.

206

Reel Life

A MAGAZINE OF MOVING PICTURES

PUBLISHED BY THE MUTUAL FILM CORPORATION

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MERRITT CRAWFORD
Editor

HENRY JAMES
Business and Advertising
Manager

Vol. V, No 11

NOVEMBER 28, 1914

Five Cents—\$2.50 a Year

Our Mutual Girl Sees Yale-Princeton Game



"Young Snake" Ames of Princeton Running Back One of LeGore's Punts.

Yale defeats Princeton by the close score of 19 to 14 in one of the greatest of all football games. In Chapter 47 of *Our Mutual Girl* you see this game, the crowd of 38,000 and more persons in the new Princeton Stadium, and a dramatic episode in Margaret's film career of exceptional interest and beauty of setting.

FACTS AND FIGURES AND SUCH

IN this day of keen competition between exhibitors and manufacturers alike, the effort to get business frequently descends to price-cutting measures, which ultimately will prove fatal both to the producer and to the theater using the service. "Cheap" is a word with a double edge. It cuts both ways. *Cheap Service* is *cheap* in many more ways than its rental price. It is pretty certain to be *cheap* in quality, but very expensive in its effect on box office receipts. Photoplay lovers are no longer satisfied with *cheap* films, *cheaply* produced, *cheaply* advertised and *cheaply* presented. The constantly increasing demand for better motion pictures makes it imperative for the wise manufacturer to spend more and more money on succeeding productions, if he is to remain in business. Superior photoplays which maintain a consistently high standard, necessarily cost far more than the *cheap* "fil-lums" hawked about by certain of the fly-by-night concerns, and hence the exhibitor must pay more for them than he does for the trash. But, *the point is*, good photoplays are the only ones that bring real results.—the kind that can be counted in dollars and cents every night in the week. Trash and junk may cost much less, when the weekly cash outlay is considered, but contrast it with the weekly income, and few exhibitors—and these only the ones who belong to a past era, intellectually—but will admit that *quality* films at *quality* prices mean a much bigger bankroll for the exhibitor, after all expenses are paid, than the false economy of a *cheap* service, which often means a real and very painful deficit at the end of the week.

Countless instances might be recited where exhibitors have been led astray by the lure of a so-called "cheap service", and who have realized their mistake only after suffering considerable loss of business and prestige, but the following excerpt from a recent letter is sufficiently illuminating to make other comments unnecessary: "Some time ago," writes a Southern exhibitor, who still winced at the recollection of recent experiences, "we handled the Mutual Service and it was most satisfactory. But we were persuaded to put on cheaper service, which has proven a money loser of the most serious kind. I am writing for prices on Mutual service again and want to know whether we can get Our Mutual Girl series? Our patrons are exceedingly fond of Keystone comedies and we want a good 'Western' for Saturday night with a catchy name, as we have many factory people among our patrons and this kind of picture especially appeals to them. Our experience with the 'cheap'

service, which we substituted for the Mutual awhile ago, is too painful to tell about. It is enough to say that it proved so expensive that if we had been compelled to keep it a few weeks longer, we should have had to close up. We are going to put back Mutual, no matter if we have to pay twice as much as formerly, for we believe it to be the only service, which is a real, certain-sure moneymaker."

THE famous Burr-Hamilton duel, the Yale-Princeton football game, the new Princeton stadium with a crowd of more than 38,000 persons, a reception to Margaret by upward of 1,000 Princeton undergraduates, historic Princeton village and University and a good film story—all these are in Chapter 47 of *Our Mutual Girl* serial.

It is one of the best single reel photoplays. It has interests so varied that they will please every patron of your house. The dramatic situations are cleverly conceived, beautifully staged, and exceptionally well photographed. To have almost the entire student body of a great American university acting as "supers" in a film, is of itself a novelty.

And this is the only film presentation of the Yale-Princeton game. Only for *Our Mutual Girl* were any motion pictures taken. And what were taken were obtained under direct and special permission of the Princeton authorities. So the reel is in every way authoritative.

REASON WHY BULLETIN NO. 5

MUTUAL MOVIES are prepared with skill, directed with strength and produced with supreme art.

MUTUAL MOVIES have raised the standards in motion picture production and the numbers in motion picture attendance.

MUTUAL MOVIES are clean, steady profit makers because they are the best and because they are constantly growing better.

THAT'S WHY more Exhibitors are showing **MUTUAL MOVIES** today than ever before.

ROUND about New York the main topic among exhibitors just now is the coming Motion Picture Exhibitors' Ball, which will be held on Monday night, December 7, at the Grand Central Palace. Four floors have been engaged, and in view of the large advance sale of boxes and tickets, it is expected that the event will be one of the most notable social gatherings in the annals of the motion picture industry.

One of the many novel features of the function will be the sextette grand march, which will be led by the leading photoplayers of many of the principal film manufacturing companies, not least of whom will be Marguerite Snow and James Cruze, the popular Thanouser stars, and the principals in *Zudora*, the great mystery serial of love and adventure by Daniel Carson Goodman, which is now being shown all over the country. Four theaters will be open to the guests, where the manufacturers will exhibit their latest productions prior to date of release. Many notables in the film industry are expected to be present.

Distinctive Quality in Productions from American-Beauty Studios



1. William Garwood, Louise Lester and Vivian Rich in "The Girl in Question". 2. R. Eason, Vivian Rich, Louise Lester, Jack Richardson, William Garwood and Josephine Ditt (same). 3. Jack Richardson, Harry Von Meter, Louise Lester and Vivian Rich in "Out of the Darkness". 4. William Garwood and Vivian Rich (same). 5. Margarita Fischer and Harry Pollard in "Cupid and a Dress Coat". 6. Harry Von Meter and William Garwood in "Out of the Darkness". 7. Joseph Harris, Margarita Fischer and Harry Pollard in "Cupid and a Dress Coat". 8. Margarita Fischer, Joseph Harris and Harry Pollard (same). 9. William Garwood and Harry Von Meter in "Out of the Darkness".

STORIES OF THE NEW PHOTOPLAYS

THE announcement of the forthcoming Reliance serial, *Runaway June*, of which George Randolph Chester, the famous writer, is the author, has roused the keenest interest everywhere. The wonderful popularity of Mr. Chester's "Get-Rich-Quick" Wallingford series, of which more than 4,000,000 copies have been sold with the end not yet in sight, the fact that 2,500 leading newspapers in all sections of the country have contracted to carry the story of *Runaway June's* adventures in serial form and the vast amount of money and energy already spent on its production, all point to a tremendous success for the new Reliance serial, which pictorially and from the dramatic standpoint promises to be the greatest film story ever released.

Exhibitors everywhere are deluging the Reliance company with inquiries about *Runaway June*. So, too, is the public. The query, "Why did June run away?" has proved a potent one and photoplay fans all over the country are asking it. Also, they are beginning to want the answer. For their benefit, it is enough to say that the film story of *Runaway June*, in fifteen two reel installments, will be released early in January. Bookings may be made through the Reliance Motion Picture Company, 29 Union Square, New York City, or at any Mutual exchange.

OUR MUTUAL GIRL—(Chapter 47)

By Albert S. LeVino

December 7, 1914

CAST

Margaret.....	Norma Phillips
Douglas Fairbanks.....	By Himself
Ralph Hamilton.....	William J. O'Neil
Aaron Burr Edwards.....	Arthur Forbes
Judge Pendleton, Hamilton's second.....	Harry G. Weir
Pennington.....	Francis Leonard
Doctor.....	George Graham

OUR MUTUAL GIRL was spinning along toward Princeton, on that day, recently, when it was the Mecca of all devout football worshippers—when she met Douglas Fairbanks, the popular young actor. On his invitation she got out of her limousine and into his racing car. Then he took her as far on her journey as he could and yet get back to New York in time for his matinee. This pleasant little adventure seemed to open the day propitiously—and when *Margaret* met *Ralph Hamilton* at Princeton she was in the best of spirits.

Though a Yale man, he showed her without envy the historic, ivy-clad buildings and the magnificent campus which makes the rival university, the Oxford of America. As they were walking past Whig Hall, a young man sweeping the steps, raised a cloud of dust which got into *Margaret's* eyes and caused her to utter an angry protest. As he was about to apologize, his eye fell upon the Yale brassard on *Hamilton's* arm, and the humor of it struck him so forcibly that he grinned. *Margaret* had to hold back *Ralph* from rushing upon him on the spot. She dragged *Hamilton* away—but later, they were destined to meet the young man again.

They were seeking a guide to help them explore the buildings when an undergraduate introduced to them *Aaron Burr Edwards*. He was working his way through the college, once headed by two of his forbears. But, though *Our Mutual Girl* received him cordially, the two young men struck sparks instantly, as though the smouldering fires of ancestral hatred kindled anew of their own accord.

When *Hamilton* discovered that he had forgotten their football tickets, *Edwards* seized the opportunity to score a distinct advantage. He procured their excellent seats, and took his reward in sitting next *Margaret* during the game. Eli won—but Princeton made a wonderful finish when, in the last ten minutes of play, it scored as many points as the victors scored in fifty minutes. After the game, *Edwards* offered to show his guests "the Westminster Abbey of America". He took them to the graves of his ancestors. Before the tomb of Aaron Burr, young *Hamilton* faced his guide.

"You brought us here to insult me, did you?" he demanded, his eyes flaming.

The next instant they were scuffling and struggling together. In a flash, the historic scene between Alexander Hamilton and Aaron Burr on Weehauken Heights more than a century ago darted before *Margaret's* vision. She read in the situation the bitter fact of inherited antipathies. But, fortunately in this latter day instance, *Our Mutual Girl* was there to prevent disaster. And *Hamilton* suffered her to lead him away.

THE NOISE OF BOMBS—Keystone

Featuring Charles Murray

November 19, 1914

THE chief of the Keystone police incurs the enmity of a gang of Italians at about the same time that he fires a member of the force. The Dagos, coming upon the discharged officer, command him to place the bomb which they have procured for blowing up the chief's house. The officer, though sore at his boss, is not in favor of murdering him. But a few pistols pointed at all the vulnerable spots in his body, and the bomb thrust into his hands, tell him what he must do. He enters the chief's house—then, hearing the family come in, leaps into a box couch, bomb and all. The chief's wife, who is no fairy, sits down on the couch, and her weight causes spontaneous combustion of the bomb. Naturally, this gives the policeman a chance to make his escape. A chase ensues, and the unwilling bomb bearer takes refuge in a storehouse belonging to the Italians. Manwhile, he has lost his bomb—it having changed hands too rapidly during his flight for him to keep track of it. In the storehouse he finds the chief's baby, and in restoring it to its distracted parents, receives the chief's forgiveness for all past offences—just as the house full of Italians explodes.

THE CENTER OF THE WEB—Thanouser

(Two Reels)

The Love Story of a Girl Counterfeiter

By Philip Lonergan

December 1, 1914

CAST

Ida Dean.....	Claire Kroell
John Linton.....	Frank Wood
George Morley.....	Sam Niblack

IDA DEAN, in league with the counterfeiter, George Morely, meets and falls in love with John Linton who is employed in the secret service. Morely threatens her, but she continues to receive Linton's attentions. The action of the latter, however, in helping a young girl who is out of work, rouses Ida's jealousy. Refusing to believe that

(Continued Overleaf)

Rattling Comedy and a Civil War Drama from Majestic-Komic Studios



1. Tod Browning, Baldy Belmont and Fay Tincher in "Mr. Hadley's Uncle" (Bill No. 12). 2. Billie West and Miss Washington in "Her Brave Hero". 3. Billie West and Baldy Belmont (same). 4. Billie West and Miss Washington (same). 5. Tammany Young, Max Davidson and Fay Tincher in "Mr. Hadley's Uncle". 6. Edward Dillon, Max Davidson and Fay Tincher (same). 7. Jennie Lee in "A Question of Courage". 8. Baldy Belmont in "Her Brave Hero". 9. Jennie Lee and Vester Perry in "A Question of Courage". 10. Mrs. Josepha Crowell and Ralph Lewis (same).

STORIES OF THE NEW PHOTOPLAYS

Linton's action was purely from philanthropic motives, she plots with Morely to involve the girl and her father in the counterfeit scheme and then betray them to the authorities. Linton visits a suburban police station, and in taking a stroll through the country happens upon the counterfeiters' den. There he discovers his protégée and learns that the woman he loves has been the means of bringing her there. Linton is captured by the gang, and when he fails to return to the police station the officers organize a search party. They reach the den just in time to see Ida Dean save Linton's life from the assault of the infuriated Morley.

CUPID AND A DRESS COAT—Beauty

A Clever Comedy with a Ripping Plot

December 1, 1914

CAST

Ethel Payton.....Margarita Fischer
Sam Reynolds.....Joseph Harris
Henry Warner.....Harry Pollard

SAM and Henry, roommates, are both in love with Ethel, the prettiest girl in town. She invites them to her party, and while getting ready that evening, Henry discovers that Sam's dress coat is ripped up the back. He has the bad grace to laugh at his rival. So, while Henry is in the bath-room "handsoming up," Sam helps himself to his friend's coat and hikes off. Henry makes the best of an embarrassing situation. He sews up the rip as well as he can, gets into Sam's coat and arrives at the festivities just in time to see his rival leading out Ethel for a dance. In stooping to pick up Ethel's fan, the carelessly mended coat bursts asunder, much to Henry's embarrassment. But as Ethel takes him into the next room and sews him up with her own fair hands, his outraged feelings are somewhat calmed. Then he tells her the whole story of Sam's theft. Ethel is a clever girl—and secretly she favors Henry. So she manages to lure Sam into the garden, and on the pretense of being cold, gets him to take off his coat and put it around her. She then runs back with it to Henry, who meanwhile has found in the pocket of Sam's coat a diamond ring. He puts the ring on the willing Ethel's finger, and they announce their engagement before the whole assembly. When Sam recognizes the diamond, his chagrin is complete.

THE STRENGTH O' TEN—American

A Strong Temperance Play

December 2, 1914

CAST

Jep.....William Garwood
Betty.....Vivian Rich
Elick.....Jack Richardson
Another Admirer of Betty's.....Perry Banks
Betty's Father.....Harry Von Meter
Her Mother.....Louise Lester

BETTY, a vivacious girl of the hills, is courted by all the boys. But her unhappy home life with a drunken father leads her to try out every one of her admirers, and if a young man drinks she rejects him. Elick almost comes up to Betty's standard. But on a day when Elick yields to temptation, Betty finds him at day-break, helpless to rescue her father who has fallen into a deep gully. Seeing his unsteady hands and twitching face, she shrinks away from Elick; while Jep, a young stranger, arriving on the scene just then, lifts her father on his strong shoulders, and with resolute step carries him home—thus winning Betty's admiration. Later Betty puts Jep to the same test as the others, but though

she leads him to believe that she is in love with Elick, Jep does not drink even to drown his disappointment. The boys pick a fight with their new rival, of whom they all are jealous. But Jep easily handles the half-tipsy gang, proving himself an Orlando and a Sir Galahad in one. Betty joyfully consents to marry him.

A ROMANCE OF OLD HOLLAND—Broncho

(Two Reels)

A Thrilling Romance in Quaint Dutch Setting

By Thomas H. Ince and William H. Clifford

December 2, 1914

CAST

Hulda Mott.....Elizabeth Burbridge
Jan Van Spraat.....Joseph Dowling
Peter Veldt.....Frank Borzage
Mynheer Mott.....Lewis Morrison
Captain Kruger.....Herschall Mayall

HULDA MOTT is the very pretty daughter of an old miller. Her father has given notes on the mill to Jan Van Spraat who owns most of the village. He, though along in years, wishes to marry Hulda; but she is in love with Peter Veldt, a fisher boy. Peter goes away on a fishing trip, first winning Hulda's promise that she will marry him on his return. Old Van Spraat arranges with the captain of the ship to get rid of Peter during the voyage. So the captain leaves the young man and a companion adrift in the fog at sea in a small fishing boat. Peter's companion dies for want of water, but Peter manages to climb aboard an old derelict, whose crew is dead of fever, and sails the vessel to port. Meanwhile, Hulda's father has persuaded her to give her consent to Van Spraat in order to prevent him from foreclosing on the mill. Her lover returns barely in time to prevent the wedding. Upon seeing Peter, whom he supposes dead, Van Spraat passes away with heart failure. The young fisherman has taken possession of a fortune which was abandoned on the derelict—enough to make his father-in-law and his wife comfortable for the rest of their lives. This story was told in fiction form in the November 14 issue of REEL LIFE.

THE VIGIL—Domino

(Two Reels)

A Japanese Romance, Full of Weird Superstitions

By Thomas H. Ince and Richard V. Spencer

December 3, 1914

CAST

Mira }Domino Japanese Players
Kenjiro }
OwaruThomas Kurihara
Kamura.....Mr. Yamoto

KAMURA, a Japanese fisherman, has arranged a betrothal between his daughter, Mira, and Owaru, whom she does not love. The son of a wealthy Japanese merchant is shipwrecked, and Mira rescues him. She and Kenjiro fall in love, and her engagement with Owaru is cancelled. According to native custom, Kenjiro is appointed "one year god-master", an honor which requires him to live the life of a hermit for twelve months. If, during this time, any calamity comes upon the community it is believed to have been caused by the god-master's negligence of some religious duty. A ship from Asia Minor brings the plague to the town, and Owaru, jealous of his rival, fans the popular superstition and turns the village against the god-master. Choosing an occasion when Kenjiro is to keep an all night vigil,

(Continued Overleaf)

Broncho, Domino and Kay Bee Two Reel Features of Supreme Quality



1. Louise Glaum in "The Panther". 2. Enid Markey, Thomas Kurihara and Charles Ray in "Fortunes of War". 3. Gertrude Claire and Richard Stanton in "A Political Feud". 4. Louise Glaum in "The Panther". 5. Richard Stanton in "A Political Feud". 6. Same. 7. Enid Markey and Herchal Mayall in "Fortunes of War". 8. Charles Ray and Herchal Mayall (same). 9. Louise Glaum and Walter Edwards in "The Panther".

STORIES OF THE NEW PHOTOPLAYS

Owaru drugs his food, and the people find him asleep at his post. He is cast in prison and sentenced to be flogged to death. Mira is suspicious of the part Owaru has played in this. She disguises herself as one of his ancestors and appears to him, hoping to terrify him into confession. He escapes from his hut but falls over a precipice, Mira pursuing. Dying, he owns to her that he drugged Kenjiro.

THE CREATOR OF "HUNGER"—Princess

An Artist's Love Story

December 4, 1914

CAST

John Boyd.....Boyd Marshall
George Randolph.....John Reinhard
Ethel Stewart.....Ethel Jewett
Blind Man.....Ed. N. Hoyt
His Granddaughter.....Mayre Hall

JOHN BOYD, a penniless young artist, paints a picture of "Hunger", inspired by an old blind man and his beautiful granddaughter. Boyd's fiancée, Ethel Stewart, is jealous of his girl model; and George Randolph, a rival artist, covets the canvas which he realizes is sure to make a sensation at the forthcoming exhibition. Ethel, on Boyd's refusing to dismiss Mayre, breaks her engagement to him and accepts Randolph's attentions. When Boyd falls ill and has to be taken to a hospital, Randolph seizes the opportunity to help himself to "Hunger" and exhibits it as his own work. The real artist learns of the deception, but his protestations are thought to be merely the ravings of a delirious brain. Only when the blind man and his granddaughter hear of the controversy and testify against Randolph are the critics convinced of Boyd's claim. He is awarded a large sum of money, and not long after he marries Mayre.

MOTHER OF THE SHADOWS—Kay Bee

(Two Reels)

The Thrilling Story of a Heroic Indian Girl

By Thomas H. Ince and C. Gardner Sullivan

December 4, 1914

CAST

Laughing Moon }Kay Bee Japanese Players
Running Elk }
Lieut. Harry Eldridge.....John Keller
Crooked Horn.....Joe Goodboy
The Colonel.....J. Barney Sherry

LAUGHING MOON loves Lieutenant Eldridge, who confesses to being the father of her child, and at the Colonel's command, he marries her. In time the Indian girl realizes that her American husband is ashamed of her—and when she overhears him say that when their son is older he also will be ashamed of his shapeless, parchment-skinned squaw mother, her heart is broken. Not long after this, the Sioux chief quarrels with the Colonel, and one of the chief's warriors is placed under arrest at the post. The Indians attack the post, and the Sioux prisoner throws open a gate which guards the Colonel's quarters and runs to rally his tribesmen and lead them thither. Realizing that the gate must be held at any cost, Laughing Moon thrusts her arm through the bar slot, in place of the wooden bar which the Indian has thrown away. The Sioux try to batter down the gate, chopping through at her arm and badly wounding her. But she manages to hold on till a detachment of soldiers arrive. Eldridge is very proud of his

wife. But she has determined that her son shall remember her only as the Indian princess who saved the fort. She opens the bandages binding her wounds—and when they find her, she is dead.

NAIDRA, THE DREAM WOMAN—Thanhouser

A Scientist's Fantasy

December 4, 1914

CAST

Naidra.....Mignon Anderson
The old scientist.....Riley Chamberlain
His helper.....Carey L. Hastings
The young organist.....Morris Foster

AN old scientist all his life has labored in his laboratory to discover the secret of the creation of human life. At last he happens on an ancient book which gives him the clue. And he brings into being a woman, beautiful but incapable of love. He shows her happy lovers, that she may see what love means. He takes her to where a mother is singing her baby to sleep, that she may realize how love finds fulfillment. Then he leads her where a father and mother are weeping together over the grave of their child, hoping thus to reveal to her sorrow and the meaning of renunciation. But the woman fails to respond. A young organist visits the scientist—and he and Naidra, the dream woman, fall in love. The old scientist, who has come to love his Galatea deeply, is filled with grief to see that where he has failed, another has succeeded. As the organist is about to kiss Naidra, the scientist rushes forward—and awakes to find that Naidra and his love for her is all a dream.

SHERMAN WAS RIGHT—IT'S VERY TRYING—Royal

A Travesty on Militarism

December 5, 1914

AN imaginary war is caused by an imaginary grievance. The excitement opens in the war office where a fiery speaker is trying to wake his slumbering companions. At last they are thoroughly aroused by the arrival of an elderly courier who has taken twenty years to deliver the war message. One army is composed exclusively of married men, who are willing to die, and the battles are fought under the rules and regulations of the union. It is treason to fight after 5:30 on week days, and every soldier must be off the field by 1 p. m. Saturdays. Cannon balls are borrowed by one army of the other, and the climax comes with the breaking up of the death struggle by the wives of the married contingent.

WHO SHOT BUD WALTON?—Reliance

(Two Reels)

A Western Mystery Story with a Novel Turn

By George Pattullo

December 5, 1914

CAST

Lafe Johnson.....Sam de Grasse
Bud Walton.....Raoul Walsh
Jeff Hardin.....Eugene Pallette
Tillie.....Francelia Billington

LA FE JOHNSON, sheriff of Badger, arrives at the Fashion Saloon to find Jeff Hardin, a smoking revolver in his hand, standing over the dead body of Bud Walton. It is discovered, however, that while Hardin carries a 45-calibre revolver, Watson has been shot with a 30-30 rifle

(Continued Overleaf)

Clever Plots and Action Aplenty in These Reliance Releases



1. Baldy Belmont in "The Joke on Yellentown". 2. George Seigmann, Fred Burns and Florence Crawford in "The Forest Thieves". 3. Fred Burns and George Seigmann (same). 4. Wallace Reid and Irene Hunt in "On the Ledge". 5. Fred Burns in "The Forest Thieves". 6. Irene Hunt and Wallace Reid in "On the Ledge". 7. Lucille Brown and Ralph Lewis (same). 8. George Seigmann in "The Forest Thieves".

STORIES OF THE NEW PHOTOPLAYS

bullet, which, witnesses say, was fired from an inner room back of where Hardin was sitting. The imprint of a man's hand in axle grease on the wall of the inner room is the only clue. Hardin, who also had fired several times at the murdered man, but was not guilty of the fatal shot, is held on a nominal charge while the sheriff and his aide go in quest of the real murderer. They arrest Slim Terry, whom they have reason to suspect, since he is the tallest man in the region, and the imprint of the hand on the wall was nearly nine feet from the floor. Slim confesses to killing Walton, but scarcely has he spoken, when Tillie, a pretty girl who is employed at the Fashion Saloon, rushes into the court room and calmly announces that Slim lies, as it is she who fired the fatal shot. Then it develops that Tillie and Slim are sweethearts, and that Walton, determined to cut out Slim, had run him out of town. She had hid her lover in the inner room purposely to kill their persecutor. But as Slim could not shoot straight, she had made him put his hands against the wall while she performed the deed with her own rifle. Consternation reigns in the court room. But Tillie—and all concerned—are acquitted. Then the town of Badger turns in to celebrate the wedding of Tillie and Slim.

MR. HADLEY'S UNCLE—Comic

Chapter 12 of the "Bill" Series

By Paul West

December 6, 1914

CAST

Mr. Hadley.....Tod Browning
 Bill.....Tammany Young
 Ethel.....Fay Tincher
 The Uncle.....Baldy Belmont
 Mr. Muchmoney.....Max Davidson

MR. HADLEY, anxious to put through a big deal, writes his uncle, whom he never has seen, advising him to invest some of his money. The uncle wires Mr. Hadley that he will call on him and bring the money in person. Meanwhile, Mr. Muchmoney, who has a mania for writing checks, gets away from his keepers and sneaks out of the sanitarium. He wanders along, and then, deciding to visit an office building, presents himself in Mr. Hadley's establishment while that gentleman is out. Thinking that he is the rich uncle, Ethel entertains him until the boss returns. He writes a small fortune in checks, buys a few automobiles, and keeps everything lively—until his keepers succeed in tracing him to the office. On the arrival of the real uncle, after many painful experiences *en route*, things are squared.

THE AMATEUR DETECTIVE—Thanouser

A Laughable Parody on Sherlock Holmes

December 6, 1914

CAST

Jane.....Carey L. Hastings
 Pat.....Ernest C. Ward
 Mr. Wise.....J. S. Murray
 Betty, his daughter.....Muriel Ostriche
 Jack, her sweetheart.....Harris Gordon

JANE and Pat, her policeman admirer, whom she has taught to believe himself a second Sherlock Holmes, think that they have discovered a blackhand plot against Mr. Wise, Jane's employer. In reality the mysterious signs they have seen on the back fence are Jack's secret language to Betty, his sweetheart, whom Father Wise considers too young to have beaux. Betty and Jack find out that Jane has mistaken their innocent hieroglyphics for blackhand signals, so they scheme to get father worried, to have Jack

masquerade as a detective, subdue a bogus blackhand gang, and then, throwing off his disguise, claim Betty as his reward. Pat precipitates matters, however, by arresting the young hero prematurely. Jack is obliged to unmask. But Mr. Wise, seeing the joke, gives Betty to Jack.

HIS PREHISTORIC PAST—Keystone

(Two Reels)

In Which Charles Chaplin Justifies His Reputation as a Fun-Making Comedian

December 7, 1914

CAST

Weakchin.....Charles Chaplin
 The King.....Max Swain

WEAKCHIN, the tramp, falls asleep on a park bench, and presently is dreaming of the days of his prehistoric past. He finds himself in an ancient kingdom, flirting with one of the water carrying maidens of the King. Presently he is set upon by Cleo, the King's fool. Then the King comes and the fighting becomes hilariously funny. In the end Weakchin and the King become great friends, but the King's jealousy of Weakchin's attentions to his favorite makes trouble. Weakchin throws the King over the cliff, and reigns as King himself. The old King, rescued by Cleo, returns and beats Weakchin over the head. He wakes to find a policeman clubbing him and telling him to "move on".

OUT OF THE DARKNESS—American

(Two Reels)

An Impressive and Unusual Love Story

December 7, 1914

CAST

The Wolf.....Harry Von Meter
 His wife.....Louise Lester
 His daughter.....Vivian Rich
 Steele, the detective.....Jack Richardson
 Terry Manning.....William Garwood

TERRY MANNING and the "Wolf," Dan Clancy, are cell-mates. On being released from prison, the "Wolf" tries to inveigle Manning into committing robbery, but the young man is determined to live straight. And not long after, he gets a job in the offices of a large coal company. Here he meets Kitty Clancy, a stenographer, who is supporting herself and her mother. Without suspecting that she is in any way connected with Dan Clancy, Manning falls in love with Kitty. The "Wolf," meanwhile, has discovered where his family is living. He is ashamed, however, to reveal himself to his wife and daughter. Luck is against him, and Manning finds him one night, ragged, penniless and starving. He takes him home with him to his room. While Manning has gone out in his best suit to call on Kitty, Clancy finds the keys of the coal offices in the young man's working clothes—and the rest is easy. Making his get-away with the contents of the safe, the "Wolf," in passing the house where his wife and daughter are living, is moved to have a farewell glimpse of them. Peering in the window, he discovers that Manning is his daughter's sweetheart. Realizing that Manning will be blamed for the theft, and what that will mean to Kitty, the old man goes back to the coal offices and replaces the money. He is shot at and wounded, however, by the night watchman—and though he manages to reach Manning's room, the latter, on returning, finds him dying. Clancy confesses his relationship to Kitty and her mother, and Manning, at his request, sends for them. The "Wolf" dies forgiven—and Manning leads the grieving women "out of the darkness" into a more hopeful way of life.

Romance, Humor and Pathos Blend in These Thanhouser-Princess Films



1. John Reinhard, Ethel Jewett, Boyd Marshall and Mayre Hall in "The Creator of 'Hunger'". 2. Sam Niblack, Frank Wood and Claire Kroell in "The Center of the Web". 3. Harris Gordon and Muriel Ostriche in "The Amateur Detective". 4. John Reinhard and Ethel Jewett in "The Creator of 'Hunger'". 5. Carey L. Hastings and Muriel Ostriche in "The Amateur Detective". 6. Carey L. Hastings and Ernest Ward (same). 7. Claire Kroell and Sam Niblack in "The Center of the Web". 8. Carey L. Hastings, Riley Chamberlain and Mignon Anderson in "Naidra, the Dream Woman". 9. Claire Kroell and Sam Niblack in "The Center of the Web". 10. John Lehnberg in "The Wild, Woolly West". 11. Claire Kroell and Frank Wood in "The Center of the Web".

"A Question of Courage"

*A Thrilling Story of
Patriotism and
Mother Love*

*Produced for Majestic
by Donald Crisp
in Two Reels*

CAST

The Widow.....Mrs. Crowell
Robert, her son.....Elmer Clifton

She was the widow of a soldier. A greaser bullet had ploughed its way through her husband's breast in one of the very first skirmishes of the Mexican war, leaving behind three stalwart sons to care for their widowed mother. One by one they had arrived at an age where they earned good pay and, in a modest way, the family was happy and prosperous. That night as they sat around the table, the mother looked proudly from *Harry*, her eldest boy, to *Edward*, the broad-shouldered young man, who was the second born, and from him to the handsome-visaged fellow who sat at her left, *Robert*, the youngest of the brood, and, if mother-love distinguishes, the one of whom she was most fond.

It was in those perilous national days shortly after the inauguration of President Lincoln. Suddenly through the streets men were heard running and shouting. With a single impulse, all four started apprehensively from the supper table. Someone pounded heavily on the front door, and *Robert* jumped to open it. It was one of their neighbors.

"War!" he shouted, and ran from the room as quickly as he had come into it, apparently beside himself with excitement. Another man, presently stopped on his way down town. "War!" he cried. "Yes, we know," they said, "tell us more about it."

"Fort Sumter has been fired on," he said, "and President Lincoln has issued a call for volunteers to defend the Union. I guess Old Abe'll get all he wants without beggin' 'em to take up arms." As the man went out the door, the three boys turned away and walked back into the dining room. Their mother was sitting in a corner. Her trembling hands pressed her white apron to her eyes, and she was weeping violently.

"But you must go," she said, bravely. "Your country needs you and your old mother wouldn't stand in the way for worlds."

So they marched off, the three of them, and a few days later their mother waved bravely to them from the station platform. When they were out of sight, she went home and sat there alone, sobbing bitterly. It seemed, as day after day passed, that news would never come. Then Bull Run was fought and Beauregard routed the Union forces. Two days later the list of casualties came in. *Harry*, her eldest son, was dead. She steeled herself. "I have given a husband and a son to my country," she told herself, with heart-

broken pride. Down toward *Shiloh* a few months later, the rising star of the loyal army, Major General Ulysses S. Grant, met and routed the enemy. The mother, waiting at home, had hardly received news of this great victory than she learned that her second son, *Edward*, had been claimed on the battle field by death.

"I have given a husband and two sons," the widow said.

"That would seem enough." When the word of *Harry's* death had come, his mother had taken the flag from around her dead husband's portrait and draped it over his empty chair. She placed a flag over *Edward's* seat as well when she learned that he, too, was gone forever. But when it was made known to her that the cavalry regiment in which her last son, *Robert*, was enrolled, had gone into camp near by and that a battle was imminent, the mother resolved suddenly that she could not stand it to have her remaining boy killed, too.

Going alone to the

camp, she finds *Robert* in his tent, hurriedly preparing for the expected battle. He is flinging on his saber as she rushes in. Outside the bugle is sounding "Boots and Saddle." Throwing her arms around *Robert's* shoulders his mother frantically pleads with him not to go.

"You are all I have left," she sobs, "all I have left." Despite all her entreaties, he shakes his head in sorrowful negation. "I must go," he says, firmly, stepping toward the door. As he passes her, she seizes his pistol and points it at her breast. "I shall shoot myself if you go," she cries. Outside the troop is mounting, and inside *Robert*, forced to choose between his mother and his country, chooses his mother. Though he remains, he tells her that she has branded him as a coward. With bowed head he hears his troop start away into the thunder of battle.

Charged with cowardice and desertion, *Robert* is arrested after the battle, and tried by court martial. On the day this occurred, General Grant, on a tour of inspection, happens to stop at the house of the widow and, seeing the flags draped over the dining-room chair, he inquires and learns the story of the three sons. Of this *Robert* knew nothing, for at that precise moment he was refusing to speak in his own behalf, and when his mother forced her way by a sentry and cried out the truth, he tried to hush her. But even his mother could not have saved him had not General Grant himself intervened and, reprieving him, told him that what he had done required more courage than to face the bullets of the enemy.



General Grant Reprieves the Widow's Youngest Son

Our Mutual Girl in a Detective Role

By Marc Edmund Jones

Chapter Forty-six

CAST

Margaret	Norma Phillips
Betty Hamilton.....	Eleanor L. Brown
Ralph Hamilton.....	William J. O'Neil
Hostess	Adele Klaer
The Uncle.....	William J. Cowper
Police Captain.....	Harry G. Weir
Crooks.....	{ Frank Leonard Thomas Collins

Director, Oscar Eagle
Assistant Director, Harry G. Weir

INTO the maelstrom of Fifth Avenue activity *Margaret* and *Aunt Abbie* plunged one sunshiny November afternoon. In *Margaret's* heart was the desire to buy, not for herself, but for her relatives and friends. Also, in her mind ran the injunction about doing one's Christmas shopping early. At Joseph's she purchased some jewelled buckles, and then a handsome vanity box. Top and sides, it was a magnificent product of the goldworker's art, and *Our Mutual Girl* took especial satisfaction in the fact that it never had been duplicated or copied. When they started across the sidewalk to their limousine, they ran into *Betty Hamilton*.

"*Margaret!* You dear! You're the very person I've been looking for!" cried *Betty*. "You must come to a Thanksgiving house party with me. I know you've never met *Agatha Graham*. But she and I are old friends, and she especially charged me to invite you to be there to-night. *Ralph* is going—"

Just here *Margaret* interrupted her with some perfectly irrelevant remark. But in the end she accepted the invitation. *Aunt Abbie* had left them and gone about some mysterious holiday shopping of her own. *Betty* had an appointment. And so *Our Mutual Girl* started back to Westchester alone.

It was nearly dark when suddenly the car came to a stop in a lonely stretch of country road. The chauffeur got out to work over the recalcitrant carburetor and *Margaret* left the car and stood near him. Somehow she had an uneasy feeling—and just then two men appeared from behind some bushes. They engaged the chauffeur in talk which seemed aimless. While one of them held his attention, the other walked toward *Margaret* and snatched her gold handbag. Then they both ran.

The chauffeur started in pursuit, but *Margaret* called him back. She did not so much mourn the loss of her expensive mesh purse as she regretted the stealing of the gold vanity case which was inside—but she had no mind to be left alone in the dark and deserted road. Delayed somewhat by this untoward accident, *Margaret* was a little late in reaching the house to which she had been bidden for the Thanksgiving festivities. But everybody was so concerned in her experience and expressed regret so charmingly that *Our Mutual Girl* almost felt that the loss was compensated for by the interest the episode held. Not long after,

the hostess was surprised by the announcement that her uncle had arrived.

"My dear *Agatha*," he began, the minute he set eyes on his niece, his tone of nervous excitement quickly attracting the attention of all. "I have received a letter warning me that I am to be robbed of the ruby that formerly belonged to your dear grandmother. I have hurried to your house with the jewel to defeat the plans of the robbers."

While he went on into further details of his narrative, *Ralph Hamilton* seized the opportunity to draw *Margaret* aside. He persuaded her to go with him out on the porch.

There they sat in the moonlight, and like any other healthy young pair, talked about themselves—until *Our Mutual Girl* suddenly broke off, exclaiming: "*Ralph*, see, there in that bush!"

He saw nothing, however, out of the ordinary, and turned to her with a laugh. "Still nervous over the handbag snatchers?" he asked.

When they went in, arguing whether or not she had seen dark figures skulking in the hedge, they found the guests in a great commotion. *Agatha's* uncle was telling everybody that his jewel was gone. "And see what the thieves left in my

room!" the old man was saying, excitedly. "My vanity box!" cried *Margaret*. Then, unnoticed by the rest, she slipped out of the house and fled to the garage. She ordered a car, picked up two policemen on post nearby, and tracking the footprints on the lawn, led the officers to the spot where the two thieves, grown over-confident by the ease with which they had made two hauls that day, were engaged in a deep-toned altercation. Then she had them all get into the car and drove back to the house.

On *Margaret's* appearance with her captives, *Ralph*, who had been off on another trail, was completely nonplussed. When in the drawing-room, before everybody, the ruby had been recovered and the burglars marched off by the officers, they all sat down to their tardy Thanksgiving dinner. And *Our Mutual Girl* was the heroine of that merry feast. *Ralph* and *Margaret* sat side by side, eating and drinking with real Thanksgiving appetites, whetted all the keener by their recent adventure and the fact that dinner was late. *Margaret* was in an exultant mood. And in surrendering himself to her bantering wit and brilliant smile, *Hamilton* forgot to feel a trifle sore because she had proved a cleverer detective than he.



The Captured Crook Restores His Booty

The Exhibitor's End of It

PETER J. JEUP, president of the Michigan State Branch, No. 4, Motion Picture Exhibitors' League of America, and a man whose sterling qualities have won him the respect and friendship of exhibitors everywhere, has written REEL LIFE with the request that we publish a letter which he is sending to the motion picture men of Michigan. It sets forth the reasons why every exhibitor in the State of Michigan should join the organization which Mr. Jeup has done so much to make what it is today, and in a larger but no less important sense, the reasons why every exhibitor in the country should also become a member. REEL LIFE is glad to publish Mr. Jeup's letter here, not alone because of its warm admiration for the standards he has represented and the things he has accomplished during his long career as a motion picture exhibitor, but because it is the belief of this publication that, under its present leadership, the M. P. E. L. of America constitutes a force for good in the rapid development of the industry, which no exhibitor can afford to ignore. Mr. Jeup's letter, written from the headquarters of Detroit Local, No. 1, M. P. E. L. of America, Detroit, Mich., follows:

Mr. Exhibitor,
Dear Sir:

Once more I appeal to you to join the Motion Picture Exhibitors' League, giving you a few reasons. The Legislature is about to convene at Lansing, and some of the laws already mentioned to be introduced are: Closing theaters on Sunday, State License Fee of \$100.00, prohibiting children under 16 years from attending unless accompanied by their parents, State and Local censors, etc., all of which we must prevent if possible, and can if we have a strong organization. Here are some of the things the League has accomplished:

The National League has had the War Tax reduced from a flat tax of \$100.00 to \$25.00 and \$50.00, which had passed Congress, but was changed in the Senate through the efforts of Marion S. Pearce, National President, M. P. E. L. of America. The State League prevented all of the above-mentioned laws from being enacted two years ago, and brought about the agreement making three reels the limit for a 5 cent show and 5 reels for a ten cent show. It abolished the censor in Detroit; prevented unfavorable ordinances in reference to licensed operators, and obtained recognition of the League by the film exchanges. It may be added that we intend to fight to have the State Inspection Fee of \$20.00 or more repealed or reduced. The admission fee to this League is \$5.00 and dues fifty cents per month.

Now if there is any valid or good reason why you should not join and give us your moral and a little financial support, I would like to know it, as I consider this as much a part of your business as your film supply, for it means your very existence.

The semi-annual meeting of the League will be held in Room 255-259, Equity Building, Detroit, Tuesday, December 8th, 1914, at 10 o'clock, a. m., and I would be pleased to see you here at that time.

Fraternally yours,

PETER J. JEUP,
President, M. P. E. L. of America,
State Branch No. 4.

"BUSINESS without vaudeville" is the motto of the Mission Theater, Amarillo, Texas, and the why of it, as W. H. Coon, the manager, frankly admits, is



Manager C. C. Palmer, of the Crescent Theater, Hicksville, O., and "Bill Bryan," the Pony, Which He Is Offering as a Prize

where legitimate or vaudeville productions could be presented, but, as Mr. Coon wisely remarks, "Why should we run vaudeville, when we release the Mutual program, which gets the business without it?"

Mr. Coon prides himself on giving his patrons the best in everything. A well-trained orchestra furnishes the music, which is carefully chosen, and a Power's 6-A machine the projection. A radium gold fibre screen completes the combination, which is a hard one to beat. "We have never been able to take care of the people on 'Million Dollar Mystery' night," writes Manager Coon, "and if 'Zudora' is as good I shall be delighted." *Mutual Movies*, with *Flying A*, *Keystone*, *Thanouser* and *Reliance* releases to the fore, are the favorites of the photoplay lovers of Amarillo, as they are in many another community.

REPORTS from many sections of the Middle West show the popularity of the "pony contest," which is evidently being taken up by many theaters. The latest of these is the Crescent Theater, Hicksville, Ohio, a picture of which—with the pony, "Bill Bryan," that Manager C. C. Palmer is offering as a prize to the boys and girls of the community—is shown on this page.

The Crescent uses *Mutual Movies* exclusively and Manager Palmer is one of the many enthusiasts about the Mutual program. To quote his own words: "I am in a small town here and have a theater that cost \$8,000. I am making it pay good dividends and in my opinion, I owe it all to the fact that I am using the Mutual program. My patrons are all well pleased with the Mutual service, and I believe it is the best program as a real moneymaker, week in and week out, that any one can use in any locality."



The Mission, Costliest Photoplay House in Amarillo, Texas, Which Uses Mutual Movies Exclusively

"The Mystery of the Dutch Cheese Maker"

"ZUDORA"

A Drama of Love and Adventure
By Daniel Carson Goodman

Episode Three
Reels Five and Six

THE Mystery of the Dutch Cheese Maker", the third episode of *Zudora*, Dr. Daniel Carson Goodman's thrilling serial photo-

play, is one which introduces on the screen a rarely exciting panorama of constantly changing events. Again the hand of the mystic detective, *Hassam Ali*, is turned against *John Storm*, sweetheart of his niece, *Zudora*, who, unknown to herself, on her eighteenth birthday, becomes heir to the great *Zudora* mine. The \$20,000,000 value represented by this mine, *Hassam Ali* wants for himself. If he can only get rid of *Zudora* he can accomplish this end, for he is the next heir at law to his clever and pretty ward. *Zudora* has twice pitted her skill as a mystic against her uncle's, and, in doing so, twice rescued her lover from peril. In the present Episode her daring and resourcefulness again is put to a supreme test.

The picture begins by showing *John Storm* in the store of the Dutch Cheese maker who has asked the young lawyer to draw up his will for him. After their conversation is completed, the old man gives his counsellor a piece of cheese as a present and *Storm* goes out the door with it tucked carelessly under his arm, and, as luck would have it, going down the steps he drops it. Quick with suspicion and on the alert for any chance, *Hassam Ali*, who has come up behind him, stoops and picks up the cheese.

A minute later the mystic is approached by a miserably clothed, old, long bearded tramp, who asks his aid in marketing some diamonds. *Hassam Ali* learns from this old man, that he manufactures diamonds that are seemingly as wonderful as Nature's own. *Hassam Ali* gives the old man his card, and learns that his plant is in the cellar of this very building and directly under the shop of the Dutch cheese

maker. They go down and examine it, and the inventor, flinging carbon in a blast furnace, causes an explosion, that produces a diamond. This diamond

Hassam Ali takes to a jeweler and learning that it is genuine becomes greatly excited.

When he returns to the inventor's, however, he learns that the old man is being systematically robbed, and that his suspicions have centered on the mystic as the only man

who has been in the underground quarters. The two men clinch but *Hassam Ali* subdues his frailer opponent and then convinces him that he has taken nothing, and that they must try to apprehend the thief. They set a trap in the hope of doing this, and *Hassam Ali* goes home where he opens his package dropped by *Storm* and to his intense astonishment and glee discovers that the cheese is full of diamonds. Here, indeed, is a case where he can surely convict *Zudora's* manly young sweetheart, and get rid of him once and for all. When his niece says that she is going to make this mystery the third of her twenty cases, her uncle laughs to himself. He has promised her that if she solves twenty cases for

The Diamond Inventor Attacks *Zudora* as the Thief



Hassam Ali, Disguised, Spies on the Lovers



John Storm in the Shop of the Dutch Cheese Maker

him, he will give his permission to her marriage with *Storm*, but he feels confident that this time she is going to fail.

Making careful inquiries of all concerned from the little daughter of the Dutch cheese maker, who is now in prison, to *Storm* himself, *Zudora* finally goes down the rickety stairs into the dusty cellar occupied by the diamond inventor. Thinking that at last the thief who has robbed him so systematically of his gems is about to fall into his clutches, the old man rushes at her in a fury and she is only saved by the arrival of *Hassam Ali*. While the mystic does not raise his hand to help her, the old man stops at sight of him

(Continued on Page Twenty-six)

Real Tales About Reel Folk

BEULAH BURNS, the fascinating little daughter of Fred Burns, the famous Majestic cowboy, here is discovered, caught red-handed, just as she appears in "Who Shot Bud Walton?" Miss Burns is something of a comedienne, yet the seriousness of the situation which this portrait reveals scarcely could fail to wake rueful memories. It was of the same Miss Burns, and her younger sister, that Director Jack Adolphi not long ago prophesied a brilliant future on the screen. Some said then that he was prejudiced—because it was obvious that he enjoyed nothing better than holding the budding Thespians upon his knee and regaling them with long sticks of pink and white candy. Little Miss Beulah, however, eloquently disputes this charge of partiality in several recent Reliance releases, in which she gives plain proof of her unfolding powers. It could scarcely be said, on the strength of the accompanying picture, that she is without charm—



Beulah Burns Is Snapped by the Camera at an Embarrassing Moment



A Recent Photograph of Richard Cummings

considerably enhanced by her guilty position.

Richard Cummings—who is "Dick" to the studio folk—has been in the theatrical business all his life. He has been actor, manager and producer, with an enviable reputation in the legitimate—though of late he has turned his talents exclusively to motion pictures. As Reliance character man he shows clearly his years of dramatic experience. When the Thanhouser Company was in Los Angeles he made his debut with them on the screen, and on their returning East, Mr. Cummings joined the Majestic forces. Still more recently he has been transferred to the Reliance where he is enrolled among the veterans and seasoned stars of the Griffith ranks. He is seen in some of the cleverest comedy rôles the Hollywood studios have produced.

In "Redbird Wins", a recent two-act racing drama by the Flying A, Jack Richardson was required to wear a rain-

coat. As the sky above Santa Barbara was crystal clear and the sun shining as it consents to shine only upon California, everybody at the studio geyed Mr. Richardson unmercifully. The famous "villain" took it all with characteristic good nature. Several miles from the studio, however, during the taking of a scene, suddenly the whole landscape darkened. By the time the company could reach a place of shelter, Mr. Richardson was the only dry member. Then, he laughingly confessed that he had been praying for rain all day.



Nolan Gane, Thanhouser Juvenile Lead

Nolan Gane, juvenile star with Thanhouser and Princess films, is one of the youngest leading men in pictures. Harry Benham and Boyd Marshall never tire of twitting him on the subject of his tender years, to which he invariably responds with a quiet dignity to which his tormentors seldom attain. "Who is that little boy?" visitors are prone to inquire, catching a glimpse of the attractive youth as he flees past on some liveliness destined for the screen. It never occurs to them that this is serious acting, until they hear the cameraman bellowing to them to get out of the picture. Then it comes over them that they have just seen one of Thanhouser's most talented members strenuously at work, and entirely oblivious to his surroundings.

"My favorite rôle is emotional", Mr. Gane says. "Perhaps this is due to my French parentage. I was born in Houma, Louisiana, and educated in New Orleans. On the stage I played *Raymond* in 'Madame X,' and *Billy* in 'Billy the Kid.' Since then I've been acting in pictures, and I will say frankly that I'm not in it for money, either, but for popularity and fame."



Shep, the Thanhouser Collie, Makes a Daring Rescue

In "The Barrier of Flames", a forthcoming Thanhouser release, *Shep*, the beautiful collie, who daily reports for work at the New Rochelle studio, performed another daring rescue, distinguishing himself by a feat of human heroism and sagacity by climbing a ladder and rescuing Helen Badgley from the top story of a burning house.

Real Tales About Reel Folk

ARTHUR ASHLEY, formerly leading man for the Vitagraph, who recently joined the Thanhouser forces at New Rochelle, brings to the Mutual ranks a youthful and exceedingly attractive personality. He will be featured in dramatic two-reel productions, and it is understood that he and Florence La Badie will be starred together. A public which already appreciates the rare quality of Miss La Badie's work on the screen will be apt to demand an equally high standard of her new "opposite"—nor are that talented young actress's admirers to be disappointed. Mr. Ashley has a splendid record behind him—and a yet more brilliant future in prospect. He has the imagination and the physique for really big things, as well as the manliness and the education required to companion Miss La Badie's refinement and charm. Wonderful team work may be expected of this congenial pair. He will be seen for the first time in Thanhouser pictures in "The Winner Wins," a two-reel release now in the making, which has an exciting auto race for its climax.



Arthur Ashley, New Thanhouser Star



"Sheriff" Arthur Mackley in His Famous Role

"Sheriff" Arthur Mackley's picturesque costume—which is no comic opera get-up, but is authentic to the smallest detail—is as much a part of himself as his hands and feet. He says that by living—and dressing—in character he is never obliged to overcome the consciousness of being made up for the screen. It certainly is true that in the pictures Mackley is perfectly at home in his clothes. Also, he gets all the better response from the company of players whom he directs in Western films. Perhaps the psychological effect of his badge of authority, without which he never stirs abroad, has something to do with this. The badge, incidentally, was a gift to him from a genuine Western arm of the law, a famous character in his day, who found the actor's impersonations so true to life and so like himself, that he willed to him his battered insignia of life-long service.

In some of the delightful plays in which Mackley has recently appeared, his wife, known as "Mrs. Sheriff," has starred with him. They played to-

gether in the touching romance called, "The Widow's Children," which was all the more interesting to those who knew the real relation of the middle-aged lovers in the sketch. They are a famously devoted couple.

Louise Lester still appears now and then in her Wild West regalia, which is just as becoming to her as ever. But of late she has been kept so busy mothering all the younger stars of the Flying A, that she hasn't had a chance to go off on any of her whimsical *Calamity Anne* stunts. For a while Sydney Ayres made her a very attractive son—until he outgrew all that and was promoted to a directorship. Then Miss Lester tried to console herself with mothering, and even grandmothering, beautiful Vivian Rich. One of her most effective attempts of this sort was in the drama entitled, "The Lost Sermon," when Miss Lester appeared as a typical aristocratic granddame of the South. Her latest is in quite another vein. In "The Girl in the Question" she cleverly turns the tables on her son, who is infatuated with a girl of a rather fast society set—playing the up-to-date parent in a deliciously human, witty fashion.



Louise Lester, of the "Flying A"

Richard Stanton, ever resourceful actor-director of the New York Motion Picture Corporation, came plump up against a serious problem recently in producing "Shorty's Secret." The script said, "Get a fat man for this part"—referring to an important character in the story—and Stanton was up a tree. It happened just then that Inceville hadn't any fat men—and Roscoe Arbuckle, of the Keystone, couldn't make it convenient to lend his services. Stanton lay awake nights—then determined to scout for an individual of suitable proportions. A day or two later he was whizzing through the streets of Venice in his automobile when he glimpsed the ponderous form of "Bill" Cavanaugh, former chief of the Venice police force, on a downtown corner.

"That's my type," he told himself; "wonder who he is." A moment later the director was at Cavanaugh's side, engaging him in a friendly chat about motion pictures. "Bill" confided to him that he always had wanted to be an actor, and Stanton offered him the chance on the spot. They piled into the machine, rushed to the Inceville studios—and half an hour from the time that "Bill" first mentioned his ambition, he was making everybody laugh at his antics before the camera.

Owing to the great European War the American Film Manufacturing Company are still in doubt as to the probability of their losing the English leading man of the Flying A forces, the popular Edward Coxen. At Great Britain's declaration of war the Flying A star offered his services to his country, but at that time there were more than enough regulars to supply the demand. Now, however, there is a possibility that may be called.

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WEDNESDAY—Broncho (2), American, Reliance.

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

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

SATURDAY—Reliance (2), Keystone, Royal.

SUNDAY—Majestic (2), Komic, Thanouser.

American

- Sept. 30—The Ingrate
- Oct. 5—Daphnia (2)
- Oct. 7—Billy's Rival
- Oct. 12—Jail Birds (2)
- Oct. 14—Down by the Sea
- Oct. 19—Daylight (2)
- Oct. 21—In the Open
- Oct. 23—The Final Impulse
- Oct. 26—Sir Galahad of Twilight (2)
- Oct. 28—Sweet and Low
- Nov. 2—The Ruin of Manley (2)
- Nov. 4—When the Road Parts
- Nov. 9—Betty Morse (2)
- Nov. 11—The Stolen Masterpiece
- Nov. 16—Redbird Wins (2)
- Nov. 18—Beppo
- Nov. 20—Old Enough to be Her Grandpa
- Nov. 23—In the Candlelight (2)
- Nov. 25—The Archaeologist
- Nov. 30—The Beggar Child (2)
- Dec. 2—The Strength of Ten
- Dec. 7—Out of the Darkness (2)
- Dec. 9—The Girl in Question
- Dec. 14—In Tune (2)
- Dec. 16—The Silent Way

Beauty

- Aug. 25—Susie's New Shoes
- Sept. 1—A Modern Othello
- Sept. 8—The Motherless Kids
- Sept. 15—The Only Way
- Sept. 22—Caught in a Tight Pinch
- Sept. 29—The Legend of Black Rock
- Oct. 6—Nieda
- Oct. 13—Winsome Winnie
- Oct. 20—Dad and the Girls
- Oct. 27—A Rude Awakening
- Nov. 3—The Tightwad
- Nov. 10—Motherhood
- Nov. 17—When Queenie Came Back
- Nov. 24—As a Man Thinketh
- Dec. 1—Cupid and a Dress Coat
- Dec. 8—Limping Into Happiness
- Dec. 15—Her Younger Sister

Broncho

- Sept. 23—Parson Larkin's Wife (2)
- Sept. 30—The Right to Die (2)
- Oct. 7—The Boss of the 8th (2)
- Oct. 14—The End of the Galley (2)
- Oct. 21—Shorty and Sherlock Holmes (2)
- Oct. 28—The Golden Goose (2)
- Nov. 4—The Desperado (2)
- Nov. 11—Destiny's Night (2)
- Nov. 18—Shorty Falls Into a Title (2)
- Nov. 25—The Cross in the Desert (2)
- Dec. 2—A Romance of Old Holland (2)
- Dec. 9—The City of Darkness (2)
- Dec. 16—The Panther (2)

Domino

- Oct. 1—The Gamekeeper's Daughter (2)
- Oct. 8—The Whiskey Runners (2)
- Oct. 15—Jimmy (2)
- Oct. 22—The Power of the Angelus (2)
- Oct. 29—Eric the Red's Wooing (2)
- Nov. 5—In Old Italy (2)
- Nov. 12—The Friend (2)
- Nov. 19—Nipped (2)
- Nov. 26—The Mills of the Gods (2)
- Dec. 3—The Vigil (2)
- Dec. 10—Not of the Flock (2)
- Dec. 17—A Political Feud (2)

Kay Bee

- Aug. 21—The Winning of Denise (2)
- Aug. 28—The First Love's Best (2)
- Sept. 4—Stacked Cards (2)
- Sept. 11—The Silver Candlesticks (2)
- Sept. 18—No-Account Smith's Baby (2)
- Sept. 25—The Death Mask (2)
- Oct. 2—One of the Discard (2)
- Oct. 9—The Sheriff of Muscatine (2)
- Oct. 16—Th Word of His People (2)
- Oct. 23—The Spark Eternal (2)
- Oct. 30—The Worth of a Life (2)
- Nov. 6—In the Clutches of the Gangsters (2)
- Nov. 13—The Hateful God (2)
- Nov. 20—The Master (2)
- Nov. 27—A Crook's Sweetheart (2)
- Dec. 4—Mother of the Shadows (2)
- Dec. 11—Fortunes of War (2)

Keystone

- Oct. 17—Zip the Dodger
- Oct. 19—Dash, Love and Splash Santa Catalina Islands (Split reel)
- Oct. 22—The Love Thief
- Oct. 24—Stout Heart but Weak Knees
- Oct. 26—Shot in the Excitement
- Oct. 26—Dough and Dynamite (2) (Special Release)
- Oct. 29—Gentlemen of Nerve
- Oct. 31—Cursed By His Beauty
- Nov. 2—Lovers' Post Office
- Nov. 5—Curses! They Remarkd
- Nov. 7—His Musical Career
- Nov. 9—His Talented Wife
- Nov. 9—His Trysting Places (2) (Special Release)
- Nov. 12—An Incompetent Hero
- Nov. 14—How Heroes Are Made
- Nov. 16—Fatty's Jonah Day
- Nov. 19—The Noise of Bombs
- Nov. 21—Fatty's Wine Party
- Nov. 23—His Taking Ways
- Nov. 23—Sea Nymphs (2) (Special Release)
- Nov. 26—A Halted Career
- Nov. 28—Among the Mourners
- Nov. 30—Leading Lizzie Astray
- Dec. 7—His Prehistoric Past (2) (Special Release)
- Dec. 3—Shotguns That Kick
- Dec. 5—Getting Acquainted

Komic

- Oct. 11—Bill Spoils a Vacation (No. 8)
- Oct. 18—Dizzy Joe's Career
- Oct. 25—Bill Joins the W. W. W.'s (No. 9)
- Nov. 1—Casey's Vendetta
- Nov. 8—Ethel's Roof Party (No. 10)
- Nov. 15—Out Again—In Again
- Nov. 22—Ethel Has a Steady (No. 11)
- Nov. 29—A Corner in Hats
- Dec. 6—Mr. Hadley's Uncle (No. 12)
- Dec. 13—The Housebreakers
- Dec. 20—Bill and Ethel at the Ball (No. 13)
- Dec. 27—Love and Business

Majestic

- Sept. 8—Sierra Jim's Reformation
- Sept. 13—The Final Verdict (2)
- Sept. 15—Every Man Has His Price
- Sept. 18—Down the Hill to Creditville
- Sept. 20—Her Awakening (2)
- Sept. 22—Meg of the Mines
- Sept. 27—The Great God Fear (2)
- Sept. 29—A Mother's Trust
- Oct. 4—Out of the Air (2)
- Oct. 6—The Unpainted Portrait
- Oct. 11—The Sands of Fate (2)
- Oct. 13—The Warning
- Oct. 16—Back to the Kitchen
- Oct. 18—For Her Father's Sins (2)
- Oct. 20—Environment
- Oct. 25—A Flight for a Fortune (2)
- Oct. 27—A Mother's Influence
- Nov. 1—Paid With Interest (2)
- Nov. 3—False Pride
- Nov. 8—The Tear that Burned (2)
- Nov. 10—The Niggard
- Nov. 13—The Folly of Anne
- Nov. 15—The Odalisque (2)
- Nov. 17—The Little Country Mouse
- Nov. 22—The Saving Grace (2)
- Nov. 24—Another Chance
- Nov. 29—The Sisters (2)
- Dec. 1—Old Good For Nothing
- Dec. 6—A Question of Courage (2)
- Dec. 8—Her Brave Hero
- Dec. 11—In Wildman's Land
- Dec. 13—The Old Maid (2)
- Dec. 15—At Dawn

Mutual Weekly

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| Sept. 10—No. 89 | Oct. 27—No. 96 |
| Sept. 17—No. 90 | Nov. 3—No. 97 |
| Sept. 24—No. 91 | Nov. 10—No. 98 |
| Oct. 1—No. 92 | Nov. 17—No. 99 |
| Oct. 8—No. 93 | Nov. 26—No. 100 |
| Oct. 15—No. 94 | Dec. 3—No. 101 |
| Oct. 22—No. 95 | Dec. 10—No. 102 |

Princess

- Sept. 18—The Master Hand
- Sept. 25—The Final Test
- Oct. 2—The Balance of Power
- Oct. 9—The One Who Cared
- Oct. 16—The Touch of a Little Hand
- Oct. 23—The Face at the Window
- Oct. 30—The Dead Line
- Nov. 6—When Vice Shuddered
- Nov. 13—Seeds of Jealousy
- Nov. 20—A Bum Mistake
- Nov. 27—The Wild, Woolly West
- Dec. 4—The Creator of "Hunger"
- Dec. 11—In the Conservatory

Reliance

- Oct. 14—Bad Man Mason
- Oct. 17—The Revenue Officer's Deputy (2)
- Oct. 19—Our Mutual Girl (No. 40)
- Oct. 21—Out of the Deputy's Hands
- Oct. 24—A Blotted Page (2)
- Oct. 26—Our Mutual Girl (No. 41)
- Oct. 28—Sheriff for an Hour
- Oct. 30—The Availing Prayer
- Oct. 31—The Wrong Prescription (2)
- Nov. 2—Our Mutual Girl (No. 42)
- Oct. 4—The Miner's Peril
- Nov. 7—A Woman Scorned (2)
- Nov. 9—Our Mutual Girl (No. 43)
- Nov. 11—The Widow's Children
- Nov. 14—The Floating Call (2)
- Nov. 16—Our Mutual Girl (No. 44)
- Nov. 18—The Hidden Message
- Nov. 21—His Responsibility (2)
- Nov. 23—Our Mutual Girl (No. 45)
- Nov. 25—They Never Knew
- Nov. 27—The Hop Smugglers
- Nov. 28—The Kaffir's Skull (2)
- Nov. 30—Our Mutual Girl (No. 46)
- Dec. 2—The Lucky Shot
- Dec. 5—Who Shot Bud Walton? (2)
- Dec. 7—Our Mutual Girl (No. 47)
- Dec. 9—The Forest Thieves
- Dec. 12—On the Ledge (2)
- Dec. 14—Our Mutual Girl (No. 48)
- Dec. 16—The Joke on Yellentown
- Dec. 19—The Beat of the Year (2)
- Dec. 21—Our Mutual Girl (No. 49)

Royal

- Oct. 10—The Pet of the Petticoats
- Oct. 17—A Black Hand
- Oct. 24—Harold's Toupee
- Oct. 31—Phil's Vacation
- Nov. 7—Max's Money
- Nov. 14—A Fortune in Pants
- Nov. 21—Love Finds a Way
- Nov. 28—Before and After
- Dec. 5—Sherman Was Right—It's Very Trying
- Dec. 12—Percy The Milliner

Thanouser

- Sept. 29—The Trail of the Love Lorn (2)
- Oct. 4—A Dog's Love
- Oct. 6—The Cripple (2)
- Oct. 9—The Benevolence of Conductor 786
- Oct. 11—The Rescue
- Oct. 13—The Diamond of Disaster (2)
- Oct. 18—Left in the Train
- Oct. 20—Old Jackson's Girl (2)
- Oct. 25—Mr. Cinderella
- Oct. 27—A Madonna of the Poor (2)
- Nov. 1—Shep's Race with Death
- Nov. 3—The Turning of the Road (2)
- Nov. 6—The Chasm
- Nov. 8—Keeping a Husband
- Nov. 10—The Terror of Anger (2)
- Nov. 15—The Man with the Hoe
- Nov. 17—Pawns of Fate (2)
- Nov. 22—A Messenger of Gladness—Nature's Celebrities (split reel)
- Nov. 24—Mrs. Van Ruyter's Strategem (2)
- Nov. 29—A Denver Romance
- Dec. 1—The Center of the Web (2)
- Dec. 4—Naida, the Dream Woman
- Dec. 6—The Amateur Detective
- Dec. 8—The Reader of Minds (2)
- Dec. 13—When East Meets West
- Dec. 15—The Barrier of Flames (2)
- Dec. 20—Sid Nee's Finish

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Sioux Falls, S. D.....	Mutual Film Corporation....	209 West 9th Street
Spokane, Wash.....	Pacific Mutual Film Corp'n...	408 First Ave.
Springfield, Mass.....	Mutual Film Ex. of Mass....	179 Dwight Ave.
Syracuse, N. Y.....	Western Film Ex.....	10 Wetting Bldg.
Tampa, Fla.....	Mutual Film Corporation....	405 Curry Bldg.
Toronto, Ont.....	M. F. C. of Canada, Ltd....	15 Wilton Ave.
Vancouver, B. C.....	M. F. C. of Canada, Ltd....	963 Granville St.
Washington, D. C.....	Mutual Film Corporation....	428 Ninth St., N. W.
Wheeling, W. Va.....	Mutual Film Corporation....	Rooms 4 & 5 Register Bldg.
Wilkesbarre, Pa.....	Western F. Corp'n of Pa....	61 S. Pennsylvania Ave.
Winnipeg, Manitoba.....	M. F. C. of Canada, Ltd....	McDermott Ave.

Other Exchanges Using the Mutual Program

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

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

Mutual Program

(Week of Dec. 7th to Dec. 13th, inc.)

Monday, December 7, 1914

AMERICAN.....	Out of the Darkness
	(2 Reel Underworld Drama)
RELIANCE.....	Our Mutual Girl No. 47
KEYSTONE.....	Not Yet Announced

Tuesday, December 8, 1914

THANHOUSER.....	The Reader of Minds
	(2 Reel Romantic Drama)
MAJESTIC.....	Her Brave Hero
	(Farce Comedy)
BEAUTY.....	Limping Into Happiness
	(Comedy)

Wednesday, December 9, 1914

BRONCHO.....	The City of Darkness
	(2 Reel Drama of Crime and Politics)
AMERICAN.....	The Girl In Question
	(Drama)
RELIANCE.....	The Forest Thieves
	(Drama)

Thursday, December 10, 1914

DOMINO.....	Not of the Flock
	(2 Reel Drama of Village Life)
KEYSTONE.....	Not Yet Announced
MUTUAL WEEKLY.....	No. 102

Friday, December 11, 1914

KAY BEE.....	Fortunes of War
	(2 Reel Mexican Military Drama)
PRINCESS.....	In the Conservatory
	(Drama)
MAJESTIC.....	In Wildman's Land
	(Drama of Weird Adventure)

Saturday, December 12, 1914

RELIANCE.....	On the Ledge
	(2 Reel Drama)
KEYSTONE.....	Not Yet Announced
ROYAL.....	Percy the Milliner
	(Comedy)

Sunday, December 13, 1914

MAJESTIC.....	The Old Maid
	(2 Reel Drama)
KOMIC.....	The Housebreakers
	(Comedy)
THANHOUSER.....	When East Meets West
	(Drama)

MUTUAL WEEKLY No. 100

LATEST PICTURES FROM THE SEAT OF WAR.

45,000 FOOTBALL FANS SEE YALE VANQUISH PRINCETON, 19 TO 14.

THE U. S. CRUISER "TENNESSEE" IS FIRED UPON BY TURKS IN PORT OF SMYRNA.

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MILLIONS OF CHRISTMAS GIFTS GATHERED BY SYMPATHETIC AMERICANS ARE SENT TO EUROPE TO CHEER THE ORPHANS OF SOLDIERS LOST IN THE WAR.

ADMIRAL SIR CHRISTOPHER CRADOCK, R. N., AND HIS SHIP, THE "GOOD HOPE" SUNK BY GERMAN VESSELS OFF CHILEAN COAST.

EVERY BRANCH OF THE ARMY SERVICE IS REPRESENTED IN THE BRITISH CONTINGENT WHICH SAILS FROM SHANGHAI, CHINA, FOR THE FRONT.

ON WITH THE DANCES. SERIES NO. 3. THE MUCH TALKED ABOUT "FOX TROT."

AND OTHER INTERESTING SUBJECTS

REGULAR MUTUAL PROGRAM FEATURES

BRAND	TITLE	RELEASE
MAJESTIC	"The Old Maid" (2)	DEC. 13
RELIANCE	"On the Ledge" (2)	DEC. 12
KAY BEE	"Fortunes of War" (2)	DEC. 11
DOMINO	"Not of the Flock" (2)	DEC. 10
BRONCHO	"The City of Darkness" (2)	DEC. 9
THANHOUSER	"The Reader of Minds" (2)	DEC. 8
AMERICAN	"Out of the Darkness" (2)	DEC. 7
MAJESTIC	"A Question of Courage" (2)	DEC. 6
RELIANCE	"Who Shot Bud Waiton" (2)	DEC. 5
KAY BEE	"Mother of the Shadows" (2)	DEC. 4
DOMINO	"The Vigil" (2)	DEC. 3
BRONCHO	"A Romance of Old Holland" (2)	DEC. 2
THANHOUSER	"The Center of the Web" (2)	DEC. 1
AMERICAN	"The Beggar Child" (2)	NOV. 30
MAJESTIC	"The Sisters" (2)	NOV. 29
RELIANCE	"The Kaffir's Skull" (2)	NOV. 28
KAY BEE	"A Crook's Sweetheart" (2)	NOV. 27
DOMINO	"The Mills of the Gods" (2)	NOV. 26
BRONCHO	"The Cross in the Desert" (2)	NOV. 25
THANHOUSER	"Mrs. Van Ruyter's Stratagem" (2)	NOV. 24
AMERICAN	"In the Candlelight" (2)	NOV. 23
MAJESTIC	"The Saving Grace" (2)	NOV. 22
RELIANCE	"His Responsibility" (2)	NOV. 21
KAY BEE	"The Master of the House" (2)	NOV. 20
DOMINO	"Nipped" (2)	NOV. 19
BRONCHO	"Shorty Falls Into a Title" (2)	NOV. 18
THANHOUSER	"Pawns of Fate" (2)	NOV. 17
AMERICAN	"Redbird Wins" (2)	NOV. 16
MAJESTIC	"The Odalisque" (2)	NOV. 15
RELIANCE	"The Floating Call" (2)	NOV. 14
KAY BEE	"The Hateful God" (2)	NOV. 13
DOMINO	"The Friend" (2)	NOV. 12
BRONCHO	"Destiny's Night" (2)	NOV. 11
THANHOUSER	"The Terror of Anger" (2)	NOV. 10
AMERICAN	"A Slice of Life" (2)	NOV. 9
MAJESTIC	"The Tear That Burned" (2)	NOV. 8
RELIANCE	"A Woman Scorned" (2)	NOV. 7
KAY BEE	"In the Clutches of the Gangsters" (2)	NOV. 6
DOMINO	"In Old Italy" (2)	NOV. 5
BRONCHO	"The Desperado" (2)	NOV. 4
THANHOUSER	"The Turning of the Road" (2)	NOV. 3
AMERICAN	"The Ruin of Manley" (2)	NOV. 2
MAJESTIC	"Paid With Interest" (2)	NOV. 1
RELIANCE	"The Wrong Prescription" (2)	OCT. 31
KAY BEE	"The Worth of a Life" (2)	OCT. 30
DOMINO	"Eric the Red's Woolng" (2)	OCT. 29
BRONCHO	"The Golden Goose" (2)	OCT. 28
THANHOUSER	"A Madonna of the Poor" (2)	OCT. 27
AMERICAN	"Sir Galahad of Twilight" (2)	OCT. 26
MAJESTIC	"A Flight for a Fortune" (2)	OCT. 25
RELIANCE	"A Blotted Page" (2)	OCT. 24
KAY BEE	"The Spark Eternal" (2)	OCT. 23
DOMINO	"The Power of the Angelus" (2)	OCT. 22
BRONCHO	"Shorty and Sherlock Holmes" (2)	OCT. 21
THANHOUSER	"Old Jackson's Girl" (2)	OCT. 20
AMERICAN	"Daylight" (2)	OCT. 19
MAJESTIC	"For Her Father's Sins" (2)	OCT. 18
RELIANCE	"The Revenue Officer's Deputy" (2)	OCT. 17
KAY BEE	"The Word of His People" (2)	OCT. 16
DOMINO	"Jimmy" (2)	OCT. 15
BRONCHO	"The End of the Galley" (2)	OCT. 14
THANHOUSER	"The Diamond of Disaster" (2)	OCT. 13
AMERICAN	"Jail Birds" (2)	OCT. 12
MAJESTIC	"The Sands of Fate" (2)	OCT. 11
RELIANCE	"The Tardy Cannon Ball" (2)	OCT. 10
KAY BEE	"The Sheriff of Muscatine" (2)	OCT. 9
DOMINO	"The Whiskey Runners" (2)	OCT. 8
BRONCHO	"The Boss of the Elghth" (2)	OCT. 7
THANHOUSER	"The Cripple" (2)	OCT. 6
AMERICAN	"Daphnia" (2)	OCT. 5
MAJESTIC	"Out of the Air" (2)	OCT. 4
RELIANCE	"The Wireless Voice" (2)	OCT. 3
KAY BEE	"One of the Discard" (2)	OCT. 2
DOMINO	"The Gamekeeper's Daughter" (2)	OCT. 1
BRONCHO	"The Right to Die" (2)	SEPT. 30
THANHOUSER	"The Trail of the Love Lorn" (2)	SEPT. 29
AMERICAN	"A Modern Rip Van Winkle" (2)	SEPT. 28

"ZUDORA"

(Concluded from Page Nineteen)

and *Zudora* gets a chance to explain. Just by chance, when they free her, she escapes putting her foot in a great man-trap set on the floor, but, as she leans back against the wall, gasping faintly, the solution of the whole mystery suddenly occurs to her.

She has heard, between the walls, the scamper of hurrying feet, and she immediately goes and looks into one of the great cheese vats. There she finds two mice. Their noses are sticky with cheese, and one glance at them convinces *Zudora*. Running back to the cupboard where the diamonds are kept she pushes her arm in and smilingly waits her chance. Presently she hears the mice enter. Soon her hand closes round one of them, and she brings the little pet out and holds him up with a diamond firmly stuck to the cheese on the end of his nose. This explains how the diamonds got into the cheese, and the cheese maker, when he is released from jail promises, in future, to restrict the activities of his pets. Once more *John Storm* is cleared by the wit of his sweetheart, and once more the evil designs of *Hassam Ali* are frustrated.

Little Stories of Reel Life

CUPID has been active lately on the shores of the Pacific, where Thomas H. Ince and his companies are busily turning out photoplays, and there has been another wedding—the third within a period of three weeks—in the Inceville colony. Everyone now is wondering just what there is about the locality that is so extremely conducive to such events. The latest of the Inceville celebrities to enter the matrimonial state are Eugene H. Allen, assistant to Mr. Ince, and Margaret Thompson, one of the leading women of the companies. They were wed on the night of November 9, by Rev. Father Hennessey of St. Catherine's Roman Catholic Church in Ocean Park, Cal., and the ceremony climaxed a romance that had its beginning in a thrilling rescue from the waves.

When she joined the Ince forces, Miss Thompson was only an "extra", but she quickly rose to leading woman honors and gained distinction by her excellent work. One day last summer, she went swimming in the Pacific. Cramps seized her and she sank. Mr. Allen saw her danger. He plunged into the breakers and brought the actress to shore. A few days later she rode home in his automobile. And not long thereafter they announced their engagement. At the wedding, Mr. Allen was attended by Richard Stanton, as best man, and Raymond B. West, the "boy director", while the bride was attended by Miss Louise Glaum as bridesmaid and Miss Enid Markey.

"Shorty" Hamilton, the Inceville comedian, and Lewis Durham, the character man, both of whom were married recently, now have a fellow-benedict.

Vivian Rich recently entertained an old school friend, Mr. Ralph Jesson, at her mother's home in Santa Barbara. Mr. Jesson is a student at Pomona College. They rode horseback on the Mountain Drive, and took a fishing trip off Miramar. Miss Rich caught the larger share of the five feet of fish which they brought home, and drew a prize in a big barracuda.

While taking the two-act Flying A drama "In the Candlelight," a city constable arrested William Garwood and Harry von Meter, two of the principal actors, for fighting on the street. The officer of the law had not seen the camera and the fight looked so real that he felt called upon to do his duty.



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Gold King, Pat. Dec. 23, 1913

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News of the Trade

THE Automatic Ticket Selling and Cash Register Company of New York City, report that their new electric Automatic Ticket Selling and Cash Register, which was recently placed on the market, has had a very cordial reception from exhibitors all over the country. Its remarkable simplicity appeals to everyone. By simply pressing a button the ticket seller issues 1, 2, 3, 4, or 5 tickets directly into the purchaser's hands and each ticket is automatically registered as it is issued. It serves the purpose of protecting the box office receipts, at the same time avoiding all chances for mistakes, while it enables the ticket seller to handle the crowds with ease.

It is a well-known fact that while long lines of waiting patrons are a good advertisement in most cases, many a person will walk away, thinking a house is overcrowded and not caring to wait so long to secure his ticket. Another big advantage of the motor driven machine of the Automatic Ticket Selling and Cash Register Company, is that all tickets are locked in machine and the machine is supplied with a sufficient amount of tickets for an entire day at the beginning of the day. A separate color ticket is, of course, issued for each price. In addition to orders received from moving picture theaters everywhere, the Automatic Ticket Selling and Cash Register Company has obtained business from the Pennsylvania R. R. and is installing machines at their ferries.

The Cushman Motor Works, of Lincoln, Nebraska, are being kept exceedingly busy filling orders for their electric lighting sets. These sets are got out for the purpose of supplying light to exhibitors who are paying exorbitant prices for electricity asked by the municipal plants throughout the country. Through the use of these outfits, lighting bills can be cut down, in some cases, as much as 50 per cent. The engines are closely governed, therefore giving a very steady voltage. The complete set, including engine, generator, cooling tank and switchboard, weighs but 575 pounds. A postal addressed to the factory will bring full information.

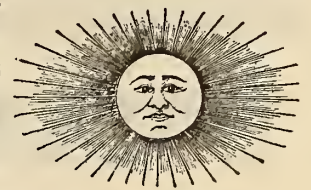
The Cameragraph Club, which is composed of the employees of the Nicholas Power Co.'s plant, will give a Package Party at its club rooms, Eldert Hall, Brooklyn, on Saturday evening, December 5. The price of admission to the affair will be 25 cents for the gentlemen, the ladies each to furnish a package; an extra lady's ticket will cost 15 cents and a package. No doubt the "Cameragraph Rag" will be much in evidence on this occasion, and a merry evening is anticipated by the people who turn out the famous 6A Cameragraphs.

J. E. Robin, sales-manager of the Precision Machine Company, has just returned from Washington, D. C., where he has been busily engaged for the past week or ten days on government matters. The new 1915 Simplex equipment is meeting with favor amongst the high class theaters and it would not be surprising if the sales would greatly surpass all expectations.

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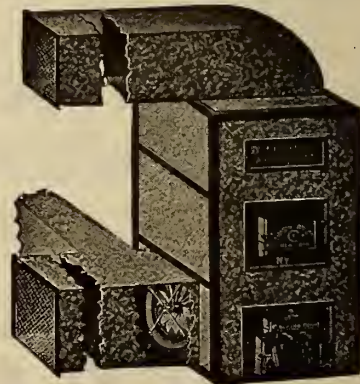
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TUESDAY, Nov. 24th—"Mrs Van Ruyter's Stratagem" (2 reels), a drama depicting the life of a wealthy widow who doubts the character of the relatives who are to inherit her fortune. Her lawyer suggests she change places with her housekeeper and invite the relatives, who live in different states, to visit her. In the position of housekeeper, she discovers a plot between the butler and her niece to discredit the new maid. She succeeds in having this matter righted. She finally makes a new will, much to the sorrow of all her relatives. A very interesting play cleverly acted by—Carey L. Hastings, Ethyle Cooke, Harry Benham, Helen Badgley and Muriel Ostriche.

SUNDAY, Nov. 29th—"A Denver Romance." This drama centers around a young Western girl who has just returned from an Eastern college. At the railroad station she meets a young New York bachelor who is traveling West to see the country. Her father is an old Westerner who believes that all Easterners are effeminate and lacking in manhood, but is finally converted by the young New York bachelor after a wonderful display of guns. The cast includes Mignon Anderson and Morris Foster.

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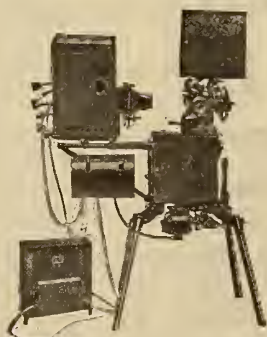
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MUTUAL PROGRAM

MUTUAL PROGRAM

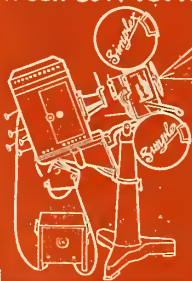
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Reel Life

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A MAGAZINE OF MOVING PICTURES



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FLORENCE LA BADIE—To Be Starred in Thanhouser Two Reel Features

Dec. 5

"THE GIRL IN QUESTION"
—AMERICAN

1914

A Phenomenal Success

ZUDORA

Thanhouser's Greatest Photoplay

THE first episode of **Zudora** was released Nov. 23rd. The tremendous enthusiasm that greeted Episode No. 1 at the theatres in New York, Chicago and in other cities throughout America stamps this newest Thanhouser production a *phenomenal success*.

It is only natural that a photoplay created and written by two such noted authors as Harold MacGrath and Daniel Carson Goodman, should meet with pronounced success. This stupendous serial is now running at the better theatres. The story is appearing in the biggest metropolitan newspapers. Such wonderful cooperation and a play of extraordinary merit have made this Thanhouser's **GREATEST** Photoplay.

An exceptional cast including Marguerite Snow, Harry Benham and James Cruze interpret this play with all the effects which the authors intended. The entire production will take 20 episodes of 2 reels each. A new episode is being released each week. Exhibitors who are seeking a powerful box office attraction can arrange Zudora bookings by applying to the Thanhouser-Syndicate representative at any Mutual Exchange in America. Zudora is an independent release and may be obtained regardless of the regular program being used. **Book NOW!**



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Thanhouser Syndicate Corporation

71 West 23rd Street, New York

Produced by Thanhouser Film Corporation, New Rochelle, N.Y.
Producers of the Million Dollar Mystery

207



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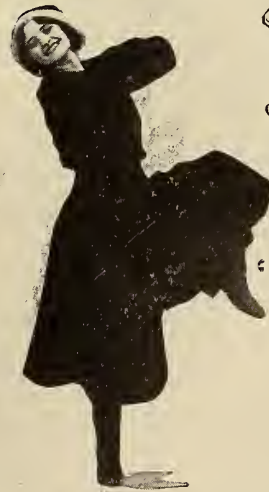
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 Flying "A" and American "Beauty" Feature Films
MADE IN U.S.A.

IN TUNE

RELEASE, DEC. 14, 1914



Direction of
 Henry Otto.
Featuring
 Winifred Greenwood
 and Ed. Coxen



Direction of
 Henry Otto.
Featuring
 Winifred Greenwood
 and Ed. Coxen

GORGEOUS

ARTISTIC

AMERICAN BEAUTY FILMS

"HER YOUNGER SISTER"

A Love Drama With a Touching Heart Interest

Direction of Frank Cooley

Release Tuesday, December 15, 1914

FLYING "A" HITS OF THE WEEK

"The Silent Way"

An adept presentation of life under the canopy of a blue sky.

Release Wednesday,
 December 16, 1914

"Trapped by Heliograph"

A timely production of a soldier's joys and tribulations.

Release Friday,
 December 18, 1914



AMERICAN FILM MFG. CO.
 CHICAGO

RUNAWAY JUNE

Every leading paper in the United States and Canada will carry the story of Runaway June.

Runaway June has the most daring and original plot ever seen on the screen. It thrills from title to tale-piece.

George Randolph Chester and Lillian Chester are the authors of Runaway June. It is their best work.

Runaway June is not a serial but a *serial series*. Each installment is a complete story dealing with the most vital problem of life.



GEORGE RANDOLPH CHESTER

Money—the great God gold is the fundamental plot on which the action of Runaway June depends—it is responsible for all the situations in the story.

This great serial series will be released in January—if you are a live exhibitor, no matter what program you are using, you will



LILLIAN CHESTER
BY
GEORGE RANDOLPH CHESTER
— AND —
LILLIAN CHESTER

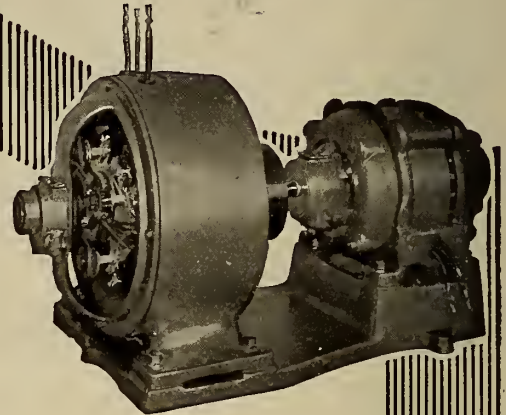
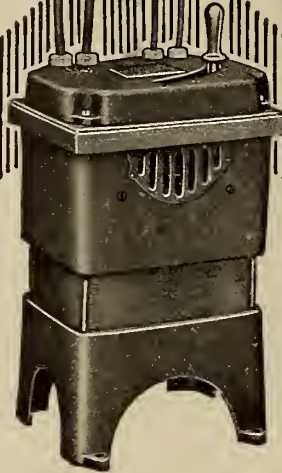
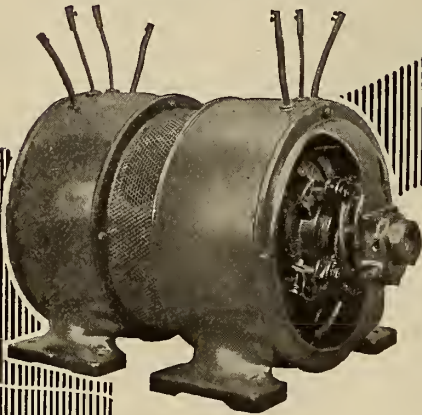
The most wonderful cast ever seen in pictures will appear in Runaway June. Over sixty members are in the Stock Company.

The action in Runaway June is unique in many ways. The picture and series do not depend on one star but the whole company act big live heart interest parts.

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The DC Compensarc lowers the voltage of a direct current supply to that required at the lamp without needless waste.

The AC Compensarc cuts $\frac{2}{3}$ from your lighting bill if you use alternating current.

The AC to DC Compensarc will transform alternating into direct current and reduce the voltage at the same time without needless waste.

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FORT WAYNE COMPENSARCS

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STEADY LIGHT. No flickering, no sputtering, even when changing intensities or from one machine to another.

WHITE LIGHT. No yellow streaks, no ghosts.

BRIGHT LIGHT. Three times the light with two-thirds the current.

They are safe, efficient, easy to operate, fool proof and reliable.

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OF GENERAL ELECTRIC COMPANY

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Compensarcs are so commonly found in motion picture theatres that many people now call all current saving and transforming devices by that name.

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Reel Life

A MAGAZINE OF MOVING PICTURES

PUBLISHED BY THE MUTUAL FILM CORPORATION

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MERRITT CRAWFORD
Editor

HENRY JAMES
Business and Advertising
Manager

Vol. V, No. 12

DECEMBER 5, 1914

Five Cents—\$2.50 a Year

The Last Stand of the Paymaster's Guard



A Vividly Realistic Scene of the Redskin Warfare of Other Days, from the Forthcoming Domino Release, "The Last of His Line"

Written by C. Gardner Sullivan and Thomas H. Ince for the New York Motion Picture Corporation, "The Last of His Line," possesses a powerful plot built around the doings of the renegade son of a loyal Sioux chieftain, and picturing in graphic fashion, life in the "old army" during frontier times. It will be released in the Mutual Program December 24, 1914.

FACTS AND FIGURES AND SUCH

A PROBLEM, which many an exhibitor finds annoying and in some cases, actually a serious drain on the box office, is the *deadhead*. Necessarily, there must always be a few newspapermen and the like who have some claim to a free admission privilege, although just why this should be so, in a majority of cases, it would be difficult to explain, except on the ground of long established tradition. Few indeed, as a matter of fact, are the newspapermen who can make an adequate return for the courtesies extended them by a theater's management, even if they wished, and the greater number accept them entirely as a matter of course. Outside of this distinctly limited class, the number of people entitled to a pass is negligible, yet every exhibitor finds that his *deadhead* list is apt to grow steadily, in spite of every effort to keep it down to an irreducible minimum.

Deadheads breed *deadheads*. Once a man has acquired the habit of getting his amusement for nothing, it is all but impossible ever to make a cash customer out of him. A *deadhead* never is a booster, except in the sense that he brings other *deadheads* to the theater, often creating them out of people who, previously, had been perfectly satisfied to buy their tickets in the regular way. The *deadhead* habit, if not resolutely discouraged, will not only become an annoyance but a *disease*. Once show a man how he can get something for nothing and he never can be persuaded that he ought to pay for it again. Nor does he value it, as he would if he had been compelled to pay for it in the first place. Your *deadhead* is always blasé. If he panhandles passes at your theater, he probably does the same thing at others. The result is, that eventually he grows into the fashion of thinking that he is actually conferring a favor on you by patronizing your house—at regular *deadhead* rates.

In the last analysis, there is absolutely no reason why the exhibitor should have to give away something that represents real money to him, any more than the grocer, the butcher, or the local dry goods merchant. Free admissions, for advertising purposes, are eminently proper, if kept within reasonable limits. Beyond that they are a burden, which becomes increasingly difficult to bear.

Naturally, when a man is showing a weak program, the temptation to "paper" his house is strong, especially if there is competition. By doing so, he creates the impression—or deludes himself with the idea that he is creating the impression, which is much the same thing—that he is doing a

good business. In the end, however, he is sure to suffer. But there is no such excuse for the exhibitor showing a program, which has genuine merit. Such a one should make his house attractive, advertise, but cleave to the rule, "NO FREE LIST". Mutual exhibitors don't need to give away tickets to keep their houses well filled, as many, who had previously booked other programs, are finding out. As already remarked, unless the *deadhead* is consistently discouraged, he is certain to become a pest and in time may become a disease.

Swat the deadhead!

REASON WHY BULLETIN NO. 6

MUTUAL MOVIES create a natural, strong and active appetite for more MUTUAL MOVIES.

MUTUAL MOVIES supply a demand and at the same time increase that demand because they are the safest, surest and best pictures the exhibitor can present.

MUTUAL MOVIES include the funniest comedies, the most powerful dramas and the tense, vital, compelling stories that mark the upward progress of motion pictures.

THAT'S WHY more Exhibitors are showing MUTUAL MOVIES today than ever before.

EVERY now and then some newspaper or other, whose editor appreciates motion pictures of the better kind, waxes enthusiastic about the various productions released in the Mutual program. The following, which was sent to REEL LIFE from G. V. Schuck, manager of the Majestic Theater, Mt. Carmel, Pa., recently appeared in one of the newspapers of that thriving town and we reprint it here without further comment:

"They came, like an army rushing on to battle, so eager to reach their destination; they expected much and saw more; they left with a smile, a faint sign of last night's doings at the Majestic theater. Never in the history of Mount Carmel has such a huge gathering of people clamored for admittance to any play house. And why?"

"Was a scientist on the inside trying to explain the mysteries of the world? No!"

"Was an astronomer speaking on the beauty and manoeuvres of the stars? No!!"

"Was a polished orator delivering a political address? No!!!"

"But Chaplin, who has made millions of people forget, for a time at least, the dark side of life, together with all the stars of the famous Keystone company, were being shown on the screen in what we really and truthfully believe the funniest of all comedy sketches. "His Trysting Places"—and this monster gathering were in quest of something rich, new and original in comedy. The only unpleasant feature was the fact that the management was compelled to turn many away, but promised a return date in the near future."

THOMAS H. INCE, managing director of the Kay Bee, Broncho and Domino studios, has asked REEL LIFE to announce to screen playwrights that he is not buying any outside scenarios at the present time, as all his needs are supplied by the New York Motion Picture Corporation's staff of writers.

Vivid Plots and Striking Situations from American-Beauty Studios



1. Charlotte Burton and Ed Coxen in "In Tune". 2. Charlotte Burton and Ed Coxen (same). 3. Afton Mineer, Joseph Harris and Kathie Fischer in "Limping to Happiness". 4. Ed Coxen in "In Tune". 5. Joseph Harris, Kathie Fischer and Afton Mineer in "Limping to Happiness". 6. Winnifred Greenwood, Ed Coxen, John Stepling and George Field in "The Silent Way". 7. Afton Mineer and Kathie Fischer in "Limping to Happiness". 8. Ed Coxen and Winnifred Greenwood in "In Tune". 9. George Field, John Stepling and Ed Coxen in "The Silent Way". 10. Winnifred Greenwood, George Field and Ed Coxen (same).

STORIES OF THE NEW PHOTOPLAYS

A NOVEL feature of *Runaway June*, the forthcoming Reliance serial, by George Randolph Chester, is that it begins where most stories end—with a wedding. Incidentally, this scene is one of the most impressive as well as the most expensive nuptial ceremonies ever shown on the screen. And behind it lies one of the vital problems of modern life, an absorbing story, which Mr. Chester has developed in his own inimitable fashion. *Runaway June* holds a lesson for every man and woman, whatever their walk in life, which will give them something to discuss and think over at their own hearthsides, after viewing each chapter of this wonderful serial. It is *different* from other motion pictures, in that it is more than just a picture with a lot of situations thrown together in a more or less haphazard fashion, for not only does it tell an intensely dramatic story, but it also carries a compelling message, which will demand the attention and thought of every man, and win the sympathy and interest of the feminine sex.

OUR MUTUAL GIRL—(Chapter 48)

CAST

Margaret.....	Norma Phillips
William Faversham.....	By Himself
Mary Falconer.....	Margaret Randolph
Her Father.....	Charles Mason
James Passroe.....	Arthur Forbes
John Gordon.....	William J. O'Neil
Policeman.....	Harry G. Weir

Director, Oscar Eagle
Ass't. Director, Harry G. Weir

AFTER a morning devoted to shopping, *Margaret* and *Aunt Abbie* had decided to see "The Hawk," the latest play William Faversham had produced. A friend arranged for them to meet the famous actor-manager, who, in the face of a disastrous theatrical season, has had the courage to retain the best ideals and traditions of the stage. Mr. Faversham took from a shelf in his dressing-room a huge hawk. Its wings were outstretched as if to hold it for an instant above its prey, its head was bent forward in vicious intent, its talons curled in anticipation. Then the actor told *Our Mutual Girl* and her aunt a story.

John Gordon, a young business man of good family, happens to observe two men and a girl who have been stopped by a tire puncture in a New York street. The cold-faced older man and his nervous, irritable associate were hardly types to attract one; but the wan-faced girl, whose eyes held a wistful gleam, appealed strongly to *Gordon*.

A few days later, *Gordon* ran into the girl again in the hall of an expensive apartment house. Her smile of welcome was pitifully wan, and he asked and obtained consent to walk down the street with her. Then she confided in him. After that he saw her many times—and always he learned more of her story. *Mary Falconer's* father and *James Passroe* were gamblers, and often they made her a decoy for them. He determined to stop it if he could. So one day he boldly called upon *Mary* at her home.

There he was discovered by her father and *Passroe*—and for the girl's sake, and to put the two gamblers off the scent, he allowed himself to be drawn into a game of cards. He came again and again—until he could no longer afford to go on losing at such a pace. So, seizing upon the first evidence of crooked play, he denounced the gamblers.

They put him out of the house at the point of a revolver. But, as he had expected, they soon left the apartment and

entered their car, taking *Mary* with them. *Gordon* had lain in wait in a nearby hallway. Summoning a policeman and a taxi, he gave chase. He and the officer managed to overtake the car and compel the three passengers to descend. But by a clever trick, the pair disarmed the policeman, and using their own gun to make good their escape, re-entered their machine and sped away.

Mary Falconer and *Gordon* were left standing in the street. His arms went protectingly about the girl's shoulders and he drew her to him. That was the beginning of better things.

LIMPING TO HAPPINESS—Beauty

Starring Little Kathie Fischer as Peacemaker

December 8, 1914

CAST

Nellie White.....	Kathie Fischer
May White, her older sister.....	Afton Mineer
John Craig.....	Joseph Harris
Dr. Loveren.....	Fred Gamble

MAY and *John* are in love. At a dance, however, the demon of jealousy creeps in between them, and a violent quarrel results in a parting which seems irremediable. *May's* little sister, however, and *Dr. Loveren*, the family physician, conspire to put each lover in a position in which the other is compelled to forget pride in offering consolation. Supposing that they are suffering from a mutual affliction, they gravely meet on crutches, to exchange sympathy. When *Nellie*, however, appears with her sturdy little leg in a plaster cast, the lovers begin to scent a ruse. And soon a miracle of healing is performed—in which crutches are flung aside, and wounded hearts made whole.

HER BRAVE HERO—Majestic

A Soporific Farce by George Hennessey

December 8, 1914

CAST

Mr. Gay.....	Baldy Belmont
Mary.....	Billie West

MR. GAY plots to run away to a ball-masque while his wife sleeps. But she is uneasy about a burglar, who has been robbing houses in the neighborhood, so her husband suggests that she take a sleeping powder. *Mrs. Gay*, however, discovers the fancy costume which her husband has smuggled into the room and, understanding why *Mr. Gay* is so anxious for her to retire early, determines to turn the tables. She puts the sleeping potion in her husband's decanter of whiskey, hides the costume—and then peacefully passes into the world of dreams. Meanwhile, *Mary*, the maid, has plentifully helped her suitor, *Hogan*, the cop, to her master's whiskey. She leaves him sleeping heavily in the kitchen. *Gay* finds him, and in default of a costume for the ball, dresses himself in *Hogan's* uniform. *Bolt*, the burglar, runs into the supposed policeman on the street, drops his toolbag, and runs. *Gay* helps himself to the burglar's mask—and proceeds in full regalia. Later the thief enters *Gay's* house and drinks of the doped whiskey. *Mrs. Gay* hears *Hogan*, who has awakened. She comes downstairs—to find a strange man in the kitchen, and another in the dining-room. She rushes, screaming, from room to

(Continued Overleaf)

Humor, Pathos and Novel Themes Released Under Majestic-Komic Brands



1. Max Davidson, Fay Tincher, Edward Dillon and Sylvia Ashton in "The Housebreakers". 2. Jack Conway and Mary Alden in "The Old Maid". 3. Jack Conway, Mary Alden and Howard Gage (same). 4. Jack Conway and Mary Alden (same). 5. W. E. Lawrence in "In Wildman's Land". 6. Wallace Reid, Miss Blake and Eagle Eye in "At Dawn". 7. Spottiswoode Aitken in "The Old Maid". 8. Tod Browning and Edward Dillon in "The Housebreakers". 9. W. E. Lawrence in "In Wildman's Land". 10. Ed Rice, Tod Browning, Fay Tincher, Edward Dillon and Sylvia Ashton in "The Housebreakers". 11. Elmer Clifton and Signe Auen in "In Wildman's Land".

STORIES OF THE NEW PHOTOPLAYS

room. *Gay* returns in time to make an easy conquest of the sleeping burglar, and *Mrs. Gay*, forgiving all his past deceptions, weeps on the shoulder of "her brave hero."

THE READER OF MINDS—Thanouser

(Two Reels)

A Drama of War and Espionage, and a Romance of Thrilling Interest

By Philip Lonergan

December 8, 1914

CAST

Lieutenant Esmond.....Harris Gordon
His mother.....Carey L. Hastings
His sweetheart.....Muriel Ostriche

LIEUTENANT *ESMOND*, a young American officer, invents a wireless apparatus which is able to destroy hostile warships. Secret agents of foreign governments try to secure the plans, but are unsuccessful until they enlist the services of an old German inventor who has perfected a machine capable of reading the thoughts of any person with whom it is brought in contact. The Lieutenant accepts an invitation to visit the secret agent at his hotel, where the mind-reading machine discovers and records his secret. When the details of the invention are found to be in the possession of the foreign government, the young Lieutenant immediately is placed under arrest. Utterly unable to explain the mystery, and equally helpless to prove his innocence, he is dismissed from the United States service. Not long after, *Esmond's* sweetheart, who is employed as telephone operator in a large hotel, chances upon a clue to the mind-reading instrument. They go together to the German inventor's house where they secure the proof which reinstates *Esmond* in the army and defeats the plans of the foreign government.

THE GIRL IN QUESTION—American

A Delightful Story of an Up-to-Date Mother and the Love Affairs of Her Susceptible Son

December 9, 1914

CAST

Russell Walton.....William Garwood
Spencer Harrison, man of the world.....Jack Richardson
Mrs. Walton.....Louise Lester
Ethel Roberts, the girl.....Vivian Rich
Maude Simpson, a gossip.....Gladys Kingsbury
Marie Boyd, the other girl.....Josephine Ditt

RUSSELL *WALTON'S* mother had no objection to his knowing a girl of *Marie Boyd's* type. In fact, she was sufficiently up-to-date to think it a rather good training for her son—but her choice for *Russell's* wife, decidedly, was *Ethel Roberts*. Young *Walton* has known and loved *Ethel* since childhood. *Marie* he had only recently met. Her "good fellow" ways inclined a trifle to commonness, but *Russell* really was infatuated with her, and ashamed to let his mother know it. *Mrs. Walton* gave a dinner, to which she invited *Ethel Roberts* and *Marie Boyd*, with some of her "set." She even went so far as to include *Spencer Harrison*, an old flame of hers, whom *Russell* knew only as a rather notorious clubman. The night of the dinner young *Walton* was frankly ashamed of his mother. But *Marie* found her "such a good sport." *Mrs. Walton* drank champagne and smoked cigarettes, and flirted with *Harrison* until *Russell* fled to *Ethel* for solace. The next day, when he remonstrated with his mother, the wise woman replied,

"But, my dear, I thought that was the sort of people you like to associate with."

A few days later, when she saw that *Marie's* photograph was gone from *Russell's* desk, she had no regrets for the champagne headache with which she had paid for her son's awakening. This story is told in fiction form on Page sixteen of this issue of REEL LIFE.

THE FOREST THIEVES—Reliance

An Exciting Story of Frustrated Timber Frauds in the West

By Arthur Chapman

December 9, 1914

CAST

McWhorter.....Bob Burns
Slade.....George Seigmann
Anne.....Florence Crawford

HATCH and *Slade* plot to steal timber lands from the government. The plan is to locate large holdings as homesteads, just before the government adds the adjoining public lands to the national forest in Wyoming. *Hatch*, who comes from the East, makes the mistake of introducing himself to *McWhorter*, a forest ranger, and shows him a telegram from *Slade* which arouses *McWhorter's* suspicions. When the conspirators go out to survey false claims, they are followed by the ranger. He substitutes for the dummy list which they have prepared for the land office, another stamped envelope with the same address written on *Slade's* typewriter, and helps himself to the original list. A week later, when they learn that their list has not reached the land office, *Hatch* and *Slade* accuse *Anne Keith*, the postmistress, of holding it back. They take her to *Slade's* cabin, where they attempt to force a confession from her. *McWhorter* finds on the trail broken twigs, gloves and a handkerchief, which lead him to *Anne's* rescue. He shows the conspirators a telegram from Washington announcing that the lands have been added to the reserve a week ahead of time in consequence of *McWhorter's* exposure of the fraud. The young ranger is appointed supervisor of the national forest in *Slade's* place—and he and *Anne* are married.

THE CITY OF DARKNESS—Broncho

(Two Reels)

A Thrilling Drama of the Electric Chair

By C. Gardner Sullivan and Thomas H. Ince

December 9, 1914

CAST

Donald Warner.....Charles Ray
John Warner.....Walter Edwards
Horgan.....Herchal Mayall
Dolly.....Leona Hutton
Grace Ellis.....Enid Markey
Mrs. Warner.....Gertrude Claire

JOHAN *WARNER*, the newly elected governor, sentences to death in the electric chair *Tim Horgan*, son of *Bill Horgan*, the boss of the first ward. *Governor Warner's* brother, *Donald*, a reckless young man, frequents *Horgan's* saloon-café with *Dolly*, a girl of the underworld. The boss, bent on revenge, manages to have *Donald* convicted of shooting *Dolly* in one of the private rooms of his place, while in reality, a jealous rival of young *Warner's*, firing in upon the two of them together, killed the girl. On the date of the execution, a quarter of an hour before midnight, when *Donald* is to die, *Horgan* goes to the governor and informs him that his brother is innocent. He does this to torture the man he hates. *Horgan* has had the telephone wires

(Continued Overleaf)

Latest Keystone, Broncho, Domino and Kay Bee Releases Are Winners



1. Joe Goodboy, Tsuru Aoki and Sessue Hayawaka in "The Last of the Line". 2. Roscoe (Fatty) Arbuckle in "Fatty and Minnie He Haw". 3. W. S. Hart, Barney Sherry and Arthur Maude in "The Passing of Two-Gun Hicks". 4. Rhea Mitchell and George Osborne in "The Game of Life". 5. The Principals in "Fatty and Minnie He Haw". 6. W. S. Hart and Leona Hutton in "The Passing of Two-Gun Hicks". 7. W. S. Hart, Leona Hutton and Arthur Maude (same). 8. Sessue Hayawaka in "The Last of the Line". 9. Minta Durfee in "Fatty and Minnie He Haw". 10. Rhea Mitchell and George Osborne in "The Game of Life".

STORIES OF THE NEW PHOTOPLAYS

cut, and believes it impossible for *Warner* to rescue *Donald*. The governor, however, grapples with the boss, overcomes him, and rushes to the powerhouse. The commands the electric current turned off, plunging the entire city in darkness—and *Donald Warner* is saved.

NOT OF THE FLOCK—Domino

(Two Reels)

The Love Story of a Girl Who Never Had a Chance
By C. Gardner Sullivan and Thomas H. Ince

December 10, 1914

CAST

Rod Hawley.....Charles French
David Boylan.....Charles Ray
Leone Hawley.....Enid Markey
Edith Ainsworth.....Margaret Thompson
Mr. Smart.....Webster W. Campbell

L EONE HAWLEY never had a chance to be somebody. She lives with her father, a saloon keeper with a bad reputation, at a roadhouse in the outskirts of the village. By accident she meets *David Boylan*, the new minister, who, attracted by her personality, invites her to a social affair at his church. There she is snubbed by *Edith Ainsworth*, the daughter of the village banker, with whom *Mr. Boylan* half believes himself in love. *Leone* returns to the tavern, gloomily telling herself that it is no use, anyway, and that she may as well yield to the constant temptations which surround her, thus enlarging her father's business. Not long after this, *Edith* is enticed to *Hawley's* roadhouse by a suave city man, and *Leone* comes to her rescue. Her father, however, breaks down the locked door behind which *Leone* has hidden herself and *Edith*, and only the timely arrival of *David Boylan* saves the two girls. *Leone* does not realize that the young minister had given up all serious thought of *Edith* on the occasion of her snobbish behavior at the church—until *Mr. Boylan* asks her to be his wife.

FORTUNES OF WAR—Kay Bee

(Two Reels)

An Exciting Romance of the Mexican Crisis
By Thomas H. Ince and William H. Clifford

December 11, 1914

CAST

Pepita Hermanos.....Enid Markey
Don Jose Hermanos.....Herchal Mayall
Carlos Romez.....Charles Ray
Pedro Cerveros.....Jack Nelson
Senor Cerveros.....Louis Morrison

C ARLOS ROMEZ and *Pedro Cerveros* are suiters for the hand of *Pepita Hermanos*, who chooses *Carlos*, though her father favors *Pedro*. When the Mexican war breaks out, *Pedro* enlists as a federal and *Carlos* serves in the rebel forces. *Pepita's* father is a general of the federal army. On his way with dispatches to Gen. Villa, *Carlos* is pursued by federals and finds refuge in *Pepita's* house. *Pedro* suspects his rival's hiding-place. He disguises as a rebel and manages to get taken in by *Pepita* and *Carlos*. He then seizes the first opportunity to signal to the federals, who, on breaking into the house, find that *Carlos* has made his escape. Meanwhile he has left the papers in *Pepita's* hands, and she, realizing that they mean death to her father, runs to his camp to give him warning. There she is taken for a rebel spy—and her father has great difficulty in shielding her from his officers. Later, she joins her lover who conducts her to safety over the American border.

IN WILDMAN'S LAND—Majestic

A Weird and Terrible Dream of Savage Cavemen

December 11, 1914

CAST

James Baldwin.....Elmer Clifton
His Wife.....Signe Auen
The Caveman.....W. E. Lawrence

T HE *Baldwins* with their little son, *Harry*, visit a primitive country, reputed to have been inhabited by a race of savages, some members of which, they are told, may still be hiding in the caves in the rocks. They eat lunch on a grassy knoll, and *Mrs. Baldwin* cautions the boy not to wander out of sight while his father and mother are resting. The next moment, however, it seems to her that he has disappeared. She goes far among the rocks in search of him, and finds the lad in the clutches of a creature, half beast and half human, who is straining the helpless child to her breast and crooning over him after the fashion of a savage mother. In a desperate attempt to recover her boy, *Mrs. Baldwin* is beaten back by the strange creature; and when *Mr. Baldwin* comes rushing to her aid, the males of the wild tribe fall upon him and he is killed. Then the distracted mother thinks of *Harry's* doll. She runs back to the knoll, and, reappearing with the doll, casts it to the wild woman. The creature drops *Harry*, and seizing the brilliantly dressed rag-baby, holds it close. *Mrs. Baldwin* is about to escape with her little son when one of the cavemen flings himself upon her—and then she wakes with a scream, to find it was all a horrible dream.

ON THE LEDGE—Reliance

(Two Reels)

A Novel Plot, Cleverly Handled by Two
Favorite Reliance Stars

December 12, 1914

CAST

Bob.....Wallace Reid
Mabel.....Irene Hunt

T WO motherless children find shelter in an asylum. *Bob*, the boy, is adopted by a well-to-do family. Shortly after, little *Mabel*, homesick for her brother, runs away from the home and is found and brought up by a poor family. Twenty years later, *Bob* is a rising young business man, and *Mabel* is working out as a servant. The brother has been unremitting in his search for his sister without success. It chanced that *Bob's* office is near the house where *Mabel* is employed. Late one afternoon *Bob* is on the balcony ledge outside his office window, when the janitor, supposing he has gone for the night, bolts the iron fire shutters. The young man vainly tries to attract someone's attention. Then he feels against his cheek the tail of a boy's kite. He detains it. Hastily scribbling a note and attaching it to the kite, he lets it free again. The boy pulls in the kite, and takes the note to *Mabel*, who is taking in clothes on the same roof. She leads a rescue party to *Bob's* assistance—and the brother and sister are reunited.

PERCY, THE MILLINER—Royal

A Side-Splitting Matrimonial Comedy

December 12, 1914

M RS. BIDDLE'S husband does not like her new hat—so, to get rid of it, he gives it to his stenographer. *Mrs. Biddle*, however, comes to the office unexpectedly, and seeing her headgear on her husband's employee, accuses *Mr.*

(Continued Overleaf)

Latest Reliance Productions That Will Call for the S. R. O. Sign



1. Vester Perry and Baldy Belmont in "The Joke on Yellentown". 2. Scene from *Our Mutual Girl*, No. 47. 3. *Our Mutual Girl* at Princeton (No. 47). 4. *Our Mutual Girl* at Aaron Burr's Grave in Princeton (No. 47). 5. Vester Perry and Baldy Belmont in "The Joke on Yellentown". 6. Irene Hunt and George Seigmann in "On the Ledge". 7. Beulah Burns, George Seigmann and Lucille Brown (same). 8. Wallace Reid, J. A. Hennebery, Richard Cummings and Howard Gage (same). 9. Baldy Belmont and Vester Perry in "The Joke on Yellentown".

STORIES OF THE NEW PHOTOPLAYS

Biddle of duplicity. She leaves in a huff, and, entering a café, orders luncheon. When she has eaten, however, she discovers that she has forgotten her purse. *Percy*, the milliner, from whom she bought the hat, and the one at the bottom of all her troubles, happens to be in the restaurant. He comes to her rescue and pays the bill. Supposing his attractive customer to be a widow, he decides to call the next evening. Meanwhile, *Mrs. Biddle* has fired the stenographer and he and his wife have become reconciled. *Percy* calls, and *Mrs. Biddle*, supposing he is after his two dollars, allows him to come in. He begins immediately to make desperate love to her, and, hearing her husband coming, she hides *Percy* in a closet. The way in which the milliner contrives to make his escape caps the climax. Using an umbrella for a parachute, he soars out of his difficulties—leaving the *Biddles* once more a happily reunited pair.

THE OLD MAID—Majestic (Two Reels)

Dramatized from John T. Trowbridge's Poem,
"Dorothy in the Garret."
December 13, 1914

CAST

Old Maid Dorothy.....Blanche Sweet
Benjy.....Jack Conway
The Father.....Spottiswoode Aitken
The Other Woman.....Mary Alden
Her Friend.....Billie West

IN the attic, *Old Maid Dorothy* broods over treasures of the long ago, and memories of her youth revisit her imagination. She seems again to be the happy child who went to school hand in hand with *Benjy*. Then she dreams over the romance of their youth—the happiness they looked forward to together—and then, alas! the quarrel which separated them. *Benjy* marries another, and the years pass. He is successful in business, but neither his home life nor his money bring him content. Instead, he grows crabbed and morose. But *Old Maid Dorothy*, treasuring the love of her youth, still is soft-eyed and sympathetic, beloved by all the young people in her little community.

THE HOUSEBREAKERS—Komic An Amusing Detective Farce-Comedy

December 13, 1914

CAST

Bunko Bill, the crook.....Edward Dillon
The Girl.....Fay Tincher
Her Beau.....Tod Browning

BUNKO BILL gets a job as a gardener in order to rob the place. The home he selects is that of the commissioner of police, whose daughter is in love with a young man named *Harris* whom she has refused to marry until he shall have caught a burglar red-handed. *Harris* gets the supposed gardener into a scheme to burglarize the house and let him catch him. He proposes to pretend to hand him over to the authorities—in reality arranging for his escape. *Bunko Bill* actually does steal the silverware several nights before the date set by *Harris* for the perpetration of the mock burglary. And *Harris* actually does catch him in the act. They are discovered by the wife of the commissioner, an uncompromising female, who holds them both at the point of a gun and delivers them both over to the police. The authorities recognize in *Bunko Bill* a famous crook. *Mrs. Commissioner* is so ashamed to have her husband know that she is the one responsible for the crook getting a job in their employ, that

she allows *Harris* to pose as the hero who has captured the thief—and then his sweetheart comes around.

WHEN EAST MEETS WEST—Thanouser

The Dramatic Story of a Girl's Whim

December 13, 1914

CAST

May.....Mignon Anderson
Jack.....Morris Foster
Western Guide.....John Lehnberg

MAY SWAN, her mother and fiancé visit Yellowstone Park. Suddenly the girl takes it into her head to climb down a dangerous cliff in order to see the falls as they look from below. Her lover, appalled at the peril of the thing, will not permit her to undertake it. She calls him a coward for not offering to go with her, gives him back his ring, and insists upon going about alone in the future. The next day she seeks a Western guide with the determination of making the dangerous descent. On the face of the precipice, the rocks, which afford her handhold, break off, and she is only saved from being dashed to pieces hundreds of feet below by falling on a shelf of rock midway. There she lies unconscious while the terrified guide hastens back for help. He meets *Jack*, *May's* fiancé, who, suspecting what she is about, has started after her. Fastening a rope about himself, he climbs down to where *May* lies, secures the cable about her body, and thus, with the help of the guide, rescues her. On arriving with the unconscious girl at the hotel, *Jack* is ordered away by *May's* mother, who thinks that he is to blame for her fall. Later *Mrs. Swan* learns the truth from her daughter, who is inconsolable until she and *Jack* are reunited.

IN TUNE—American

(Two Reels)

A Matrimonial Mistake Fortunately Corrected

December 14, 1914

CAST

Ida Drew.....Winnifred Greenwood
Tom Stanley.....Ed Coxen
Mrs. Stanley.....Charlotte Burton
Robert Long.....George Field
Ed Mason.....John Steppling
Mr. White.....William Bertram
Mr. Dunn.....King Clark

EDWARD STANLEY, a well-known writer, marries a society butterfly with no appreciation of his work. She is annoying him constantly and interfering with his studies. When he tries to show her his point of view and how imperative it is that he should have seclusion, she takes it as a personal affront, declaring that he is utterly indifferent to her enjoyment. Later, when business troubles come upon the impractical man of letters and he is obliged to sell his home to make good, *Bella Stanley* indignantly leaves him and goes to live with her mother. Not long after this, she is killed in an automobile accident. Meanwhile, *Stanley*, who is trying to ferret out who is to blame for things going wrong in his office, has occasion to investigate the life of his chief stenographer, whom he finds to be a girl of exceptional sympathy and character. Through *Ida Drew's* kindness to a poor messenger boy, however, the mismanagement of certain "trust funds" is traced to *Robert Long*, *Stanley's* bookkeeper. *Stanley* writes a novel, "In Tune," revealing the sympathetic relations between himself and *Ida*. When he gives it to her to read, she recognizes the chief characters in the romance—and not long afterward, she becomes the wife of the author.

Lots of Snappy Action in These Thanhouser-Princess Productions



1. Peggy Burke, Harris Gordon and Muriel Ostriche in "A Reader of Minds". 2. Muriel Ostriche and Harris Gordon (same). 3. Mignon Anderson in "When East Meets West". 4. Morgan Jones, Carey L. Hastings, Helen Badgley and Shep in "A Barrier of Flames". 5. Mignon Anderson and Morris Foster in "When East Meets West". 6. Ernest Ward and Sidney Bracy in "A Reader of Minds". 7. Helen Badgley in "A Barrier of Flames". 8. Shep (same). 9. N. S. Woods and Morris Foster in "A Denver Romance". 10. Muriel Ostriche, Harris Gordon and Sidney Bracy in "A Reader of Minds". 11. Morgan Jones, Carey L. Hastings, Harris Gordon and David Thompson (same).

"The Girl in Question"

A Modern Society Drama
Depicting a Mother's
Clever Strategy

Presented by Vivian Rich,
Louise Lester and
American Players

CAST

Russel Walton.....	William Garwood
Spencer Harrison, man of the world.....	Jack Richardson
Mrs. Walton.....	Louise Lester
Ethel Roberts, the girl.....	Vivian Rich
Maude Simpson, a gossip.....	Gladys Kingsbury
Marie Boyd, the other girl.....	Josephine Ditt

WHILE in a sense the girl was common, there was a certain delightful camaraderie about her way with a man. There was something essentially soothing about her manner of handling the male sex. With her from "Hello!" to "Good by!" it was as if she understood thoroughly every point in the game. These tricks of hers won her many admirers.

They won Russel Walton among others and while, at first, his mother, Mrs. Walton, who was modern and up-to-date if she was anything, saw no harm in the affair, when it began to develop and show signs of leading to a permanent alliance, she became very much worried. Mrs. Walton didn't want her son to marry Marie Boyd, with her flamboyant if likeable ways. She did want Russel to marry Ethel Roberts, whom he had known all his life. Mrs. Walton found no difficulty in believing that Russel loved the little playmate of his childhood; nor had Russel until recently, his drifting away from Ethel dating from his meeting with the other girl. Frankly, he was infatuated, and Mrs. Walton decided to face the issue and deal with it as best she could.

She sent out cards for a dinner, after she had carefully worked out on the scheme she thought best calculated to help her son. An invitation went both to Ethel and to Russel's new friend, Marie, and both girls accepted with pleasure. Others of Marie's set were also included, and Russel, who thought he had been keeping his infatuation carefully hidden from his mother, was delighted. He decided that at last Marie was to be recognized by his family, and he was consequently highly elated.

When the guests began arriving the night of the dinner, Russel received with his mother. To Ethel he was pleasantly patronizing as a brother might be who had known a girl always. He was very fond of her, but he forgot this fact the moment Marie, "dressed to kill" as the saying is, came into the room. He went at once to her side and his attention was not once diverted till he heard the last guest announced. Then the young man turned with a look of surprise.

The last guest was a man and he was standing in the doorway. Russel knew him by reputation as a rather notorious clubman. He had heard the name, Spencer Harrison, frequently enough to have become well acquainted with it, but he had never actually met his mother's last guest before, nor did he know that the two had been interested in each

other previous to that marriage of which Russel, himself, was the only offspring.

The dinner began, and the first thing Russel knew his attention had been distracted not from the vivacious and fascinating Marie to the little thoroughbred, Ethel, but from Marie to his mother. He thought, frankly enough, that his mother's conduct was

nothing short of scandalous. She was flirting outrageously with Spencer Harrison. She was smoking cigarettes. She was already having her second glass of champagne. He was shocked. Trying to hide his feelings, he turned his face away from that end of the table and began talking to Marie again. His sense of shame increased visibly with every outburst of loud laughter from his mother and Mr. Harrison, and his surprise and secret displeasure knew no bounds when, suddenly, Marie whispered something to him.

"Isn't your mother a good sport," she said. "I'm perfectly crazy about

her. She and Mr. Harrison are really saying the killingest things. Have you been listening?" Russel nodded disapprovingly. It was shocking that his mother should act this way, but still worse that Marie should approve. He began to feel that Marie was not quite his ideal. She didn't understand him. His eye fell on Ethel with a sense of relief and as soon as the dinner was over he walked over to his old playmate and sat down beside her.

That night when Russel went to his room he took down Marie's picture, and put it away for good. After he had gone to work the next day his mother went up to his room with her hand to her head. "Dear me, dear me," she kept exclaiming, "champagne does leave one with an awful headache, doesn't it." As she stepped into her son's room her face suddenly became wreathed in smiles. She had noticed the absence of the picture. "Well, the headache is worth it," she said to herself.

When Russel came home that evening he remonstrated with his mother for her actions with Harrison at the dinner party the night previous. "I don't like to see you flirt with a man that way," he told her. "And, mother, you were smoking cigarettes and drinking champagne!"

Mrs. Walton looked her handsome son over from head to foot as if hesitating to reply.

"But, my dear, I thought that was the kind of person you liked best," she said softly at last. Then he understood.



Russel Was Shocked at His Mother's Flirtatious Actions

Our Mutual Girl at Yale-Princeton Game

By Marc Edmund Jones

Chapter Forty-seven

CAST

Margaret.....	Norma Phillips
Douglas Fairbanks.....	By Himself
Ralph Hamilton.....	William J. O'Neil
Aaron Burr Edwards.....	Arthur Forbes
Judge Pendleton.....	Harry G. Weir
Pennington.....	Francis Leonard
Doctor.....	George Graham

A SUNNY sky, a splendid road, and a thrumming motor—what more can one desire for an Autumn morning? *Our Mutual Girl* had them all. Besides, she was spinning along toward Princeton, this day the Mecca of all devout football worshippers. For eleven cubs of the Tiger and eleven sons of the Bulldog were to meet in clean sportsmanship and love of the game for the honor of their corps.

Her progress was accelerated by a chance meeting with Douglas Fairbanks, whose athletic acting on Broadway has caused the flutter of many a feminine heart. He invited *Margaret* into his racing car, to show her "what ninety miles an hour really are". The little red Stutz fairly leaped off the road as the power was applied and then, in a purring crescendo, climbed into speed. Mile after mile, with *Margaret's* limousine lumbering away behind it, was done almost in fewer seconds than it takes words to tell it. And then Fairbanks had to stop.

"I have to get to the theater," he said. "I've a matinée to-day, drat it, or I'd go all the way with you."

This pleasant little adventure seemed to open the day propitiously—and when *Margaret* met *Ralph Hamilton* at Princeton she was in the best of spirits. Though a Yale man, he showed her without envy the historic, ivy-clad buildings and the magnificent campus which make the rival university the Oxford of America. As they came through Blair Hall gate, they saw Alexander Hall, used for Commencement and Class Day exercises. They walked toward it, and then Edward Durell, a pleasant undergraduate, introduced himself. He asked that, as the representative of the *Princeton Pictorial Review*, he might have *Margaret's* picture. Of course she consented.

Then they made their way to Nassau Hall, the oldest and historically the most interesting building on the campus. In the Revolution it served as hospital and barracks for the troops. In 1783 the Continental Congress sat there. In its large room George Washington received the thanks of Congress for his services. It now is covered with ivy, planted annually by the graduating class. Following Prospect Street, past the "eating clubs" of the juniors and seniors, they came at last upon the old Administration Building. While they gazed at its field-stone walls, Durell came down the steps.

"Won't you tell us just what we ought to see before we go to the game?" asked *Margaret*. The young man's first im-

pulse was to offer his services as guide on the spot. Then he realized that he couldn't, as a lecture demanded his immediate presence. But he would find someone to guide them. Catching sight of another student crossing the street, he called him over. Soon afterward *Hamilton* put his hand in his inside pocket. Not finding there what he sought, he quickly ran through his other pockets. "What's the matter, *Ralph*?" *Margaret* asked. "I've forgotten our football tickets. That's all." "That's all? I should say it was quite enough," *Margaret* retorted. "Oh, never mind," interjected their guide. "I can get you tickets. May I?"

Our Mutual Girl beamed upon the young Princetonian, to *Hamilton's* great disgust. Then they arranged to meet him at the stadium an hour later.

True to his word, he appeared at the place and time appointed, and blithely presented *Our Mutual Girl* with two tickets for excellent seats, which she tactfully passed on to *Hamilton*. Then the Princetonian took his reward in sitting next *Margaret* all through the game.

What they saw in that huge stadium with more than 38,000 persons seated in its concrete tiers, I shall

leave for the screen to tell you. Such a crowd rarely, if ever, before had been assembled for a football game. Of the game itself there would be much to tell, did not space and the purpose of this narrative, forbid. The sons of Eli triumphed—but only after a finish by the revived Tiger, that was Goliath in its rage, power and result. Never did an eleven prove its mettle better than in that final dash for victory. True, Princeton fell short of actual success. But it was a taste of success to score, in the last ten minutes, almost as many points as the victors scored in fifty minutes.

Though *Hamilton* wore the Yale brassard on his arm, their Princeton companion, to whose efforts they owed the pleasure of seeing the game, was most magnanimous. *Ralph* wished he had shown the least inclination to begrudge Eli its triumph—for then, maybe, *Margaret* would not have smiled with such effulgence upon him.

Hamilton was visibly relieved when they had taken farewell of their companion and he and *Margaret* were stowed away in the automobile. The miles slipped away quickly. They talked little. *Margaret* was a trifle tired, but she wouldn't have missed her first college football game for anything. "Will you take me again, *Ralph*?" she asked, adding mischievously—"on our own tickets?"



Our Mutual Girl and the Sons of Old Nassau

The Personal Side of the Pictures

CALL him the "nut director", and his answer has the effect of a Maxim silencer. Tell him that he works too long, too hard, that his activities will build the road to a nervous collapse—he smiles. He is Raymond B. West, director of Inceville, the headquarters of the New York Motion Picture Corporation at Santa Monica, California. His story is worth any young man's while, and here it is:

He was added to America's population in February, 1886. As a wee boy he showed a talent for constructing novelties that, while they went unpatented, gave evidence of the child's possession of a talent that later would prove valuable in motion pictures. It was at first thought he would take to law, for he was fond of books, and advanced rapidly from class to class in the De La Salle Institute in Chicago. When his family moved to Grand Rapids he distinguished himself outside the classroom, as an athlete, winning the all-around championship in the annual civic competitions held in the Michigan furniture town.

In 1901 the young man came with his mother to Los Angeles, Cal. There he designed, sketched, thought. For these activities he went unpaid. They were designed for his own amusement only, and two years later, finding himself jobless in Detroit, young West took to the prosaic stenographer's pad, and worked hard and to such good effect that he found himself presently secretary and treasurer of four large gas corporations.

In 1909 the Golden West recalled him. The lure of sunny skies and snowless winters proved too much for him. He returned to Los Angeles and once more realized he was jobless. It was in those early days when the motion picture industry was hurrying toward prosperity in leaps and bounds, and an exhaustless supply of sunlight was making Southern California the mecca of the producing companies. West, who was living surrounded by it all, determined to break in. The plant of the New York Motion Picture Corporation was then at Edendale, California. He went there and asked for a job. "Anything at all," he said. They made him property man, and when he wasn't hammering nails or sawing planks, he was putting together a contrivance that he thought "might



Raymond B. West, Inceville's "Boy Director."

be of some value in this or that scene". Soon he was transferred to the scenic department, and there, too, the genius for construction that had first displayed itself in his childhood found ready appreciation.

In the course of a year West succeeded in acquainting himself with the rudiments of motography. His employers at once made him abandon the scenic department for the camera. He became assistant cameraman, then cameraman; finally he was made an assistant director. Thomas H. Ince had been watching him, and recognizing his unusual attainments, his ready inventiveness, and a resourcefulness in him that met with success in the most trying difficulties, made him a director. He is now at once the youngest and the oldest director in Mr. Ince's plant in the cañons of the Pacific. He is youngest in years, but longest of all with the company. He knew the organization when it was young. Among his friends he numbers characters in the neighborhood who knew him when he applied for a job. His rapid rise as a director, is accounted for by the

fact that when he was first raised to that dignified position Mr. Ince had just written a play requiring a director with imaginative power to produce it. It was given to West on a chance. The result was surprising to everyone.

Another was given him. The result was the same. He became known as the "director with the imagination". Every story that necessitated the constant thinking of the man in charge of it was handed to West. Everything he touched, was bettered by the contact. He seemed to have a gift for direction. Some of his most successful productions are "The Banshee", "The Heart of Kathleen", "The Wearing of the Green", all Irish pictures; "The Ghost", "A Man's Right to Die", "The Substitute", double-exposures; "The Circle of Fate" and "Mario", Italian pictures; "The Romance of the Sawdust Ring" and "The Defaulter". At present, West is working on the production of "Rumpelstiltskin", Thomas H. Ince's and W. H. Clifford's new fairy tale film, a production of the most elaborate nature.

At Hollywood the young director has a beautiful home, a wife and son, Vincent. Mrs. West was Miss Gertrude Darby of Los Angeles.



The "Boy Director" in Action.

"The Secret
of the
Haunted
Hills"

"ZUDORA"

A Drama of
Love and Adventure
By Daniel
Carson Goodman

Episode Four Reels Seven and Eight

WITH the life of *Zudora* suddenly placed in jeopardy and help apparent nowhere within reach, the fourth episode of *Zudora*, Thanouser's production of Dr. Daniel Carson Goodman's serial photoplay, reaches a thrilling climax after two reels of most mysteriously interesting drama. Once more the baneful influence of *Hassam Ali* reaches out to injure the young lawyer, *John Storm*, his niece, *Zudora's* sweetheart.

Once more the mystic detective almost accomplishes his end. Once more his niece unravels a mystery that threatens the piece of mind of her sweetheart, but in doing so she falls victim to an infuriated, half witted boy, who has been inspired to evil doing by *Hassam Ali*, and almost loses her life. She is rescued by *John Storm* and together they discover the solution of the most baffling of the cases which *Zudora* thus far has been called upon to solve.

Storm's parents, good country people who have given him a heritage of clean blood and excellent traditions, live in a village surrounded by hills that seem veritably to stand guard over the small town's security. However, on those very hills and in the very homes of the people, themselves, the wraith of a monstrous, fleshless, bullet thriddled hand has recently appeared without explanation. The people are wild with a fright occasioned by something they cannot explain, and *Storm* receives an urgent letter from his parents to come to them.

Sending a note to *Zudora*, he rushes home to his parents and is welcomed, not only by them but by the maid servant and a half witted boy, whom, by mistake, he once had shot through the hand during his boyhood. *Zudora*, too, comes to see his parents and is welcomed by them as a future daughter-in-law. As they are all rejoicing together, suddenly on the wall of a further room the specter hand ap-

pears. *Storm's* father rushes for his shot gun, and fires at the uncanny hand. The lead hurtles through the wall and strikes the serving maid in the arm. Suspecting that her uncle, *Hassam Ali*, is at the bottom of all this *Zudora* and *John Storm* hasten back to town. *Zudora* sees the famous mystic first, and is met, of course, with a baffling denial. Then *Storm* comes and after a painfully heated exchange of words the older man tries to shoot

the young lawyer. In the struggle that ensues *Hassam Ali* is gradually overcome and bent back across a table top only to be rescued by *Zudora* just as *Storm* is about to be stabbed in the back by the mystic's Hindu servant.

Going back to the excited townspeople who have gathered at the station to meet him, *Storm* comforts them by saying that the wonderfully clever *Zudora* is coming

to their rescue and that she will solve the mystery. After several thrilling adventures *Zudora* and *Storm* finally decide that the source of the mysterious apparition is in the upper room of one of the farm's outbuildings. While *Storm* makes some other investigations *Zudora* runs to this place and is caught in the garret by the idiot boy, tied, gagged, and a rope wound round

her neck. She closes her eyes hopelessly as a bandage is tied about her head. Then the scene shifts and *John Storm* is seen walking across the fields in the direction *Zudora* has taken. He has finally decided that she has hit upon the right idea and that he went off on a false scent. As he walks slowly along, of a sudden he feels a sense of impending evil. He begins to run. As if directed by some unseen guide, *Storm* rushes up the stairs of the outbuilding and grapples with the idiot boy, subdues him and rushes to *Zudora*. Swiftly he unties the ropes. They climb to an upper room and discover the stereopticon machine which has thrown on the landscape the X-Ray photograph of the skeleton hand.



*Zudora Enters
the Barn,
Whence Comes
the Specter
Hand*



*Storm Rescues Zudora From the Idiot Boy.
(Above in Center.) Hassam Ali and His
Niece Read Storm's Letter Asking for
Help in Solving the Mystery*

*Zudora Arrives
Just in
Time to
Prevent
a Tragedy*

Real Tales About Reel Folk

JACK O'BRIEN, the versatile director of Majestic dramas, comedies and romances, is famous for the realism and artistic detail which he injects into his work. Out-of-door subjects appeal to him most strongly—and the accompanying snap-shot of him and his company, taken in picturesque surroundings above Los Angeles shows him in his element.

O'Brien stands in the center of the group, just in front of the camera, his nobby gray tweed Norfolk suit suggesting more the gentleman of leisure on a hunting trip than a hard-working motion picture director. At his right is Raoul Walsh, the soldier of fortune, who puts so much zip and zest into Majestic leads. Walsh is in typical rough Western get-up—a rig which he seldom can be prevailed upon to exchange for the broadcloth and fine linen of civilization.

The curly-haired young woman with the expanding smile is Francelia Billington, who plays romantic heroine parts opposite Walsh—and who is costumed as a girl of the hills. On the ground at her feet appears Eagle Eye, the "fall expert" and marvellous rider. This full-blooded Indian is by no means the least picturesque feature of O'Brien's unusual company.

Peggy Burke is the very attractive young actress who has been added to Thanhouser recently to play leads in Carroll Fleming's "Quality" Company. She is at her best in strong, emotional rôles. Miss Burke is of the dark type of beauty, with exceptionally expressive eyes. In Episode Seven of "The Million Dollar Mystery," she played the part of the dancer and accomplice of the conspirators. Her able work in this rôle afforded a foretaste of the clever screen portrayals she is registering today under Mr. Fleming's direction.

Frank Borzage, juvenile lead at Inceville, was thankful recently that he knew something about the woods. The company, under Walter Edwards, excursioned many miles into Great Bear Valley to make scenes for "The Panther." Borzage had been cast for the part of a youth driven to abject poverty, who had turned derelict. It was imperative that he disguise his features to look like those of a sunken-eyed, hollow-cheeked wanderer in the wilds, sick and almost insane from long exposure.

They left their quarters at the mountain hotel early



Director Jack O'Brien and Some Majestic Stars Pose for the Cameraman Between "Takes"

in the morning and struck out in an automobile for a location ten miles further in the heart of the wilderness. Somehow, Borzage forgot his suitcase, containing costume and make-up, at the hotel. A mile this side of the setting they sought, the car broke down. The young actor, who by this time had discovered his carelessness, tried to cheer himself with the hope of repairing the car with his own hands, and thus shining as the hero of the day—thereby escaping censure for the loss of the suitcase. He applied himself with untoward zeal to the machine—but it remained out of commission. And then, to his distress, Mr. Edwards called the scene.

Borzage, in mental anguish, appealed to "Jerry" Storm. But it was Louise Glaum who overheard and came to his rescue. She supplied the unfortunate young lead with some "prop" clothing. But he was still at a loss for the sort of make-up he required. Suddenly he broke away from the rest of the company and dashed into the woods. He hunted until he found a burned tree stump. Then he lined his face with the charcoal and traced shadows on his eye-lids and cheeks until he looked like one in the last stages of tuberculosis. Presenting himself before his chief, there was a moment of painful suspense for Borzage while Mr. Edwards scanned him critically.

"Say," cried the director, admiringly, after a painful pause, "do you feel as bad as you look?"



Peggy Burke, Who Is Doing Good Work for Thanhouser in Carroll Fleming's "Quality" Company

Eight players have been added to the Flying A forces. They have been recruited for the new feature company under the direction of Harry Pollard, in which Margarita Fischer will star. S. S. Hutchinson, president of the American, and Harry Pollard selected the new actors, with the purpose of securing types which will harmoniously surround Miss Fischer. They are William Carrick, character man; Joseph E. Singleton, heavy; Robyn Adair, juvenile lead; Anne Christie, ingenue; Lucile Ward, character woman. All are experienced photoplayers, and, since absorbing Mr. Hutchinson's outline of the character and aim of Beauty films, they have applied themselves fervently to the ideals, artistic and dramatic, of that unusual brand of motion pictures. Those who were so fortunate as to see "The Dream Ship" and "The Other Train" may look forward to Beauty dramas which shall even eclipse these wonderful productions which achieved such notable popularity.

The Exhibitor's End of It

QUERIES from exhibitors are always welcomed and an effort will be made to answer them, either by personal letter or in this department of REEL LIFE. Many problems come up, of course, which are of a character common to a majority of photoplay houses and a glance at this page every week will often be found profitable, as it frequently contains hints and suggestions that many an exhibitor will find useful.

In writing to REEL LIFE for suggestions, however, the exhibitor should always bear in mind that it is important to give as much information as possible about his house and clientele. Otherwise it is often difficult to give advice that will be of real value. A scheme which might prove a bonanza, if put in operation by a five-cent house, whose patrons were mostly factory or working people, probably would prove an utter failure in a ten-cent theater, which depended for its income on a different class of trade. Thus an exhibitor writes: "Our theater is a neighborhood house, out of the main business district, and all our patrons come for the first show. Early in the evening the house is packed out into the lobby, but later there is nothing doing. I cannot seem to educate them to come later. Can you suggest any good tonics for dull Monday or Friday nights? These are the only nights that need special plugging. I would like to get some original stunt that isn't cheap, as I try to cater to a high class trade."

There are many good schemes, which this exhibitor might try, many of which, however, he might reject as being unsuited to his clientele. If his is a ten-cent house, it might be found profitable to have the Monday and Friday night programs, when presented with a nickel at the box office, good for admission on the other of these nights, or at the late performance on any other night of that week. Special souvenirs for the ladies (lists of which can be obtained from any mail order or novelty house) the cost of which is trifling, could be offered on the dull nights or at the performances which are not well patronized.

Then there is the "payroll" plan, which has already been told about at length on this page, and the fashion of offering a substantial prize each week, preferably some useful house-

hold article, as a morris chair, a set of dishes, etc., to the person holding the lucky number. A number is given out with each ticket, double numbers being given out at the hours or on the nights when business usually is duller, and the public drawing should be held on one of the off nights. Some of the local tradesmen or a committee of other citizens well known in the community can easily be persuaded to do the drawing.

Handbills or doorknob hangers can be used to advantage to advertise a prize contest of this kind. The article or articles offered can be kept on exhibition at the principal store in town (where it should be bought) during the week it is being contended for, thus giving both the store and the theater a good advertisement. The name of the winner each week should be run on the program of the week following, as this will contribute to the general interest and after the first week or two, hardly any advertising will be necessary. Such a plan as this, while its cost is not very great, has produced splendid results in a number of cases, which have come to the notice of REEL LIFE.

Another sovereign remedy for "dull nights" is to book some strong serial such as *Our Mutual Girl*, *Zudora* or *Runaway June*, the last named of which will shortly be released, or arrange for a special feature program, offering one of the two-reel Keystones, or a Keystone, Comic and Princess comedy. People like

to laugh and laughs are a sure cure for slow business

OTTO L. MEISTER, manager of the Vaudette Theater, Milwaukee, Wis., has some original ideas about advertising, as may be seen from the picture which appears on this page. Mr. Meister, who is standing at the left in the picture, is a believer in Keystone moneymaking as well as laughmaking qualities and runs a Keystone comedy every day in the year at the Vaudette, contracting for first run service on the two-reel releases, which he repeats several times during the week. The figure of Charles Chaplin, which he had made out of sheet metal, stands twenty-two feet high in his lobby, and was the means of attracting a record-breaking crowd the first day it was put out.



Manager Otto L. Meister (at left), of the Vaudette Theater, Milwaukee, Wis., and His Novel Advertising of Keystones, Which Are Shown Every Day in the Year at This House

KAY-BEE
FRIDAY DEC. 11TH
Partners of War

KEYSTONE
MONDAY DEC. 7TH
The Pursuit of Happiness

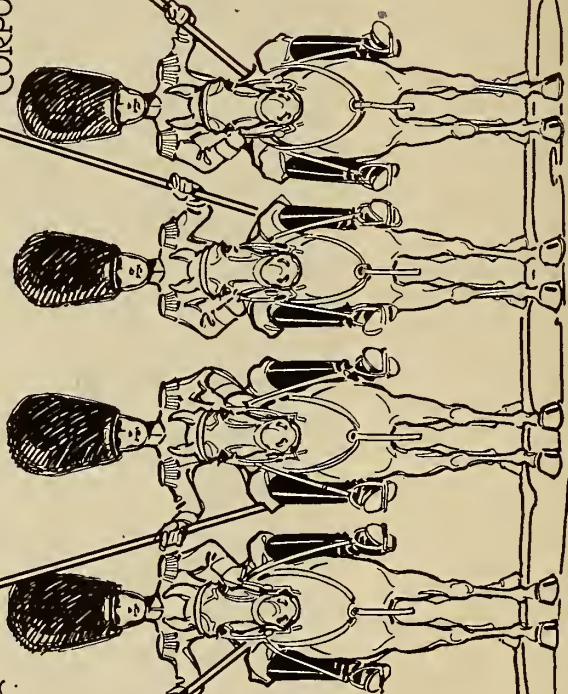
BRONCHO
WED. DEC. 9TH
The City of Darkness

DOMINO
THURSDAY DEC. 10TH
Not of the Flock

Released Exclusively Through the MUTUAL FILM CORPORATION

At the Front

Photos of our Players can be had by sending to Publicity Dept. 15 cents for one 50 cents for set of four.



22x28 Photo Layout
in character makeup of

Mable Normand, Chas. Chaplin and Roscoe Arbuckle

20 CENTS EACH

Great Brands of Film

- KAY-BEE - - - KEYSTONE
- DOMINO - - - BRONCHO

NEW YORK MOTION PICTURE CORPORATION
LONGACRE BUILDING 42nd Str and BROADWAY
NEW YORK

Mutual Releases

MONDAY—American (2), Reliance, Keystone.

TUESDAY—Thanouser (2), Majestic, Beauty.

WEDNESDAY—Broncho (2), American, Reliance.

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

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

SATURDAY—Reliance (2), Keystone, Royal.

SUNDAY—Majestic (2), Komic, Thanouser.

American

- Oct. 12—Jail Birds (2)
- Oct. 14—Down by the Sea
- Oct. 19—Daylight (2)
- Oct. 21—In the Open
- Oct. 23—The Final Impulse
- Oct. 26—Sir Galahad of Twilight (2)
- Oct. 28—Sweet and Low
- Nov. 2—The Ruin of Manley (2)
- Nov. 4—When the Road Parts
- Nov. 9—A Slice of Life (2)
- Nov. 11—The Stolen Masterpiece
- Nov. 16—Redbird Wins (2)
- Nov. 18—Beppo
- Nov. 20—Old Enough to be Her Grandpa
- Nov. 23—In the Candlelight (2)
- Nov. 25—The Archaeologist
- Nov. 30—The Beggar Child (2)
- Dec. 2—The Strength o' Ten
- Dec. 7—Out of the Darkness (2)
- Dec. 9—The Girl in Question
- Dec. 14—In Tune (2)
- Dec. 16—The Silent Way
- Dec. 18—Trapped by a Heliograph
- Dec. 21—The Sower Reaps (2)
- Dec. 23—The Tin Can Shack

Beauty

- Sept. 1—A Modern Othello
- Sept. 8—The Motherless Kids
- Sept. 15—The Only Way
- Sept. 22—Caught in a Tight Pinch
- Sept. 29—The Legend of Black Rock
- Oct. 6—Nieda
- Oct. 13—Winsome Winnie
- Oct. 20—Dad and the Girls
- Oct. 27—A Rude Awakening
- Nov. 3—The Tightwad
- Nov. 10—Motherhood
- Nov. 17—When Queenie Came Back
- Nov. 24—As a Man Thinketh
- Dec. 1—Cupid and a Dress Coat
- Dec. 8—Limping to Happiness
- Dec. 15—Her Younger Sister
- Dec. 22—Brass Buttons

Broncho

- Sept. 30—The Right to Die (2)
- Oct. 7—The Boss of the 8th (2)
- Oct. 14—The End of the Galley (2)
- Oct. 21—Shorty and Sherlock Holmes (2)
- Oct. 28—The Golden Goose (2)
- Nov. 4—The Desperado (2)
- Nov. 11—Destiny's Night (2)
- Nov. 18—Shorty Falls Into a Title (2)
- Nov. 25—The Cross in the Desert (2)
- Dec. 2—A Romance of Old Holland (2)
- Dec. 9—The City of Darkness (2)
- Dec. 16—The Panther (2)
- Dec. 23—The Passing of Two Gun Hicks (2)

Domino

- Oct. 15—Jimmy (2)
- Oct. 22—The Power of the Angelus (2)
- Oct. 29—Eric the Red's Wooing (2)
- Nov. 5—In Old Italy (2)
- Nov. 12—The Friend (2)
- Nov. 19—Nipped (2)
- Nov. 26—The Mills of the Gods (2)
- Dec. 3—The Vigil (2)
- Dec. 10—Not of the Flock (2)
- Dec. 17—The Political Feud (2)
- Dec. 24—The Last of the Line (2)
- Dec. 31—Flower in the Desert (2)

Kay Bee

- Aug. 28—The First Love's Best (2)
- Sept. 4—Stacked Cards (2)
- Sept. 11—The Silver Candlesticks (2)
- Sept. 18—No-Account Smith's Baby (2)
- Sept. 25—The Death Mask (2)
- Oct. 2—One of the Discard (2)
- Oct. 9—The Sheriff of Muscatine (2)
- Oct. 16—The Word of His People (2)
- Oct. 23—The Spark Eternal (2)
- Oct. 30—The Worth of a Life (2)
- Nov. 6—In the Clutches of the Gangsters (2)
- Nov. 13—The Hateful God (2)
- Nov. 20—The Master (2)
- Nov. 27—A Crook's Sweetheart (2)
- Dec. 4—Mother of the Shadows (2)
- Dec. 11—Fortunes of War (2)
- Dec. 18—The Game of Life (2)

Keystone

- Oct. 22—The Love Thief
- Oct. 24—Stout Heart but Weak Knees
- Oct. 26—Shot in the Excitement
- Oct. 26—Dough and Dynamite (2) (Special Release)
- Oct. 29—Gentlemen of Nerve
- Oct. 31—Cursed By His Beauty
- Nov. 2—Lovers' Post Office
- Nov. 5—Curses! They Remarkd
- Nov. 7—His Musical Career
- Nov. 9—His Talented Wife
- Nov. 9—His Trysting Places (2) (Special Release)
- Nov. 12—An Incompetent Hero
- Nov. 14—How Heroes Are Made
- Nov. 16—Fatty's Jonah Day
- Nov. 19—The Noise of Bombs
- Nov. 21—Fatty's Wine Party
- Nov. 23—His Taking Ways
- Nov. 23—Sea Nymphs (2) (Special Release)
- Nov. 26—His Halted Career
- Nov. 28—Among the Mourners
- Nov. 30—Leading Lizzie Astray
- Dec. 3—Shotguns That Kick
- Dec. 5—Getting Acquainted
- Dec. 7—His Prehistoric Past (2) (Special Release)
- Dec. 7—The Plumber
- Dec. 23—Fatty and Minnie He-Haw (2) (Special Release)

Komic

- Oct. 18—Dizzy Joe's Career
- Oct. 25—Bill joins the W. W. W.'s (No. 9)
- Nov. 1—Casey's Vendetta
- Nov. 8—Ethel's Roof party (No. 10)
- Nov. 15—Out Again—In Again
- Nov. 22—Ethel Has a Steady (No. 11)
- Nov. 29—A Corner in Hats
- Dec. 6—Mr. Hadley's Uncle (No. 12)
- Dec. 13—The Housebreakers
- Dec. 20—Bill and Ethel at the Ball (No. 13)
- Dec. 27—Love and Business
- Jan. 3—A Flurry in Art

Majestic

- Sept. 20—Her Awakening (2)
- Sept. 22—Meg of the Mines
- Sept. 27—The Great God Fear (2)
- Sept. 29—A Mother's Trust
- Oct. 4—Out of the Air (2)
- Oct. 6—The Unpainted Portrait
- Oct. 11—The Sands of Fate (2)
- Oct. 13—The Warning
- Oct. 16—Back to the Kitchen
- Oct. 18—For Her Father's Sins (2)
- Oct. 20—Environment
- Oct. 25—A Flight for a Fortune (2)
- Oct. 27—A Mother's Influence
- Nov. 1—Paid With Interest (2)
- Nov. 3—False Pride
- Nov. 8—The Tear that Burned (2)
- Nov. 10—The Niggard
- Nov. 13—The Folly of Anne
- Nov. 15—The Odalisque (2)
- Nov. 17—The Little Country Mouse
- Nov. 22—The Saving Grace (2)
- Nov. 24—Another Chance
- Nov. 29—The Sisters (2)
- Dec. 1—Old Good For Nothing
- Dec. 6—A Question of Courage (2)
- Dec. 8—Her Brave Hero
- Dec. 11—In Wildman's Land
- Dec. 13—The Old Maid (2)
- Dec. 15—At Dawn
- Dec. 20—In Fear of His Past (2)
- Dec. 22—The Better Way
- Dec. 27—How Hazel Got Even (2)
- Dec. 29—His Lesson

Mutual Weekly

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|-----------------|-----------------|
| Sept. 17—No. 90 | Nov. 3—No. 97 |
| Sept. 24—No. 91 | Nov. 10—No. 98 |
| Oct. 1—No. 92 | Nov. 17—No. 99 |
| Oct. 8—No. 93 | Nov. 26—No. 100 |
| Oct. 15—No. 94 | Dec. 3—No. 101 |
| Oct. 22—No. 95 | Dec. 10—No. 102 |
| Oct. 27—No. 96 | Dec. 17—No. 103 |

Princess

- Sept. 25—The Final Test
- Oct. 2—The Balance of Power
- Oct. 9—The One Who Cared
- Oct. 16—The Touch of a Little Hand
- Oct. 23—The Face at the Window
- Oct. 30—The Dead Line
- Nov. 6—When Vice Shuddered
- Nov. 13—Seeds of Jealousy
- Nov. 20—A Bum Mistake
- Nov. 27—The Wild, Woolly West
- Dec. 4—The Creator of "Hunger"
- Dec. 11—In the Conservatory
- Dec. 18—When Fate Rebelled

Reliance

- Oct. 28—Sheriff for an Hour
- Oct. 30—The Availing Prayer
- Oct. 31—The Wrong Prescription (2)
- Nov. 2—Our Mutual Girl (No. 42)
- Oct. 4—The Miner's Peril
- Nov. 7—A Woman Scorned (2)
- Nov. 9—Our Mutual Girl (No. 43)
- Nov. 11—The Widow's Children
- Nov. 14—The Floating Call (2)
- Nov. 16—Our Mutual Girl (No. 44)
- Nov. 18—The Hidden Message
- Nov. 21—His Responsibility (2)
- Nov. 23—Our Mutual Girl (No. 45)
- Nov. 25—They Never Knew
- Nov. 27—The Hop Smugglers
- Nov. 28—The Kaffir's Skull (2)
- Nov. 30—Our Mutual Girl (No. 46)
- Dec. 2—The Lucky Shot
- Dec. 5—Who Shot Bud Walton? (2)
- Dec. 7—Our Mutual Girl (No. 47)
- Dec. 9—The Forest Thieves
- Dec. 12—On the Ledge (2)
- Dec. 14—Our Mutual Girl (No. 48)
- Dec. 16—The Joke on Yelltown
- Dec. 19—The Beat of the Year (2)
- Dec. 21—Our Mutual Girl (No. 49)
- Dec. 23—A Lucky Disappointment
- Dec. 25—Bobby's Medal
- Dec. 26—The Exposure (2)
- Dec. 28—Our Mutual Girl (No. 50)
- Dec. 31—The Banakie Maiden

Royal

- Nov. 6—Max's Money
- Nov. 14—A Fortune in Pants
- Nov. 21—Love Finds a Way
- Nov. 28—Before and After
- Dec. 5—Sherman Was Right—It's Very Trying
- Dec. 12—Percy the Milliner
- Dec. 19—Two Kisses
- Dec. 26—Her Mother's Voice
- Jan. 2—Putting It Over
- Jan. 9—Married By Instalment

Thanouser

- Oct. 9—The Benevolence of Conductor 786
- Oct. 11—The Rescue
- Oct. 13—The Diamond of Disaster (2)
- Oct. 18—Left in the Train
- Oct. 20—Old Jackson's Girl (2)
- Oct. 25—Mr. Cinderella
- Oct. 27—A Madonna of the Poor (2)
- Nov. 1—Shep's Race with Death
- Nov. 3—The Turning of the Road (2)
- Nov. 6—The Chasm
- Nov. 8—Keeping a Husband
- Nov. 10—The Terror of Anger (2)
- Nov. 15—The Man with the Hoe
- Nov. 17—Pawns of Fate (2)
- Nov. 22—A Messenger of Gladness—Nature's Celebrities (Split Reel)
- Nov. 24—Mrs. Van Ruyter's Strategem (2)
- Nov. 29—A Denver Romance
- Dec. 1—The Center of the Web (2)
- Dec. 4—Naidra, the Dream Woman
- Dec. 6—The Amateur Detective
- Dec. 8—The Reader of Minds (2)
- Dec. 13—When East Meets West
- Dec. 15—The Barrier of Flames (2)
- Dec. 20—Sid Nee's Finish
- Dec. 22—Under False Colors (2)
- Dec. 27—A Hatful of Trouble
- Dec. 29—Lucy's Elopement (2)

Mutual Exchanges

Serving the Mutual Program

Amarillo, Texas.....	Mutual Film C. of Texas....	304 E. 4th St.
Atlanta, Ga.....	Mutual Film Corporation....	Mion Bldg. Luckde St.
Baltimore, Md.....	Mutual Film Exchange.....	28 W. Lexington St.
Boston, Mass.....	M. F. C. of Mass.....	1106 Boylston St.
Buffalo, N. Y.....	Mutual Film Corporation....	272 Washington St.
Butte, Mont.....	Pacific Mutual Film Corp'n..	American Theatre Bldg.
Calgary, Alberta.....	M. F. C. of Canada, Ltd....	Leeson & Lineham Block
Charlotte, N. C.....	Mutual Film Corporation....	322 North Tryon St.
Chicago, Ill.....	M. F. C. of Illinois.....	5 S. Wabash Ave
	H. & H. Film Service Co....	117 N. Dearborn St.
Cincinnati, Ohio.....	The Mutual Film Company....	111 East Seventh St.
Cleveland, Ohio.....	The Mutual Film Company....	106 Prospect Ave., S. E.
Columbus, Ohio.....	The Mutual Film Company....	422 N. High St.
Dallas, Texas.....	Mutual Film C. of Texas....	1807 Main St.
Denver, Colo.....	Colorado M. F. C.....	21 Iron Bldg.
Des Moines, Iowa.....	Mutual Film Corporation....	Cohen Bldg.
Detroit, Mich.....	Mutual Film Corporation....	97 Woodward Ave.
El Paso, Texas.....	M. F. C. of Texas.....	524 Trust Bldg.
Evansville, Ind.....	M. F. C. of Indiana.....	Keene Bldg.
Grand Rapids, Mich.....	Mutual Film Corporation....	7-8 Hawkins Bldg.
Harrisburg, Pa.....	M. F. C. of Pa.....	9 N. 4th St.
Indianapolis, Ind.....	Mutual Film Corporation....	150 N. Illinois Street
Kansas City, Mo.....	M. F. C. of Mo.....	928 Main St.
Los Angeles, Cal.....	Pacific Mutual Film Corp'n.	738 South Olive St.
Memphis, Tenn.....	Mutual Film Corporation....	McCall Building
Milwaukee, Wis.....	Western Film Ex. of Mil'kee	301 Enterprise Bldg.
Minneapolis, Minn.....	Mutual Film Corporation....	22 North Sixth St.
Montreal, P. Q.....	M. F. C. of Canada, Ltd....	154 St. Catherine St.
New Orleans, La.....	Mutual Film Corporation....	340 Carondelet St.
New York City.....	Mutual Film Corporation....	71 West 23rd St.
	Western Film Branch M. F. C.	145 West 45th St.
Oklahoma City, Okla.....	M. F. C. of Oklahoma.....	120 W. Grand Ave.
Omaha, Neb.....	M. F. C. of Neb.....	1413-1415 Harney St.
Philadelphia, Pa.....	Mutual Film Exchange.....	902 Filbert St., 4th Floor
	Continental Feature Film Ex.	902 Filbert St., 3rd Floor
Phoenix, Ariz.....	Mutual Film Corporation....	201 O'Neill Bldg.
Portland, Ore.....	Pacific Mutual Film Corp'n.	389 Oak St.
Portland, Me.....	Mutual Film Corporation....	410 Fidelity Bldg.
Regina, Sask., Can.....	M. F. C. of Canada, Ltd....	512 Westman Chambers
Salt Lake City, Utah.....	M. F. C. of Utah.....	123-5 East Second South St.
San Francisco, Cal.....	Pacific Mutual Film Corp'n.	162-164 Turk St.
St. John, N. B.....	M. F. C. of Canada, Ltd....	Waterloo St.
St. Louis, Mo.....	M. F. C. of Mo.....	1311 Pine Street
Seattle, Wash.....	Pacific Mutual Film Corp'n.	205-6 Joshua Green Bldg.
Sioux Falls, S. D.....	Mutual Film Corporation....	209 West 9th Street
Spokane, Wash.....	Pacific Mutual Film Corp'n.	408 First Ave.
Springfield, Mass.....	Mutual Film Ex. of Mass....	179 Dwight Ave.
Syracuse, N. Y.....	Western Film Ex.....	10 Weiting Bldg.
Tampa, Fla.....	Mutual Film Corporation....	405 Curry Bldg.
Toronto, Ont.....	M. F. C. of Canada, Ltd....	15 Wilton Ave.
Vancouver, B. C.....	M. F. C. of Canada, Ltd....	963 Granville St.
Washington, D. C.....	Mutual Film Corporation....	428 Ninth St., N. W.
Wheeling, W. Va.....	Mutual Film Corporation....	Rooms 4 & 5 Register Bldg.
Wilkesbarre, Pa.....	Western F. Corp'n of Pa....	61 S. Pennsylvania Ave.
Winnipeg, Manitoba.....	M. F. C. of Canada, Ltd....	McDermott Ave.

Other Exchanges Using the Mutual Program

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

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

Mutual Program

(Week of Dec. 14th to Dec. 20th, inc.)

Monday, December 14th, 1914

AMERICAN.....	In Tune
	(2 Reel Drama)
RELIANCE.....	Our Mutual Girl No. 48
KEYSTONE.....	Not Yet Announced

Tuesday, December 15th, 1914

THANHOUSER.....	The Barrier of Flames
	(2 Reel Drama)
MAJESTIC.....	At Dawn
	(Drama)
BEAUTY.....	Her Younger Sister
	(Drama)

Wednesday, December 16th, 1914

BRONCHO.....	The Panther
	(2 Reel Indian Drama)
AMERICAN.....	The Silent Way
	(Drama)
RELIANCE.....	The Joke on Yelltown
	(Western Comedy)

Thursday, December 17th, 1914

DOMINO.....	A Political Feud
	(2 Reel Drama)
KEYSTONE.....	Not Yet Announced
MUTUAL WEEKLY.....	No. 103

Friday, December 18th, 1914

KAY BEE.....	The Game of Life
	(2 Reel Sociological Drama)
PRINCESS.....	When Fate Rebelled
	(Drama)
AMERICAN.....	Trapped by a Heliograph
	(Drama)

Saturday, December 19th, 1914

RELIANCE.....	The Beat of the Year
	(2 Reel Newspaper-Life Drama)
KEYSTONE.....	Not Yet Announced
ROYAL.....	Two Kisses
	(Comedy)

Sunday, December 20th, 1914

MAJESTIC.....	The Fear of His Past
	(2 Reel Drama)
KOMIC.....	Bill and Ethel at the Ball (No. 13)
	(Comedy)
THANHOUSER.....	Sid Nee's Finish
	(Comedy)

MUTUAL WEEKLY No. 101

LATEST PICTURES FROM THE SEAT OF WAR

British Lancers.
Troops passing through a French town on way to the front.
Senegalese sharpshooters leave camp for the front.
Gallant London Scottish who did yeoman service at Messines.
Sentry duty in a French encampment.
General Botha addresses a patriotic meeting at the bank.
How England is training her soldiers for actual fighting conditions.

ANNUAL GRIDIRON BATTLE BETWEEN STANFORD AND CALIFORNIA UNIVERSITIES.—Score 26 to 8, in favor of Stanford.

ON WITH THE DANCE.—Devotees of the Graceful Art start the season with a new and varied repertoire of steps and figures. Series No. 4 the "Canter" Waltz.

MISS LENORA ULRICH, THE BIRD OF PARADISE, AND Mayor Rolph of San Francisco, sell flowers and papers to aid the Belgian Relief Fund.

CHINESE BABIES WIN PRIZES AT LAND PRODUCTS Exposition, Portland, Oregon.

RARE CATS PURR AT SOCIETY.—The Annual Cat Club Show is held at the Waldorf-Astoria, New York City.

SECRETARY OF WAR GARRISON CONGRATULATES General Hugh L. Scott, new Chief of Staff, as the latter assumes office at the War Department.

THE BIG SUNSET ELEVATOR BURNS AT GALVESTON, Texas, destroying millions of bushels of wheat ready for shipment to Europe.

SEALS FROM THE PRIBILOF ISLANDS FURNISH US with warm furs and also make intelligent and affectionate pets.

A MACHINE FOR BREAKING CONCRETE PAVEMENTS is invented by a Boston man.

OHIO NORTHERN UNIVERSITY STUDENTS "BURY THE HATCHET," TERMINATING 10 YEAR FEUD BETWEEN THE PHARMACEUTICAL AND ENGINEERING CLASSES. —Gov. Willis of Ohio delivered the "Peace" speech.

The Mutual Program

Special two-part feature

SUNDAY, DECEMBER 13

There is a remarkable double characterization in the poetic picture story

THE OLD MAID

A production that should prove itself an artistic creation of exceptional merit, suggested in part by the beautiful poem, "Dorothy in the Garret," by John Townsend Trowbridge. In the cast **BLANCHE SWEET**, **MARY ALDEN**, **SPOTTISWOODE AITKEN** and **JACK CONWAY**.

The Majestic and Komic Guide for Exhibitors

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

THE OLD GOOD-FOR-NOTHING. (1 Reel Majestic) Release date Tuesday, Dec. 1. A delightful character comedy drama in which Spottiswoode Aitken plays the part of the lovable old inventor who is thought to be "good-for-nothing," but who finally wins out gloriously.

A QUESTION OF COURAGE. (2 Reel Majestic) Release date Sunday, Dec. 6. A strong, virile picture-drama, reasonably well produced, telling the story of a mother who bravely gave two sons to the war, but rebelled when it came to losing the third son.

MR. HADLEY'S UNCLE. (1 Reel Komic) Release date Sunday, Dec. 6. This is No. 12 of the famous "Bill" stories by Paul West, published in 20 Sunday newspapers in the larger cities. It is an excellent number.

HER BRAVE HERO. (1 Reel Majestic) Release date Tuesday, Dec. 8. A fair farce comedy, but not quite up to standard. Hubby becomes a hero under false pretences.

IN WILDMAN'S LAND. (1 Reel Majestic) Release date Friday, Dec. 11. A comedy drama quite out of the ordinary, cleverly produced and acted, telling a weird story of a strange tribe of wild people.

THE OLD MAID. (2 Reel Majestic) Release date Sunday, Dec. 13. An unusual, artistic offering, especially recommended for the higher class houses, featuring Blanche Sweet. The "Old Maid" recalls the story of the youth.

THE HOUSEBREAKERS. (1 Reel Komic) Release date Sunday, Dec. 13. Above the average Komic. Eddie Dillon as the timid sweetheart proves his courage.

MAJESTIC MOTION PICTURE COMPANY

STUDIOS:

4500 Sunset Blvd., Los Angeles, Calif.

BUSINESS OFFICES:

29 Union Sq. W., New York City.

REGULAR MUTUAL PROGRAM FEATURES

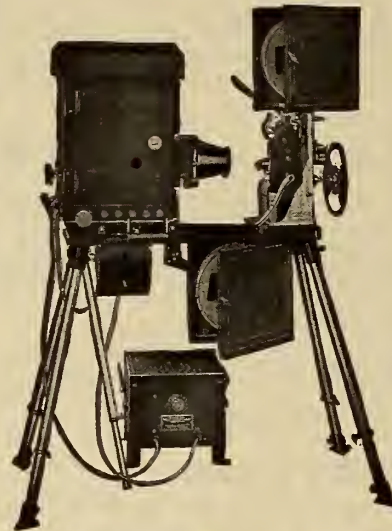
BRAND	TITLE	RELEASE
MAJESTIC	"The Fear of His Past" (2)	DEC. 20
RELIANC	"The Beat of the Year" (2)	DEC. 19
KAY BEE	"The Game of Life" (2)	DEC. 18
DOMINO	"A Political Feud" (2)	DEC. 17
BRONCHO	"The Panther" (2)	DEC. 16
THANHOUSER	"The Barrier of Flames" (2)	DEC. 15
AMERICAN	"In Tune" (2)	DEC. 14
MAJESTIC	"The Old Maid" (2)	DEC. 13
RELIANC	"On the Ledge" (2)	DEC. 12
KAY BEE	"Fortunes of War" (2)	DEC. 11
DOMINO	"Not of the Flock" (2)	DEC. 10
BRONCHO	"The City of Darkness" (2)	DEC. 9
THANHOUSER	"The Reader of Minds" (2)	DEC. 8
AMERICAN	"Out of the Darkness" (2)	DEC. 7
MAJESTIC	"A Question of Courage" (2)	DEC. 6
RELIANC	"Who Shot Bud Walton" (2)	DEC. 5
KAY BEE	"Mother of the Shadows" (2)	DEC. 4
DOMINO	"The Vigil" (2)	DEC. 3
BRONCHO	"A Romance of Old Holland" (2)	DEC. 2
THANHOUSER	"The Center of the Web" (2)	DEC. 1
AMERICAN	"The Beggar Child" (2)	NOV. 30
MAJESTIC	"The Sisters" (2)	NOV. 29
RELIANC	"The Kaffir's Skull" (2)	NOV. 28
KAY BEE	"A Crook's Sweetheart" (2)	NOV. 27
DOMINO	"The Mills of the Gods" (2)	NOV. 26
BRONCHO	"The Cross in the Desert" (2)	NOV. 25
THANHOUSER	"Mrs. Van Ruyter's Stratagem" (2)	NOV. 24
AMERICAN	"In the Candlelight" (2)	NOV. 23
MAJESTIC	"The Saving Grace" (2)	NOV. 22
RELIANC	"His Responsibility" (2)	NOV. 21
KAY BEE	"The Master of the House" (2)	NOV. 20
DOMINO	"Nipped" (2)	NOV. 19
BRONCHO	"Shorty Falls Into a Title" (2)	NOV. 18
THANHOUSER	"Pawns of Fate" (2)	NOV. 17
AMERICAN	"Redbird Wins" (2)	NOV. 16
MAJESTIC	"The Odalsque" (2)	NOV. 15
RELIANC	"The Floating Call" (2)	NOV. 14
KAY BEE	"The Hateful God" (2)	NOV. 13
DOMINO	"The Friend" (2)	NOV. 12
BRONCHO	"Destiny's Night" (2)	NOV. 11
THANHOUSER	"The Terror of Anger" (2)	NOV. 10
AMERICAN	"A Slice of Life" (2)	NOV. 9
MAJESTIC	"The Tear That Burned" (2)	NOV. 8
RELIANC	"A Woman Scorned" (2)	NOV. 7
KAY BEE	"In the Clutches of the Gangsters" (2)	NOV. 6
DOMINO	"In Old Italy" (2)	NOV. 5
BRONCHO	"The Desperado" (2)	NOV. 4
THANHOUSER	"The Turning of the Road" (2)	NOV. 3
AMERICAN	"The Ruin of Manley" (2)	NOV. 2
MAJESTIC	"Paid With Interest" (2)	NOV. 1
RELIANC	"The Wrong Prescription" (2)	OCT. 31
KAY BEE	"The Worth of a Life" (2)	OCT. 30
DOMINO	"Eric the Red's Wooling" (2)	OCT. 29
BRONCHO	"The Golden Goose" (2)	OCT. 28
THANHOUSER	"A Madonna of the Poor" (2)	OCT. 27
AMERICAN	"Sir Galahad of Twilight" (2)	OCT. 26
MAJESTIC	"A Flight for a Fortune" (2)	OCT. 25
RELIANC	"A Blotted Page" (2)	OCT. 24
KAY BEE	"The Spark Eternal" (2)	OCT. 23
DOMINO	"The Power of the Angelus" (2)	OCT. 22
BRONCHO	"Shorty and Sherlock Holmes" (2)	OCT. 21
THANHOUSER	"Old Jackson's Girl" (2)	OCT. 20
AMERICAN	"Daylight" (2)	OCT. 19
MAJESTIC	"For Her Father's Sins" (2)	OCT. 18
RELIANC	"The Revenue Officer's Deputy" (2)	OCT. 17
KAY BEE	"The Word of His People" (2)	OCT. 16
DOMINO	"Jimmy" (2)	OCT. 15
BRONCHO	"The End of the Galley" (2)	OCT. 14
THANHOUSER	"The Diamond of Disaster" (2)	OCT. 13
AMERICAN	"Jail Birds" (2)	OCT. 12
MAJESTIC	"The Sands of Fate" (2)	OCT. 11
RELIANC	"The Tardy Cannon Ball" (2)	OCT. 10
KAY BEE	"The Sheriff of Muscatine" (2)	OCT. 9
DOMINO	"The Whiskey Runners" (2)	OCT. 8
BRONCHO	"The Boss of the Eighth" (2)	OCT. 7
THANHOUSER	"The Cripple" (2)	OCT. 6
AMERICAN	"Daphnia" (2)	OCT. 5

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Model "B" Machine will stand the daily grind with a minimum expenditure for repairs? Also that while you are saving money with your machine your patrons will be pleased because the projection of the Edison Machine is steady? No flicker and no halation? We are sure it does and that's why there are so many satisfied users of the Edison Machine.



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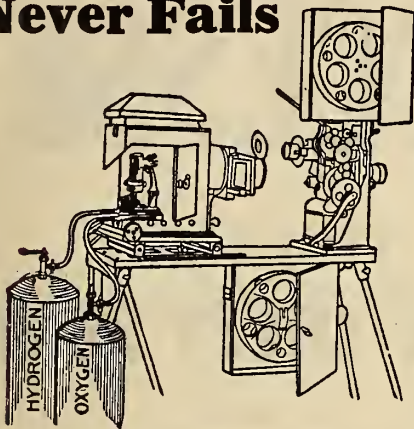
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Gold King Fiber Screen

Gold King, Pat. Dec. 23, 1913

makes things plain. You may let your light so shine that your patrons may see your good works. Satisfaction guaranteed or money refunded.

30c per square foot.

Write for particulars,

GOLD KING SCREEN CO.

Box 294

Altus, Okla.

News of the Trade

M. H. LIVINGSTON of the Peoria Film Exchange, Peoria, Ill., made a two-days visit to the Motiograph factory at Chicago, where he looked the factory over and learned just how the Motiograph is built. Before leaving, he left the following orders to be shipped at once: Jesse Chance, Lyric Theatre, Farmington, Ill.; Majestic Theatre, Lincoln, Ill.; R. W. Berry, Tremont, Ill., and L. C. Higbee, Wyoming, Ill. All machines were to be the late model motor driven Motiograph.

Mr. Livingston reports that he did a very good business during the month of November.

The Enterprise Optical Manufacturing Company report numerous recent California sales. Among them are the Sperry Flour Company, San Francisco, Cal., who have ordered a late model Motiograph for advertising purposes; Christ Church, Alameda, Cal., a late model Motiograph for entertainment and educational purposes, and Pilgrim Church, East Oakland, Cal., also a late model Motiograph.

These sales were made through their Western representative, E. H. Kemp, 833 Market Street, San Francisco, Cal.

The Ajasee Manufacturing Company, slide manufacturers, formerly of 149 West Thirty-fifth Street, New York City, recently moved into new quarters at 163 West Thirty-fourth Street. This change was made necessary owing to the large increase in their business. In addition to their regular and special work of slides, a large line of photographic supplies is to be added. High class commercial photography is also another feature that has been taken up.

WANTED—Everyone using Roll Tickets to send for my adjustable holder for Roll Tickets; 1000 to be put on the market on 15 days' approval. The most desirable holder ever made. Send your address "on own letter head" and holder will come parcel post. If satisfactory after using 15 days, send me One Dollar; if not, return to me.

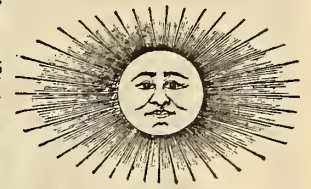
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AN IDYL—A SERMON—AN ABSORBING DRAMA
is showing in more theatres to more money than any motion
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A tense, vital drama of Western Life.—A house-filler.

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SIX SMASHING, THRILLING REELS OF CONCENTRATED
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THE GREAT LEAP

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

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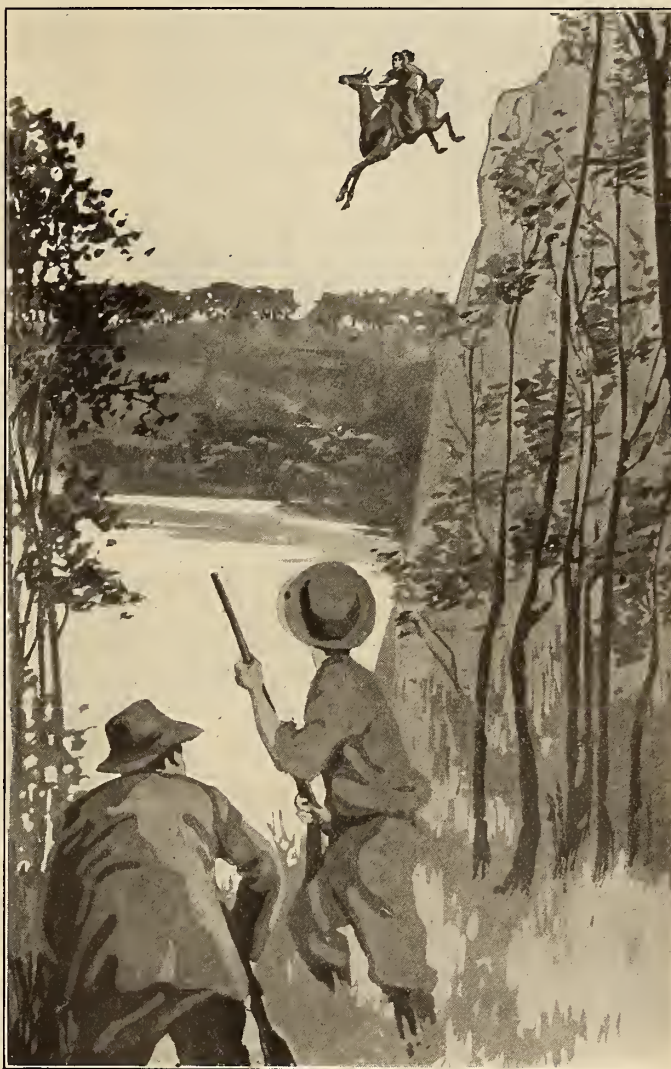
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JOSEPH IN THE
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MOTHS
LEGEND OF
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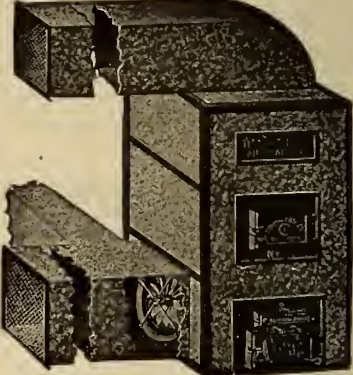


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NOTE—Florence La Badie and Sidney Bracy—America's two foremost photoplay stars who made such pronounced successes in "The Million Dollar Mystery"—appear in regular Thanhouser releases. These releases are distributed exclusively in the United States and Canada by the Mutual Film Corporation.

TUESDAY, December 1st—"The Center of the Web" (2 Reels). The love story of a girl counterfeiter. Real German police dogs play an important part in the development of the plot, showing in graphic fashion their value as detectors of crime and criminals. A girl, in league with a counterfeiting gang, falls in love with a secret service man. She becomes jealous of his attentions to another, although his motives are purely philanthropic. Thereafter many interesting and startling events happen. The film contains many gripping scenes, ably enacted by—Carey L. Hastings, Frank Wood and Claire Kroell.

SUNDAY, December 6th—"The Amateur Detective." A laughable comedy through which runs a thread of romance. A policeman, led to believe himself a second Sherlock Holmes, essays to solve a mysterious Black Hand plot when in reality the weird signs he sees on the back fence are the young lovers' secret language. After a number of amusing rencontres, all the difficulties are straightened out and the mystery is cleared. Carey L. Hastings, Muriel Ostriche and Ernest C. Ward are featured.

Thanhouser Film Corporation

New Rochelle, N. Y.

Head European Office,
Thanhouser Films, Ltd.
London, W. C., England





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Of the audiences that attend your theatre how many are women? How many are interested in things beautiful—the lovely—the gowns and creations from New York? How many of them want to see real clothes—beautiful clothes?

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Is the most beautifully gowned woman on the screen—but the clothes are not all—the releases have punch and action as well as pretty clothes. You can't go wrong with our "Our Mutual Girl" the women of your audience demand it—they want to see her.

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WE HAVE A LOT OF GOOD IDEAS THAT MAY MEAN MONEY TO YOU—IDEAS THAT WILL HELP YOU ADVERTISE YOUR HOUSE FOR NOTHING AND MAKE SOME MONEY FOR YOU BESIDES.

Reliance Releases That Have Punch

Go to the nearest Mutual Exchange and see this single—IT HAS ALL the punch and action you will want to see.

"THE FOREST THIEVES"

RELEASED DECEMBER 9TH

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"ON THE LEDGE"

RELEASED DECEMBER 12TH

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RELIANCE MOTION PICTURE CORP.

Released exclusively in the
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ABOVE ALL QUALITY

MUTUAL PROGRAM

MUTUAL PROGRAM

MUTUAL PROGRAM

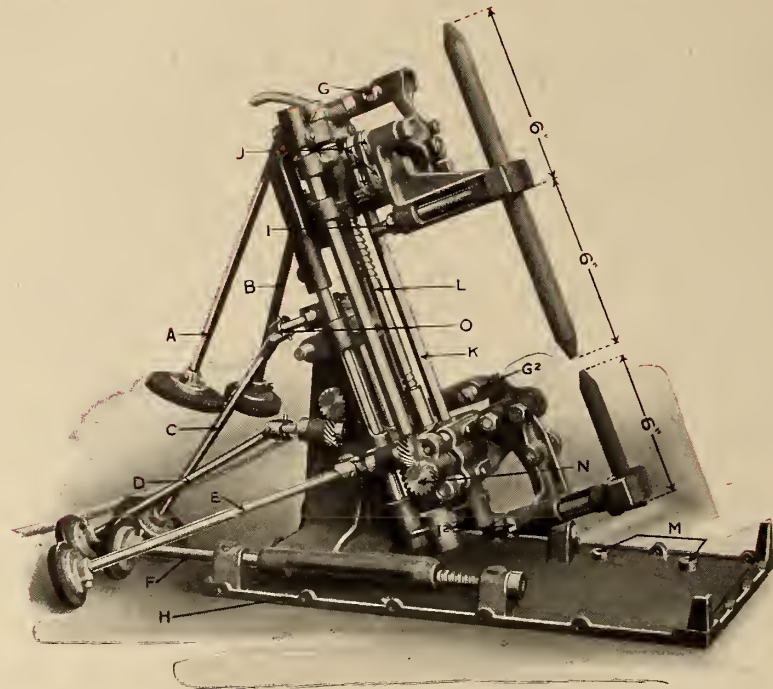
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A MAGAZINE OF MOVING PICTURES



RHEA MITCHELL—New York Motion Picture Corporation Star

Dec. 12

"The Beat of the Year"—Reliance

1914



GEORGE BARR McCUTCHEON

One of the foremost American authors meets
OUR MUTUAL GIRL in Reel 49. He is versatile—prolific—
and writes wonderful stories about kings and kingdoms. His stories
are rich and full of **punch** and **suspense**. He tells OUR MUTUAL GIRL
an interesting love romance of the Balkans. Punch, action and
realism are embodied in this release—it deals with a theme
dear to the hearts of all. It is full of fight—intrigue
and soldiers—that's

OUR MUTUAL GIRL

WHEN ARE YOU GOING TO WRITE TO US ABOUT THAT SNAPPY LITTLE MAGAZINE

OUR MUTUAL GIRL WEEKLY

WHICH WE GET OUT EVERY WEEK WITH THE REELS? THERE IS REAL MONEY IN IT
FOR YOU IF YOU WILL ONLY FIND OUT THE WAY.

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(2 REELS, RELEASED DECEMBER 19TH)

This great reporter story is in a class by itself. It has every known element of suspense, action
and dramatic thrills. It bubbles over with climaxes and sensation. See the paper on this two
reeler.

“THE JOKE OF YELLENTOWN”

(SINGLE, RELEASED DECEMBER 16TH)

A good, strong single reel comedy that deals with a parson and some cowboys. Plenty of good
laughable situations and action.

RELIANCE MOTION PICTURE CORP.

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Studios:—29 Union Square, New York City
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MADE IN U.S.A.



"THE SOWER REAPS"

Thrilling Drama of Political Intrigue in Two Acts

Featuring WM. GARWOOD and VIVIAN RICH

Direction of THOS. RICKETTS

Release Monday, December 21st, 1914

AMERICAN BEAUTY FILMS
"BRASS BUTTONS"

A Farce Featuring an Excellent Cast of Beauty Stars

Release Tuesday, December 22nd, 1914

"TIN CAN SHACK"

A Domestic Drama Replete with Intense and Throbbing Situations

Featuring ED COXEN and WINNIFRED GREENWOOD

Direction of HENRY OTTO

Release Wednesday, December 23rd, 1914

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

AMERICAN FILM MFG. CO.
 CHICAGO

Majestic Motion Picture Company

TWO-PART FEATURE, FOR RELEASE

SUNDAY, DECEMBER 20

IN FEAR OF HIS PAST



Mary Alden

with Mary Alden,
Jack Conway and
Spottiswoode Aitken

in strong character roles

We have aimed to make Majestic two-part features (released every Sunday) of genuinely reliable feature quality—two-part features that managers can safely bank on.

Are we succeeding?

Scan the following list of recent Majestic two-part features and answer this question for yourselves:

"THE OLD MAID," "A QUESTION OF COURAGE," "THE SISTERS," "THE SAVING GRACE," "THE ODALISQUE," "THE TEAR THAT BURNED," "A FLIGHT FOR A FORTUNE," "FOR HER FATHER'S SINS," "OUT OF THE AIR," "THE FINAL VERDICT," "HER AWAKENING," "FOR THOSE UNBORN," "THE SECOND MRS. ROEBUCK," etc., etc.

Majestic and Komic Guide for Exhibitors

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

HER BRAVE HERO (1 Reel Majestic) Release date Tuesday, Dec. 8. A fair farce-comedy, but not quite up to standard. Hubby becomes a hero under false pretences.

IN WILDMAN'S LAND (1 Reel Majestic) Release date Friday, Dec. 11. A comedy-drama quite out of the ordinary, cleverly produced and acted, telling a weird story of a strange tribe of wild people.

THE OLD MAID (2 Reel Majestic) Release date Sunday, Dec. 13. An unusual, artistic offering, especially recommended for the higher class houses, featuring Blanche Sweet. The "Old Maid" recalls the love story of her youth.

THE HOUSEBREAKERS (1 Reel Komic) Release date Sunday, Dec. 13. Above the average Komic. Eddie Dillon as the timid sweetheart proves his courage.

AT DAWN (1 Reel Majestic) Release date Tuesday, Dec. 15. A tragic story of the Philippines, from the short story of Fredrick Moore, telling how an American's crime was sternly punished. Fairly well presented.

IN FEAR OF HIS PAST (2 Reel Majestic) Release date Sunday, Dec. 20. A strong character society story, featuring Mary Alden, Jack Conway and Spottiswoode Aitken. An escaped convict is almost forced into crime by an adventuress but successfully resists and is at the same time proven innocent of the original charge against him.

BILL AND ETHEL AT THE BALL (1 Reel Komic) Release date Sunday, Dec. 20. A very good "Bill" story from Paul West's office boy series, telling how Bill mixed things up for Ethel and the Boss at the stenographers' masquerade.

Bromide Enlargements of Majestic Stars for Lobby Display

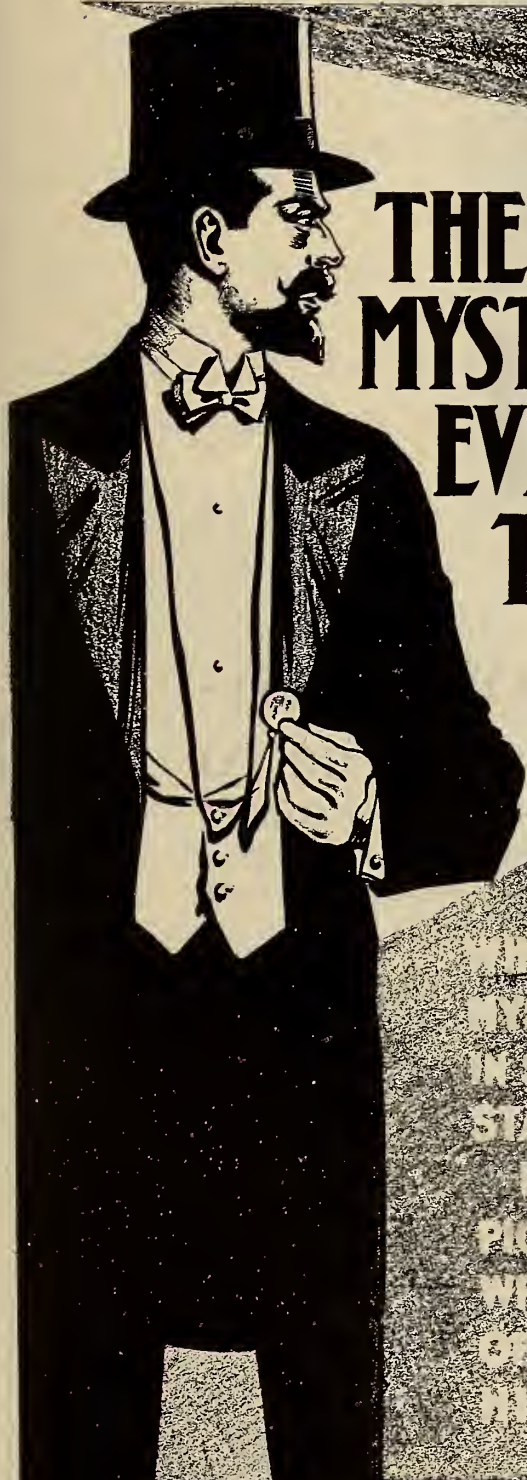
(Mae Marsh, Lillian Gish, Dorothy Gish, Mirlam Cooper, Mary Alden, Fay Tincher, Robert Harron, Wallace Reid, and others.) All sizes and shapes up to 5 ft. high. 11x14, 40c. each; 14x17, 50c. each; 22x28, \$2.00; 20x60, \$2.50 each; 28x42, \$3.00. Order direct from Majestic Studio, 4500 Sunset Blvd., Los Angeles, Calif., or from any Mutual Exchange.

Majestic Motion Picture Company

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

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

RUNAWAY JUNE



**THE MOST
MYSTERIOUS MYSTERY
EVER SHOWN ON
THE SCREEN**

**THE
MAN WITH
THE BLACK VAN DYKE**

**HE SHADOWS RUNAWAY JUNE
WHERE EVER SHE GOES - HE BREATHES
MYSTERY EVERY MOVE HE MAKES IS CLOTHED
IN SHADOW - HE IS THE ENIGMA - TALL OF
STATURE - AS SILENT AS A SPHINX.**

**HE WILL BE THE TALK OF THE MOVING
PICTURE WORLD - 2500 NEWSPAPERS WILL
WRITE VOLUMES ABOUT HIM, AND THOUSANDS
OF YOUR PATRONS WILL WANT TO SEE
HIM ON THE SCREEN.**

**GO TO YOUR NEAREST MUTUAL EXCHANGE
NOW - SEE OUR REPRESENTATIVE - BOOK
"RUNAWAY JUNE" BEFORE IT IS TOO LATE**



*Florence La Badie—the World's Most Famous
Motion Picture Player—A Thanhouser Star.*

*Miss La Badie's First Regular Feature
Appearance Will Be in "Under False
Colors"—Released December 22, 1914*

THE popularity of Thanhouser productions is due to the remarkable strength of the Thanhouser organization. In regular Thanhouser releases you will find such stars as Florence La Badie, Sidney Bracy and Frank Farrington, who made famous *The Million Dollar Mystery*.

The overwhelming success of *The Million Dollar Mystery* demonstrates the ability of the Thanhouser Film Corporation as a producer of high quality photoplays.

The Thanhouser Film Corporation releases two productions every week through the Mutual Film Corporation in the United States and Canada. Exhibitors can arrange bookings in America through the nearest Mutual Exchange.

For the coming week we announce these two releases:

Tuesday, December 15th. "*The Barrier of Flames.*" A two reel drama of a dog's love for his little mistress, featuring Helen Badgley, the "Thanhouser Kidlet"; Carey L. Hastings, and Shep, the famous collie.

Sunday, December 20th. "*Sid Nee's Finish.*" A laughable comedy dealing with the trials and tribulations of a Chinese laundryman, with Sidney Bracy, the talented butler of "*The Million Dollar Mystery*," in the leading role.

Thanhouser Film Corporation

New Rochelle, New York



Reel Life

A MAGAZINE OF MOVING PICTURES

PUBLISHED BY THE MUTUAL FILM CORPORATION

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Editor

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HENRY JAMES
Business and Advertising
Manager

Vol. V, No. 13

DECEMBER 12, 1914

Five Cents—\$2.50 a Year

The Spell of the Wilderness Was Upon Them



*One of the Delightful Sylvan Scenes in "The Sower Reaps," Forthcoming
Two Reel Feature From Flying "A"*

In this powerful drama, Vivian Rich adds another to her long list of screen successes. As the daughter of an old miser, who is robbed by her lover's younger brother and then killed by his enemy, the district attorney, she scores in most effective fashion. A telltale thumb-print is the means of fixing the crime on the guilty man at last. Altogether "The Sower Reaps" is one of the strongest features from the American studios which has been seen recently. It will be released in the Mutual Program December 21, 1914.

FACTS AND FIGURES AND SUCH

ALTHOUGH quite recently we discussed at some length on this page the practice of "duping", as indulged in by certain unscrupulous individuals, it will not be entirely amiss to touch upon it again. Especially, should it be brought home to the honest exhibitor, that it is his bounden duty, both as a citizen and as the representative of an industry in whose future he must feel the keenest interest, to report any instance of "duping", which comes under his notice, either to his exchange or to the home office of the film, which has been "duped".

In doing so, he not only protects himself and other exhibitors, who are using the regular releases of the manufacturer whose productions are being counterfeited, but he renders a genuine service to every person who has a sincere interest in the advancement of the motion picture industry.

While "duping" is no longer so common as it was at an earlier period in the development of the silent art, it is still occurring with sufficient frequency to make it a menace to every manufacturer producing popular photoplays and to every exhibitor showing them. That it is somewhat rarer than it was, is due solely to the fact that the practice has become more dangerous than in former times, not that a certain type of film man has become more honest. Where formerly the films of most manufacturers were "duped", almost without discrimination, now only the productions of concerns, whose brands have won a wide and deservedly popular demand, are those that suffer. Thus, though the hazards are greater, the profits of this dishonest traffic are equally so, and sufficient to attract a class of men, willing to take the chance of a jail term for some "easy money".

Unfortunately, it is not the easiest thing in the world to locate and apprehend the "shady" concerns, who make and circulate "dupes". It takes time and money. Being "fly-by-night" in character, and well aware of the dangers of their nefarious business, these concerns are at pains to keep their tracks well covered. In the last analysis, it will be the exhibitor, who shows the "dupe", who will be the principal sufferer where recourse to the law is taken. He has an established business, which can be made to pay the legal damages for his wrongdoing, and he has not the facilities of the rascal, with whom he has been doing business, to turn the key in his office door and vanish utterly from the ken of the police, opening for business again in another locality. He must stay and pay the price, whether it is in damages or a jail term, or both, unless he wishes to close

his house and lose all that he has built up by hard work.

Recently, there have been put in circulation a number of "dupes" of Keystones, the popular comedies of the New York Motion Picture Corporation and exhibitors everywhere are warned not to book any productions of this brand except through Mutual exchanges, genuine Keystones being released *only* through the Mutual. In an announcement which appears in another part of this issue of REEL LIFE, Mr. Adam Kessel, president of the Keystone Film

Company, states that "all releases of Keystone films are now being copyrighted. All infringers and 'dupers' will be apprehended and punished to the extent of the law".

That Mr. Kessel is in deadly earnest about this matter, it is unnecessary to state, and no expense will be spared to make examples of those engaged in this illegal traffic, as speedily as they can be located and apprehended. In doing this Mr. Kessel is conferring a benefit upon the entire industry. For the same reason it behooves every Keystone exhibitor to keep a sharp lookout in his district for houses showing "dupes" of this popular brand or of others, and advising either the Keystone Company or the nearest Mutual exchange of the facts without delay. Any such information will, of course, be regarded as confidential if so desired.

REASON WHY BULLETIN No. 7

MUTUAL MOVIES are contrived by the master workers in the world of motion pictures.

MUTUAL MOVIES are vital in drama, happy in comedy, superb in manufacture and supreme in interest.

MUTUAL MOVIES meet and satisfy the constantly increasing demand for better pictures.

THAT'S WHY more Exhibitors are showing MUTUAL MOVIES today than ever before.

ONE of the most spectacular sights ever put on the screen is the blowing up of an entire hill, more than a quarter of a mile in circumference, which occurs in the fifth episode of *Zudora*, Thanhouser's big serial. This hill is the home of two aged inventors, who have constructed a huge contraption of mirrors and things, which creates the "perpetual glare", after which the episode is named. This contrivance also can set an object on fire at a distance of several miles. *Hassam Ali*, played by James Cruze, intent on the destruction of his niece, *Zudora*, the rôle of Marguerite Snow, and her lover, *John Storm*, portrayed by Harry Benham, makes use of this strange device to gain his ends. Frustrated, he mines the hill and at a signal the charge is touched off. The great hill is sent skyward, masses of earth and rock being hurled for hundreds of feet in every direction, making one of the most remarkable spectacles thus far shown in this popular series.

How *Storm* and his sweetheart, *Zudora*, trace the cause of the "perpetual glare," destroy the machine, and then escape from the evil designs of *Hassam Ali*, forms an absorbing chapter in this thrilling Thanhouser photoplay.

New and Old Talent at Flying "A" Studios Register Big Successes



1. Fred Gamble, Tom Bailey, Virginia Kirtley, Gladys Kingsbury and Joseph Harris in "Brass Buttons". 2. Vivian Rich, Reaves Eason and William Garwood in "The Sower Reaps". 3. Harry Edmundson, William Garwood and Chick Morrison (same). 4. George Field, John Stepping and Josephine Ditt in "The Tin Can Shack". 5. Joseph Harris, Webster Campbell and Virginia Kirtley in "Brass Buttons". 6. Charlotte Burton, Joseph Harris and Gladys Kingsbury in "Her Younger Sister". 7. Ed Coxen in "The Tin Can Shack". 8. Jack Richardson, Louise Lester, Harry Edmundson, Reaves Eason, Vivian Rich and William Garwood in "The Sower Reaps". 9. Harry Von Meter (same). 10. Joseph Harris, Fred Gamble, Gladys Kingsbury and Charlotte Burton in "Her Younger Sister".

STORIES OF THE NEW PHOTOPLAYS

FROM an artistic viewpoint, *Runaway June*, the new Reliance serial by George Randolph Chester, will set a new high water mark in the swelling tide of high class motion picture production. Realizing the necessity of maintaining a consistent artistic improvement in pictures, in order to keep pace with the development in other branches of the industry, the Reliance Company decided to go farther and create, if possible, a new high standard of film artistry. To do this a careful search was made for the man most eminently fitted, both in training and reputation, for this exceedingly difficult position. Only a man thoroughly versed in the pictorial and artistic possibilities of the camera, could achieve the results desired by the producers of *Runaway June*, and it was thus held to be matter for congratulation, when Dr. Arnold Genthe, whose fame is world-wide as an art photographer, was selected.

Dr. Genthe, whose studio is located on Fifth Avenue, New York City, has made a study for a great many years of light effects and of color photography, and he is without doubt one of the foremost experts in America in this special branch of photographic art. The minute details of motion picture photography are far too numerous to trust entirely to an average cameraman, and Dr. Genthe and his assistants make it a point to study all the conditions surrounding the taking of the various sets in *Runaway June*. Thus, before Oscar Eagle, the able director of *Runaway June*, evens sees a set, Dr. Genthe has had it in hand and has completed all the details of lighting effects, camera work and such points as are under his supervision.

OUR MUTUAL GIRL (Chapter 49)

December 21, 1914

CAST

Margaret.....Norma Phillips
 George Barr McCutcheon.....By Himself
 Captain James Curtin.....William Bailey
 Princess Olga.....Ruth Rose
 Her Father.....Ezra Walck
 Ludovici.....Arthur Forbes
 Prime Minister.....Arthur Donaldson
 Director, Lawrence L. McGill

MMARGARET is presented to George Barr McCutcheon, who relates for her especial benefit some of the incidents he has happened across, which have provided material for his famous romances. *Captain James Curtin* is a United States cavalry officer stationed in New York City. He falls in love with a beautiful girl, who visits the grounds at headquarters, and a later meeting on Fifth Avenue convinces him that his feeling is reciprocated. They are prevented from coming to an understanding, however, by the interference of an elderly man, apparently the girl's father, who hurries her away. The captain's only clue is a small coin with which the supposed father has tipped a bell-boy. *Curtin* learns that it was minted in one of the Balkan states. He goes abroad and finds the kingdom whence the money came. There he learns that the girl is *Princess Olga* and the elderly man, *Prime Minister* to the *King*, her father. The *Prime Minister* is at the head of a conspiracy to usurp the throne. Meanwhile, the *Princess* and the *Prime Minister* have returned from the United States and the conspirators, fearing the young American's influence, decide to act at once. *Captain Curtin* overhears their plan, averts the national calamity, saves the reigning family—and wins the *Princess* for his wife.

IN THE CONSERVATORY—Princess

The Cleverest Detective Drama of Many Months

December 11, 1914

CAST

Mrs. Ralph Schuyler.....Ethyle Cooke
 Her Daughter.....Elaine Stewart
 Governess.....Mayre Hall
 "Sergeant Wilson".....Frank Wood
 The "Prisoner".....Boyd Marshall
 Bona fide Detective.....John Reinhard

AT a large dinner-dance given by *Mrs. Ralph Schuyler*, the hostess discovers that her jewels have been stolen. Suspicion points to the governess of her child, and the young woman is about to be arrested, when a well-dressed stranger comes forward, confesses to the theft, and produces the gems from his pocket. Another guest shows a police shield and, introducing himself as *Sergeant Wilson*, handcuffs the confessed thief and leads him away. On the street *Wilson* explains to his prisoner that he is himself a crook, whose game is to pose as a police-detective in order to help out other thieves. The next instant, the "prisoner" springs forward, handcuffs snap, and *Wilson* finds that the tables have been turned. Blowing a police whistle, his captor summons help—and "*Sergeant Wilson*" learns that not only may thieves masquerade as detectives, but that detectives may also pose as thieves; and that by turning against him his own weapons, the cleverest detective in the city has drawn him into a trap.

THE BARRIER OF FLAMES—Thanhouser

(Two Reels)

Starring "Shep," the Thanhouser Collie, in a

Thrilling Rescue

By Philip Lonergan

December 15, 1914

CAST

The Mayor.....Morgan Jones
 His Wife.....Carey L. Hastings
 Helen, their child.....Helen Badgley
 Shep.....By Himself

THE mayor refuses to sign certain franchise bills which he believes to be dishonest, and when, unexpectedly, the political boss finds in his hands the means of coercing his superior, he determines to make the most of his opportunity. Little *Helen*, *Mayor Southwick's* child, straying away from an automobile party, gets lost in the woods. She comes to the house where the boss holds his secret conferences, and he orders his housekeeper to keep guard over the child while he motors to the city. His plan is to hold the child until her father has signed the bills. Meanwhile, the housekeeper wanders away to a neighbor's, leaving little *Helen* locked in an upper room. But the child's devoted collie, who misses her sorely, already is tracing her. "Shep" reaches the house just in time to rescue *Helen*. A fire has broken out while she is locked in alone. He alarms the firemen, climbs a ladder to *Helen's* room, and jumping through a skylight, leads the rubber-coats to where the child is. With little *Helen* safe, "Shep" leaps from the top story of the burning house into the fire net.

(Continued Overleaf)

Comedy and Drama from the Majestic-Komic Studios of the S. R. O. Kind



1. W. E. Lowery and F. A. Turner in "The Better Way". 2. Signe Aven, Josepha Crowell and Dorothy Gish (same). 3. F. A. Turner and Dorothy Gish (same). 4. Tammany Young and Tod Browning in "Bill and Ethel at the Ball" (Bill No. 13). 5. Maisie Radford, Fay Tincher, Tammany Young and Florence Crawford (same). 6. Tammany Young (same). 7. Fred Burns, Billie West, George Seigmann and Eagle Eye in "At Dawn". 8. Fay Tincher, Tammany Young and Edward Dillon in "Bill and Ethel at the Ball". 9. Jack Conway and Mary Alden in "In Fear of His Past". 10. George Seigmann, Wallace Reid, Eagle Eye and Fred Burns in "At Dawn". 11. Jack Conway and Spottiswoode Aitken in "In Fear of His Past."

STORIES OF THE NEW PHOTOPLAYS

AT DAWN—Majestic

A Stern Story of Justice in the Philippines
December 15, 1914

CAST

Sykes.....George Seigmann
The Filipino Maid.....Billie West
The Lieutenant.....Wallace Reid
The Sergeant.....W. E. Lowery

SYKES, an American, goes to the Philippines as a teacher, leaving behind him the girl to whom he is engaged. He is living with a native girl of Mindanao, when, some time later he receives word from his fiancée that an aunt has left her a fortune and that she is arriving at dawn next day. Unable to persuade his native sweetheart to go away quietly, and fearing less to lose his fiancée than the money she has inherited, he poisons the Filipino girl. Before he can dispose of the body, however, a United States lieutenant and his sergeant stop at the cottage to inquire their way. They immediately recognize in the man's uneasy manner that some untoward thing has happened. And presently they find the dead girl. Sykes explains the circumstances, and says, "What's another Filipino more or less?" The lieutenant tells Sykes to take the sergeant and point out to him the trail. The two officers exchange signs behind the murderer's back, and as the sergeant follows his guide, he takes a lasso from the wall. At dawn, the American girl arrives. She finds the lieutenant in Sykes' cottage, and presently the sergeant returns—alone. She asks for her betrothed, and the lieutenant tells her that he is dead—that men die very suddenly out there.

HER YOUNGER SISTER—Beauty

The True to Life History of a Faithful Daughter
December 15, 1914

CAST

Billy Lyons.....Fred Gamble
Emma Lyons, his daughter.....Gladys Kingsbury
Elsie Lyons (ten years old).....Kathie Fischer
Elsie Lyons (ten years later).....Charlotte Burton
John Wyman.....Joseph Harris

JOHAN WYMAN loves Emma Lyons, and when she accepts him, he goes to get the consent of Bill Lyons, her father. Lyons, being a selfish old soul, determines to keep his eldest daughter to wait upon him. So he tells John to come back in ten years with a "stake" and he can have Emma. Wyman tries to persuade Emma to marry him in spite of her father, but she, with her strong sentiment of filial duty, refuses. By the time John returns, Elsie Lyons, whom he knew previously as a pretty child of ten, has grown to be a very attractive young woman. He mistakes her for Emma—and is obviously disappointed when he meets once more the elder sister, with whom the years have not stood still. Emma realizes that Elsie unconsciously has usurped her place, and, accustomed all her life to self-sacrifice, she breaks the engagement, which for ten years has been the one bright spot in her sober round of duties.

THE JOKE ON YELLENTOWN—Reliance

An Arthur Mackley Production with a Good Laugh In It
December 16, 1914

CAST

Pete of the Bar X Ranch.....Vester Perry
Ike of the Bar X Ranch.....Baldy Belmont

A PARSON, en route to a new Western town to preach, loses one of his suitcases containing his clerical robes. It is found on the road by Pete and Ike, cowboys of the Bar

X Ranch, who decide to play a joke upon their pals at Yellentown. Shaving off their mustaches and dressing in the long black robes, they enter the settlement and call a meeting in the town hall. Announcing that weapons in the temporary house of God are anachronisms, they force the boys to leave their hardware outside. And then "throwing down" their guns on the astonished cowboys, the supposed priests force all hands up while they relieve the members of their congregation of cash and watches. Pete and Ike throw off their disguises, giving everybody the laugh as easy marks. The boys get back their cash and are compelled to buy drinks for the jokers.

THE SILENT WAY—American

In Which an Indian Abducts a White Girl for Her
Own Good

December 16, 1914

CAST

Harry Clark.....Ed Coxen
Della.....Winnifred Greenwood
Mr. Clark.....John Stepling
Hawkeye of Carlyle.....George Field
Squaw.....Lillian Knight
An Indian.....William Bertram

DELLA CLARK goes West for her health, and is warmly welcomed by cousins in Colorado. However, she overlooks the main thing—life in the open—and two months later finds her condition worse. She is on the point of going back East when a young Indian, a graduate of Carlyle, determines to take matters into his own hands. Realizing that it will be a waste of time to try to persuade the white girl, brought up in a large Eastern city, to live the sort of life she should, in order to get thoroughly well, he resorts to "the silent way" of the Indian. He has some of his tribe abduct Miss Clark. For eight months she is obliged to stay among the Indians and to adapt herself to their methods of life. At the end of eight months her cousins, who have been searching for her far and near, are overjoyed by Della's safe return—and by the miraculous fact of her complete cure.

THE PANTHER—Broncho

(Two Reels)

An Exciting Romance of the Canadian Frontier
By C. Gardner Sullivan and Thomas H. Ince
December 16, 1914

CAST

Andrew McLeod "the Panther".....Walter Edwards
David Brandt.....Frank Borzage
Francois Ledru.....Roy Laidlaw
Julie Ledru.....Louise Glaum

ANDREW McLEOD, called the "Panther" by the Indians because of his cruelty, intends to marry Julie, daughter of Francois Ledru, a French trapper. In mortal fear of McLeod, Julie runs away, and the "Panther" wreaks his rage upon her father, whom he beats and then shoots dead. Julie, meanwhile, has fallen in with two travelers, David Brandt and a priest. Upon Brandt's offering to do anything whatsoever to help Julie, she begs him to marry her. The ceremony is performed by the priest. Not long after, all three are captured by McLeod's Indians, whom he has put on the girl's trail. They are taken to McLeod's house where Brandt is tortured, and Julie held a prisoner. About this time John Caribou, learning of the death of his friend Ledru, determines to avenge it. He pretends friend-

(Continued Overleaf)

Scenes from Latest New York Motion Picture Corporation Productions



1. Barney Sherry and Thelma Slater in "A Flower in the Desert". 2. Same. 3. Rhea Mitchell and William S. Hart in "In the Sage Brush Country". 4. Same. 5. Same. 6. Harry Keenan and Thelma Slater in "A Flower in the Desert". 7. William S. Hart and Thomas Kurihara in "In the Sage Brush Country". 8. Leona Hutton and Thelma Slater in "A Flower in the Desert". 9. Fatty smokes the pipe of peace in "Fatty and Minnie He Haw".

STORIES OF THE NEW PHOTOPLAYS

ness to *McLeod*, who tells him to give *Brandt* a chance to escape with *Julie*, then to kill *Brandt* and bring *Julie* back to him. *Caribou* really helps the young pair to make their getaway. Returning to *McLeod*, he tells him *David Brandt* is dead. On being told to produce the body, he leads the murderer to *Ledru's* grave, and there the Indian shoots and kills the "Panther."

A POLITICAL FEUD—Domino

(Two Reels)

Showing that in the Matter of Opportunities, all are not Born Free and Equal
December 17, 1914

CAST

Tom Walton.....	Richard Stanton
Dick Kent.....	Arthur Maude
Mrs. Walton.....	Gertrude Claire
Helen Kent.....	Gladys Brockwell

TOM WALTON, the son of a washerwoman, rescues little *Helen Kent* from the rough teasing of some schoolmates of his, and sees that she gets home in safety. Ten years later, *Tom* and *Dick Kent*, *Helen's* brother, are students at the same college. *Tom* is working his way by assisting in a freight house at night. On one occasion, returning from his job, he meets *Kent* and a crowd of his rich friends. A scrap ensues, in which *Walton* is victorious. Five years after graduation, *Walton* and *Kent* both are nominated for governor of their State. *Helen* overhears a scheme of *Dick* and his campaign managers to ruin *Tom's* reputation. She begs her brother to forego the calumny, but he refuses. *Helen*, to repay her childhood debt to *Tom*, betrays to him the scheme—and *Walton* wins the election.

THE GAME OF LIFE—Kay Bee

(Two Reels)

Wherein a Plucky Girl Struggles with the Forces of the Underworld and Wins

By Thomas H. Ince and William H. Clifford

December 18, 1914

CAST

Amy Clune.....	Rhea Mitchell
John Boyd.....	Mr. Ephe
Jim Malone.....	George Osborne

THIS Kay Bee drama originally was scheduled for release on November 6, and the synopsis was given in detail on Page 14 of REEL LIFE for October 24, 1914. It is the story of a girl stenographer in love with a struggling young contractor, who is trapped by a political boss. Not only does she contrive to escape from his repulsive attentions, but she makes capital of the opportunity to secure from the boss valuable signed contracts for her lover.

TRAPPED BY A HELIOGRAPH—American

Wherein That Useful Signal Device Proves Its Value

December 18, 1914

CAST

Laura Lucas.....	Jessie Gill
Colonel Beaugardus.....	E. B. Bonner
Sergeant Blake.....	William Morse
Paymaster.....	C. M. DeVere
Orderly.....	H. B. Schlosser

LAURA LUCAS, daughter of the paymaster of Company I of the heliograph service, is courted by *Sergeant Blake* and *Colonel Beaugardus*. She favors the young colonel, and *Blake*, overmastered by jealousy, schemes with a band of outlaws to rob the paymaster. *Lucas* is

warned of the operations of the outlaws at Lost Horse Gap, but *Colonel Beaugardus* being attacked and overcome by *Sergeant Blake*, the coast is cleared for the bandits, who assault the paymaster and his escort, taking them prisoners. *Laura* is made captive with them. During the night the girl manages to make her escape. Early in the morning she reaches the heliograph station and signals for help. *Sergeant Blake* and the outlaws are worsted in a running battle with United States troops, and *Laura* and the *Colonel* are reunited.

SHADOWS AND SUNSHINE—Princess

Starring Marion and Madeline Fairbanks, the Thanouser Twins and Nolan Gane

December 18, 1914

TOM SYKES adopts a baby girl, one of twins, to solace his wife, who is heart-broken at the loss of her own child. At the same time a wealthy couple by the name of *Gale* adopt the other twin. A dozen years later finds *Madeline*, her foster-mother dead, the unwilling accomplice of *Sykes*, who has turned burglar—and *Marion*, a generous, openhanded child, loved by rich and poor in the community. *Sykes* enters the *Gale* home, and is shot and killed by *Mr. Gale* in self-defence. *Madeline*, meanwhile, at *Sykes'* orders, has been working in *Marion's* room. The shot wakes *Marion*, who, on seeing *Madeline* poorly clad, and looking wonderfully like her own photograph, is filled with sympathy for her unhappy double and invites her to share her bed for the night. In the morning, *Mrs. Gale*, on discovering two *Marions* in bed, cannot believe her senses—until her husband tells her about their little adopted daughter being a twin. *Marion*, too, learns that she has found her own twin sister—and, of course, after that the two girls never are separated.

THE BEAT OF THE YEAR—Reliance

How a Cub Reporter Solved a Puzzling Murder Mystery

December 19, 1914

CAST

Joyce.....	Eugene Pallette
Greening.....	Sam De Grasse
Bruce.....	Fred Hamer
Helen.....	Francelia Billington

BRUCE, a cub reporter, with *Connors*, an older newspaper man, intent upon pulling off the beat of the year, trace a mysterious murder case to a certain factory in Long Island City, narrowing down the principals to three employees, *John Joyce*, *Sam Greening* and *Helen Lister*. *Helen* tells *Bruce* that she was engaged to *Joyce* when *Greening* came to the plant. *Joyce* warned her against *Greening*, but in the end she threw *Joyce* over and gave her promise to her new suitor. The night before the murder, *Greening* asked her to go to Jersey City with him to be married. He had stopped at his apartment in Manhattan, requesting her to wait a few minutes outside until he joined her. Presently, he put his head out of a window, telling her to go on to a certain hotel in Jersey City, where he would meet her as soon as possible. Sorely puzzled, she had complied—but *Greening* never reached the hotel.

Bruce then discovers that the supposed "Greening" is really named *Leonard*, and that he is the son of a millionaire. His masquerading under an assumed name looks suspicious, and the newspaper man hunts up his apartment. There he takes prisoner a man whom he supposes is *Leonard* alias *Greening*. He believes him to have killed *Joyce* in order to

(Continued Overleaf)

Reliance Stars Score Splendidly in These Strong Dramatic Productions



1. Arthur Mackley in "A Lucky Disappointment". 2. Ralph Lewis and Irene Hunt in "The Exposure". 3. Howard Gage and Irene Hunt (same). 4. Sam De Grasse, Francelia Billington and Eugene Pallette in "The Beat of the Year". 5. Eugene Pallette (same). 6. Florence Crawford in "A Lucky Disappointment". 7. Sam De Grasse and Eugene Pallette in "The Beat of the Year". 8. Elmer Clifton, Arthur Mackley, Baldy Belmont and Florence Crawford in "A Lucky Disappointment". 9. Arthur Mackley, Baldy Belmont, Vester Perry and Florence Crawford (same). 10. W. E. Lowery, R. A. Walsh and Irene Hunt in "The Exposure".

STORIES OF THE NEW PHOTOPLAYS

win *Helen Lister*. But the man confesses that he is not *Greening*, but *Joyce*, and that it is he who is responsible for *Greening's* death. He had followed the latter to his rooms and tried to make him promise that he would marry *Helen* under his own name and do right by her. In the quarrel which had ensued, he had accidentally killed his rival, and then thrown his body into the river. Then he had pretended to be *Greening* in order to throw the police and the reporters off the scent and save the girl's reputation. A letter from *Greening* comes to light, in which it is revealed that he really had loved *Helen* and that he had had no intention of marrying her under false pretences. The shock of the realization that his desperate action has been for naught, and that he has robbed the girl of the man she loved and who honorably loved her, results in the death of *Joyce*.

TWO KISSES—Royal

A Funny Mix-Up Over a Popular Song
December 19, 1914

"TWO KISSES" is being sung and whistled by everybody when a young fellow from the country gets a position as clerk in a music store. In the part of the world from which *Jed Blinks* has come, "There'll be a Hot Time in the Old Town To-night" is still the favorite air; and when two attractive young ladies walk into the store and ask for "Two Kisses," *Jed* promptly accommodates them, much to their consternation. This is only the beginning of many complications, all springing out of the country youth's ignorance of the popular ballad. The proprietor of the store and *Jed* are treated to a rough lesson by a mob of insulted customers.

BILL AND ETHEL AT THE BALL—Komic

Chapter 13 of the Bill Series
By Paul West
December 20, 1914

CAST

Mr. Hadley.....Tod Browning
Ethel.....Fay Tincher
Bill.....Tammany Young
Ethel's Beau.....Ed Dillon

THE stenographers decide to give a masked ball, and they call upon *Ethel* to use her influence in persuading *Mr. Hadley* to attend as guest of honor. He consents, sends *Bill* out to procure him a certain costume, and phones his sweetheart to meet him at the ball, where she may identify him by his get-up, which he carefully describes to her. Meanwhile, *Ethel's* admirer calls and laments the fact that having no costume, he cannot act as her escort. But *Bill*, always resourceful, gives him *Mr. Hadley's* and runs out to get the boss another. At the dance *Ethel's* beau is taken for *Mr. Hadley* by the latter's sweetheart, and the boss is taken for *Ethel's* beau. Upon unmasking, complications reach a climax. As usual, *Bill* comes forward with the explanation.

SID NEE'S FINISH—Thanouser

An Irish-Chinese Comedy by Sidney Bracy
December 20, 1914

CAST

Sid Nee.....Sidney Bracy
Kate.....Fan Bourke
Mike.....Joe Phillips

SID NEE, a Chinese laundryman, is sought by officers of the law. He escapes to a small town where he opens a laundry. *Kate Kelly*, who takes in washing soon finds that *Sid Nee* has robbed her of her business. She determines

to wreck his establishment, but this scheme being frustrated, she hits upon the still more profitable plan of going into partnership with the Chinaman. Meanwhile, the police have traced the fugitive. *Kate's* sweetheart, *Mike Doolan*, who believes that she is going to marry the Chinaman, leads the officers to the house of the Justice of the Peace, and when *Kate* and *Sid Nee* come out with their document, the latter is grabbed and hauled away. Then *Mike* finds that what he had supposed was a marriage license is merely a business contract.

IN FEAR OF HIS PAST—Majestic

(Two Reels)

The Story of an Ex-Convict's Nemesis, and His Final Redemption
December 20, 1914

CAST

John Burton.....Jack Conway
Colonel Gray.....Spottiswoode Aitken
Mary Jennings.....Mary Alden

JOHN BURTON is released from prison where he has served his term for a crime he did not commit. The real criminal is an acquaintance of his, *Mary Jennings*. She traces *Burton* to the home of *Colonel Gray*, where the ex-convict has obtained employment, and under threat of revealing his past to the Colonel, gets *Burton* under her thumb. *Gray* lives alone, is sickly and old, and she schemes to become his housekeeper and then work to get hold of his fortune at his death. *Mary* is installed in the household, and things go her way until the advent of *Polly Ann*, *Gray's* orphaned grandchild, who brings life and sunshine into the gloomy old house and revives *Gray's* failing health. The *Colonel* and *Polly* set out on a vacation trip, and *Mary Jennings* intimidates *Burton* into aiding her in robbing the house. They are surprised, however, by *Gray* and his granddaughter, who unexpectedly return. A conversation between *Mary* and her unwilling accomplice which they overhear reveals to *Gray* and *Polly* the situation. *Mary* is arrested and taken away, while *Burton* remains in the *Colonel's* confidence.

THE SOWER REAPS—American

(Two Reels)

A Strong Drama of Consequences
December 21, 1914

CAST

Peter Pelham.....Jack Richardson
His Wife.....Louise Lester
Miser Pike.....Harry Von Meter
Laurel, his daughter.....Vivian Rich
Ben Rolfe.....William Garwood
Tim, his brother.....Reaves Eason
Sheriff.....Harry Edmundson
Crane.....Perry Banks
Police Official.....Chick Morrison

ON the occasion of the killing, in an accidental encounter, of *Miser Pike* by *Peter Pelham*, the district attorney, who for years has been hounded by the sinister old man, the latter manages to divert suspicion to *Ben Rolfe*, the school master and his political rival, also involving *Rolfe's* worthless brother, *Tim*, in the affair. *Ben*, to shield *Tim*, who recently has robbed the miser of his hoard and therefore appears guilty, does not deny the charge *Pelham* has put upon him—though he escapes to another town. *Tim* is arrested by order of the dis-

(Concluded on Page Twenty-two)

Thanouser-Princess Releases Include Two Reeler, Featuring Flo La Badie



1. Florence LaBadie, May Dunne and Miss Forbes in "Under False Colors". 2. Mayre Hall, Ethyle Cooke, Frank Wood and Boyd Marshall in "In the Conservatory". 3. Virginia Waite, Florence LaBadie and Miss Forbes in "Under False Colors". 4. Miss Forbes, Florence LaBadie and Frank Wood (same). 5. Mayre Hall and Elaine Stewart in "In the Conservatory". 6. Joe Flamont and Sidney Bracy in "Sid Nee's Finish". 7. Frank Wood, Muriel Ostriche and Boyd Marshall in "When Fate Rebelled". 8. Frank Farrington in "A Hatful of Trouble". 9. Sidney Bracy and Fan Bourke in "Sid Nee's Finish". 10. Mys. Frank Farrington, Miss Forbes and Florence LaBadie in "Under False Colors". 11. Fan Bourke, Leland Benham and Joe Phillips in "Sid Nee's Finish".

"The Beat of the Year"

A Thrilling Two Reel
Drama of Newspaper
Life from Reliance
Studios

From the Photoplay
Based on the Story
by Robert Living-
ston Beecher

CAST

Joyce	Eugene Pallette
Greening	Sam de Grassé
Bruce	Fred Hamer
Helen	Francelia Billington

"WELL, I'm glad I wasn't there to see it," remarked the city editor as he beckoned to *Connors*, his grizzled, star reporter. "They've found the headless body of a young man in the East River," he continued. "I want you to take that new cub, *Bruce*, along and see what you can dig up. What are you scowling about? You can leave the kid at the station house, and work alone if you like." This seemed to please the veteran news gatherer better. Calling *Bruce* over the two left the office together, but the older man, who wanted full credit for any discoveries he might make, soon left the youngster to his own devices.

At the morgue the cub took a look at the body and then from the floor underneath it picked up an ordinary trouser button. With this firmly clasped in his hand he followed a devious trail and by a strange combination of circumstances, finally connected the murder with the fact that two employees of a factory in Long Island City had failed that morning to report for work.

These two men are *John Joyce*, and another who is not so easily accounted for. "Now for *Joyce*," young *Bruce* says. Taking a group picture from the wall of the factory, he hunts up a stableman nearby and is very much enlivened by the fact that this horse dealer, whose name is *MacGinnis*, identifies one of the men in the group as the man who had hired a rig from him the previous evening. At the factory *Bruce* learns on his return that the couple in the picture standing next to the man who hired the rig is *Joyce* and a girl named *Helen Lister*. A picture of *Helen Lister* has already been found on *Joyce's* dresser. *Helen*, when questioned, explains this by saying that she was engaged to marry *Joyce* until *Greening*, the young man who had hired the rig the previous evening, had come to work in the factory and begun making eyes at her. Seeing how things stood *Joyce* had warned *Helen* to be wary of *Greening*, but this had only determined the young woman to like him all the better, and the night before the murder *Greening* had called for her and the two had set out for Jersey City where they were to be married.

On their way there *Greening* had made a stop at his flat in Manhattan. Leaving *Helen* in the street below he had gone upstairs. Presently, *Helen*, anxiously waiting the tardy bridegroom and wondering what on earth the trouble was,

heard an upstairs window flung up with a bang. She looked up and saw *Greening* leaning far out. He called down to her, "Go to the Alvon Hotel in Jersey City, dear, and wait for me there. I'll explain later." Vaguely troubled, *Helen* went, and waited. It was a long, long wait for the poor girl, and it was not until the dark of the East began to pale into grey that she quite gave up hope. Incidentally she tells *Bruce* that

Greening is the son of wealthy parents—of a multi-millionaire in fact. He had been working in the factory under an assumed name, apparently for no other purpose than to press his suit for the pretty *Lister* girl's hand.

In company with the stableman, *MacGinnis*, the cub reporter now goes to have a look at *Greening's* flat, but the two men are hardly in the house before they get in an altercation with the janitor. After some heated words, he attacks them, but they succeed in overcoming him and, having bound him securely, go to *Greening's*

room. *Greening* is in his apartment and although he seeks to have them arrested as housebreakers, in the end the two take him to *Bruce's* office, where they question him, proceeding on the theory that *Greening* has killed *Joyce* in order to have a free hand with *Helen Lister*, *Joyce's* girl. They are astounded when they discover that the man before them is not *Greening* at all, but *Joyce*, whom they had presumed was the murdered man, whose headless body had been fished that morning from the East River. The man had risen to his feet with a cry.

"Yes, I'm *Joyce*," he admitted, hopelessly, when they produced a letter of *Greening's* showing the millionaire's son had sincerely intended marrying *Helen Lister*. "You see I didn't know that. I didn't know he was on the square when he took *Helen* away from me. Well, I followed him last night, and cornered him in his apartment, and made him promise to marry *Helen* under his own name—not that of *Greening*. I didn't know he was calling himself *Greening* to keep his rich father from preventing the marriage. Somehow one word led to another and we fought. I killed him all right, but it was by accident, and I got so scared I tried to get rid of the body. I did it all to save *Helen's* reputation. Why couldn't I have known he was on the level?"

With a shudder of horror the poor fellow tumbled to the floor. *Bruce* leaned over him. "He's dead," said the young reporter, sadly, and he got up to write the beat of the year.



Helen Told the Reporter that Joyce Had Warned Her Against Greening

Our Mutual Girl Meets Wm. Faversham

By Marc Edmund Jones

Chapter Forty-eight

CAST

Margaret	Norma Phillips
Aunt Abbie.....	Grace Fisher
William Faversham.....	By Himself
John Gordon.....	William J. O'Neil
Henry Falconer.....	Charles Mason
Mary, his daughter.....	Margaret Randolph
James Passroe.....	Arthur Forbes

Director, Oscar Eagle

AFTER a morning devoted to shopping, Margaret and Aunt Abbie had decided to see "The Hawk", the latest play William Faversham has produced. A friend arranged for them to meet the famous actor-manager who, in the face of a disastrous theatrical season, has had the courage to retain the best ideals and traditions of the stage. Mr. Faversham took from a shelf in his dressing-room a huge hawk. Its wings were outstretched as if to hold it for an instant above its prey, its head was bent forward in vicious intent, its talons curled in anticipation. Then Mr. Faversham told *Our Mutual Girl* and her aunt a story.

Leaving his office earlier than usual one afternoon, his mind bent on pleasure, John Gordon made his way uptown. As he alighted from the trolley a limousine turned the corner, and veered toward the sidewalk. In the tonneau were three persons who were later to have a tremendous influence upon his life—Henry Falconer, James Passroe and a girl.

Falconer, the cold-faced man, with the precisely trimmed brown moustache, tinged with gray, and his dark, nervous, irritable younger companion were scarcely individuals to attract such a frank, genial fellow as Gordon. But the eyes of the girl with them held a wistful gleam, that strongly appealed to something in him. The limousine's tire went flat as it came near Gordon and the chauffeur pulled up to the curb and prepared to change tires. Gordon watched the two men descend from the car and stand near the chauffeur. Then he saw the girl leave the tonneau. She moved nervously as though she would slip away from her companions unseen if she could. But the younger man saw her, and spoke sharply to his companion. Then they roughly pushed the girl back into the machine.

Gordon strode between Falconer and the girl. "What do you think you're doing?" he asked. The other eyed him coldly. "Will you inform me, why you should tell me how

I am to govern my daughter?" he said, menacingly.

Gordon looked toward the girl, who nodded in helpless acquiescence.

But, also, as he turned away, it seemed to him that her lips framed a "Thank you."

A few days later, in the hall of an expensive apartment house, Gordon again saw *Mary Falconer*. Her smile of recognition and welcome was pitifully wan. He asked and obtained consent to walk down the street with her. After that he saw her many times—and always he learned more of her story.

She told him that her father and Passroe were professional gamblers, and that often they compelled her to act as their decoy. Gordon resolved to stop it if possible. So one day he boldly called upon Mary at her home.

Fortunately, at the moment her father and his accomplice entered the room, Gordon's hand rested upon a pack of cards lying on the table—and satisfied that here was another victim their suspicions were disarmed. Then Gordon allowed himself to be drawn into a game.

He came again and again—until he

could no longer afford, even for Mary's sake, to go on losing. So he made up his mind that he would watch for evidence of crooked play and then denounce the gamblers. His chance came that evening, but upon his accusation, Passroe pulled a revolver from his pocket and ordered him out.

Soon afterward the gamblers left the apartment and entered their car, taking Mary with them. Summoning a policeman and a taxi, Gordon gave chase. He and the officer overtook the car and compelled the three passengers to descend. But, by a clever trick, the crooks disarmed the policeman, and using their own gun to make good their escape, re-entered their machine and sped away.

Mary Falconer and Gordon were left standing on the street. Gordon's arm went protectingly about the girl's shoulders, and he drew her to him. That was the beginning of better things.



Margaret Hears William Faversham Tell the Story of "The Hawk"

Personal Side of the Pictures

"SHE gives people the impression she's an awful tom boy," her sister says with a sigh. "I can't help it if I do," the accused replies, "because I do like to climb trees, and I do like to take off my shoes and stockings and go wading, and I do like to swim, and go fishing and bait my own hooks, and—"

"Hush, dear, people will think you're simply terrible and it won't do any good for me to tell them what a perfect darling you are."

This last from Miss Lillian Gish, the star emotional actress of the Majestic Film Company, to her sister, Dorothy, concerning whom all this is being written, not only because she is a very delightful young person despite her sister's misgivings about her tomboyish tendencies, but also because she has outgrown being known as "Lillian Gish's little sister", and has come to be known on her own account, and with a reason. She is blonde, curly haired, bewitching—and it must be admitted—at times somewhat prankishly inclined. Born in Dayton, Ohio, March 11, 1898, of American parentage, this youthful screen star has attained the height of five feet two and one-half inches, and has the bluest eyes, a wealth of the yellowest hair and many other characteristics which, while distractingly charming, are altogether too numerous to mention.

While recognized as an artist of unusual talents, few know that Miss Dorothy made her stage debut when hardly able to toddle. When only four years old she was called upon to play the part of *Little Willie* in "East Lynne". She continued to play children's parts in melodrama, appearing



Her Role in "The Saving Grace" Was Intensely Dramatic



A Favorite Picture of Dorothy Gish, Majestic Star

in "Rebecca Warren", "The Coward", and with Fiske O'Hara, until her family thought it was time for her to do some serious study and catch up with her studies. She was then sent to a co-educational preparatory school in Virginia, noted for its excellent curriculum and fine surroundings.

It was Mary Pickford who was responsible for Dorothy Gish's entrance into the moving picture world. It was Mary Pickford who introduced her to D. W. Griffith, the famous director in chief of the Reliance and Majestic companies, and then with the Biograph

company, and it is Mr. Griffith who has done the rest. Under his training Dorothy Gish has shown a versatility in character portrayal, which latterly has begun to rival that of her more famous sister, Lillian.

Asked recently by letter to tell a friend what her greatest ambition in life might be, she answered, "to be a *good* actress". She underlined "good" twice. If her present rate of progress keeps up she bids fair to realize her greatest ambition, for, month by month, her work has improved to such an extent that she is now being featured in many of the films put out by Mr. Griffith.

Her personal characteristics are in direct contrast to her sister Lillian's quiet reserve and studious calm. "Lillian would rather buy a book than a hat," said Dorothy recently. "Give me the hat every time. I'm fond of reading, but

you can borrow a book." As a matter of fact, the younger of the two Gish sisters is still very much of a child, and a child who is up to any number of innocent and amusing pranks as all those in the Hollywood studios, and especially the young woman's sister, have had ample cause to testify.

One of the first things that seriously attracted D. W. Griffith's attention to little Dorothy Gish came about through one of these very pranks. One day a young actress who two months before had seen Sarah Bernhardt play in vaudeville, and who, since that occasion, had made it her tiresome habit, to "wonder how Madame would play" this, that or the other part, was rehearsing under Mr. Griffith's direction.

"Mr. Griffith," she remarked, "I've often wondered how the divine Sarah would have played this part." Before Mr. Griffith could answer Dorothy Gish spoke up: "You mean the great French actress," she inquired ironically. "Ah, yes! She'd do it this way."

And presto! Miss Gish tumbled her blonde hair over her head, struck an attitude, cried "Voila! Sarah Bernhardt!" while everybody clapped. It was Sarah Bernhardt to the life. It was sometime before Mme. Bernhardt's admirer again ventured to drag the famous actress into the conversation.



In "The Sisters" She Divided Honors With Her Sister Lillian

"The Case of the Perpetual Glare"

"ZUDORA"

A Drama of Love and Adventure
By Daniel Carson Goodman

Episode Five Reels Nine and Ten

THE secret room in the house of *Hassam Ali*, is the opening scene in *The Case of the Perpetual Glare*, the fifth episode of *Zudora*, Thanhouser's great serial by Dr. Daniel Carson Goodman. The mystic sits in reverie before the crystal ball, when into the secret room glides his Hindu servant, a weird, shriveled, bearded creature who never steps upon the screen without suggesting some new unpleasantness. This time he speaks to his master, then leaves, but only to return again and usher in two white-haired old men. Apparently the pair are twins, and, by the look of them, cranks. They hold an earnest consultation with *Hassam Ali*, and presently *Zudora* is summoned. She kneels beside her uncle and he slips an arm around her.

"We are hunting a stone of matchless brilliance, my dear," he says to her. "Some new Koh-I-Nor that will catch light up, concentrate it, and throw it like a burning shaft in whatever direction we wish. There is some such stone around because we have seen this phenomenon of light throwing, and are anxious to find the source of it. We believe that it could have originated in nothing but a wonderful diamond."

Zudora, unaware of the fact that this is only another attempt of her uncle's to trick her, readily consents to attempt the search. All she thinks of is that he has promised his consent to her marriage with *John Storm*, the young lawyer

whom she has learned to love, if she solves twenty cases brought to him in his capacity as a mystic detective. She has already solved four cases. Here, then, is her opportunity to explain a fifth and count one more step toward the goal of her hopes. She sets out happily, and going to the cabin of the aged twins, which is situated at

the top of a bare hill, she talks with them. They tell her that this jewel has the strength and potency of an eternal fire, and with that bit of information to comfort her she goes down the hill again.

As she walks along, the card she holds in her hand catches fire. Alarmed, she looks around her. Soon a magazine she is carrying also bursts into flames. Smoke rises from her hat. Everywhere she goes, fire seems to follow her. In desperation she runs wildly across a nearby field where her lover, *John Storm*, is

Hassam Ali in the Secret Passage of the House of Mystery



The Magazine In *Zudora's* Hands Mysteriously Bursts into Flames



The Twins Crouched, Cowering, Before the Mystic. (Inset above.) *John Storm* Seeks *Zudora*

waiting. As they are hurrying along, a farmer, driving a load of hay, catches up with them and offers them a lift which they gladly accept. They are no more than safely seated on the comfortable hay, however, than it catches fire, and bewildered and frightened, they and the farmer leap from the wagon for their lives.

The picture changes, and on the screen are shown the two old men, alternately rubbing their hands together gleefully or staring through a telescope. Soon *Hassam Ali* joins them. He, too, seems delighted by what he sees through the long, brass (Concluded on Page Twenty-two)

Real Tales About Reel Folk

THELMA and Beulah Burns, the two youngest leading ladies at Hollywood, have found a new hero in Eugene Pallette. REEL LIFE has a hard time of it trying to keep pace with the heart affairs of these charming little actresses—for "woman is a fickle thing", and the Misses Burns avail themselves of the prerogative of their sex to focus their affections now here, now there, according as their many admirers in the Reliance and Majestic companies make themselves agreeable. Jack Adolphi keeps the supply of pink and white striped candy going—but Mr. Pallette has a gift for story telling. So, no wonder, the little Burnses are torn between two loves.



Eugene Pallette, With Thelma and Beulah Burns in "The Beat of the Year," Forthcoming Reliance Release

Incidentally, Mr. Pallette has roughed it considerably in the West, and is as muscular and romantic a figure as one will find in pictures. At sixteen he decided to become an actor. But meeting with stern opposition from his father, he ran away from home and worked for two years in the logging camps of Louisiana. Hard work and the rough games into which he entered with the loggers, hardened him physically, and two years later, when he entered the Culver Military Academy in Indiana, he easily became its leading athlete. He played half-back on the foot-ball team, scored the record for running one hundred yards in ten seconds, and was a member of the famous black horse troop. Experience on a Texas ranch furthered his skill on horseback. He has been featured by the Kay Bee and the American, and now is appearing in romantic pictures of Western life under the generalship of D. W. Griffith.

Mabel Normand and Charles Chaplin make a comedy combination synonymous with "Keystone". Try as other funny films may to win the top notch of popularity, the photoplay fan who is looking for a good laugh will rush up to the first box office with "Keystone To-day" posted alongside—and consider himself lucky if there's a good seat left. The latest releases are charged so full of fun that they are simply a series of explosions from start to finish. So, if you want to have plenty of laughs coming to you, keep your eye out for these comedy offerings, *Fatty's Wine Party*, *Leading*



Mabel Normand and Charles Chaplin Make a Comedy Combination That Is Hard to Beat

Lizzie Astray, *His Prehistoric Past*—or any other announcement that bears "Keystone" for its hall-mark.

"Peter, the Great" is found. The American's brindle bull dog is once more safely back among the other stars. It was a dark hour when the canine favorite of Margarita Fischer, and the beloved pal of little Kathie Fischer, disappeared. For several days last week no traces of him could be discovered—and then someone phoned Harry Pollard that he had been seen in Garden Street, Santa Barbara. Of course they knew it was Peter from being familiar with his distinguished likeness on the screen. Mr. Pollard, knowing that the dog would recognize the car, had his chauffeur drive around to Garden Street. The chauffeur was going along at an easy pace, when, glancing over his shoulder, he saw with joy that the expected had happened. Peter was comfortably seated in the tonneau, looking only too glad to be going home.



Marguerite Snow, Star of "Zudora"

Marguerite Snow, the beautiful Southern star of the Thanhouser studio, is creating another remarkable rôle in *Zudora*. As Countess Olga in *The Million Dollar Mystery*, she extended her fame, perhaps, as never before, but her new part is a far more sympathetic one which is sure to endear her to an ever increasing circle of admirers. Dr. Daniel Carson Goodman, the author of *Zudora*, wrote the story with Miss Snow in mind as the heroine, and the whole photoplay displays to unusual advantage her great talent.

The knowledge pertaining to things culinary possessed by Eugene H. Allen, right hand man of Thomas H. Ince of the New York Motion Picture Corporation is heartily approved by the actors of that famous concern. "The grub" at the commissary is getting so much better since Mr. Allen consented to cater to Inceville, that many who formerly brought their victuals in a shoe box now join the throng which packs the big refectory at the noon hour. The menu has increased both in quantity and in quality. And every swallow of the delicious coffee goes down with a mental, "Here's health and long life to Mr. Allen!"

Real Tales About Reel Folk

MILLION DOLLAR MYSTERY fans will have an opportunity to see two of the popular leads in that famous serial in a new two-reel drama written especially for them. It is entitled, "Craft vs. Love", and the principals are Florence La Badie and Sidney Bracy. The subject is highly dramatic. Miss La Badie does a remarkably strong piece of acting, and the fascination of her performance is greatly enhanced by her girlish sweetness and charm. Miss La Badie's face is known all over the country as one of the most winsome on the screen. In private life, she is a simple, unaffected, almost shy little person. But the moment she finds herself before the camera she becomes an actress of exceptional dramatic power.

Mr. Bracy is one of the cleverest character leads in pictures. Recently, he has turned playwright. And his farce entitled, "Sid Nee's Finish" released December 20, is one of the funniest sketches on the Mutual program. It is an Irish vs. Chinese romance, and in calling the unhappy celestial of the piece "Sid Nee", Mr. Bracy has made a pun on his own name. He also appears in the rôle of the Chinaman.

Ed Coxen and Winnifred Greenwood continue to make a strong combination in high class psychological drama, for which the American Company is distinguished. Their popularity as a team increases daily—and individually they are among the best loved players in pictures. In *The Tin Can Shack*, they appear together in an unusual subject, staged in a lonely part of the mountains above Los Angeles. The Company utilizes in this play an old, deserted cabin, a relic of the days of the gold seekers. Miss Greenwood stars as the transplanted daughter of ultra-civilization, abducted in early childhood by her own grandfather—and Mr. Coxen, of course, is the knight who rescues her from wasting her youth, unloved, in the wilderness.

The Thanouser Company has received word that Mrs. Grover Blausen of Baltimore, Ohio, sister of the late Charles J. Hite, has a baby daughter whom she has christened "Zudora".

A few days ago, Thomas H. Ince reviewed the ranks of the new fire brigade organized at the studios of the New York Motion Picture Corporation. It was recruited from



Florence La Badie and Sidney Bracy, Famous Thanouser Stars, in the Forthcoming Drama, "Craft vs. Love"

among the cowboys on the force and comprises fifty members. Since the many additions made of late to the studio buildings, Mr. Ince has taken more pains than ever to impress the players with the importance of guarding against the possible outbreak of fire, one of the constant and unavoidable menaces of any big motion picture plant. He decided also that there must be a trained brigade in reserve ready for emergencies.

The fire department has been in process of organization for some time, its members being called for drill every night. There are no uniforms to delay prompt action in case of a fire alarm. Old clothes that they may be working in, the boys say, are better than any stiff regalia to which they are unaccustomed. On the occasion of the review, they dragged the new extinguishing apparatus all the way around the road which bounds the Inceville plant, and gave exhibitions to show how readily they could get under control a fire which might break out anywhere among the various studio structures. Mr. Ince was greatly gratified with the results of the boys' training, and congratulated all fifty fire fighters of the future with his characteristic heartiness.

Since Bessie Barriscale entered the New York Motion Picture camp, there has been a case of intense jealousy at the studios. Miss Barriscale's prize Boston terrier is the admiration of all the players—and "Rags", former pet of everybody about the place, has lost much of his prestige. "Rags", accordingly, goes about daily nursing a canine grouch of unusual proportions.



A "Close-up" of Ed Coxen and Winnifred Greenwood, Popular Flying "A" Principals

D. W. Griffith recently carried off the prize in an impromptu athletic contest among the studio folk. It was a foggy morning at Los Angeles, and while the Reliance and Majestic players were waiting for the sun to break through and make picture taking possible, Director W. C. Cabanné put up a purse of ten dollars to go to the winner of a foot race. One hundred yards was the distance decided upon, and the course was marked off on the street in front of the studio. There were over a score who participated. Cabanné acted as starter, and Donald Crisp, using a stop watch, officiated as judge.

At the crack of the pistol, Mr. Griffith forged ahead. He kept in the lead for the entire distance, reaching the mark several feet in advance of the man who came in second. His official time was eleven seconds for the one hundred yards.

STORIES OF THE NEW PHOTOPLAYS

(Concluded from Page Fourteen)

trict attorney, and a posse is sent after *Ben*, who is found and taken into custody by the sheriff. Meanwhile, *Pelham* has contrived to find in *Pike's* house certain incriminating papers, which for years the miser has held against him and used as a threat. He tells *Laurel*, *Pike's* daughter, that the papers will convict *Ben Rolfe* whom she loves. The next day, however, at the inquest, the evidence being sifted thoroughly, *Pelham* breaks down and confesses.

THE BETTER WAY—Majestic

A Pathetic Story Featuring Dorothy Gish and F. A. Turner

December 22, 1914

CAST

Sunbeam.....Dorothy Gish
Her Father.....F. A. Turner

SUNBEAM'S father serves a term in prison. On his release he promises to be honest, and secures a job as night watchman. His prison record being discovered, however, he is fired—and then he finds it impossible to get another position. *Sunbeam*, to support them both, becomes a maid of all work in a wealthy family. What she does and where she works, however, she keeps a secret from her father, who chafes at the idea of her hiring out. In desperation he decides to turn crook again, and the house he chooses to rob happens to be the place where *Sunbeam* is employed. She discovers him but allows him to escape. Later, she forgives her father his lapse, finding that it was for her sake.

BRASS BUTTONS—Beauty

A Clever Farce Featuring Some of the New American-Beauty Players

December 22, 1914

CAST

Owen O'Neal.....Webster Campbell
Mary McArthur.....Virginia Kirtley
Jim Gallagher.....Joseph Harris
Mary's Father.....Fred Gamble
Mary's Mother.....Gladys Kingsbury
Policeman.....Hugh Murphy
Fireman.....Tom Bailey

OWEN O'NEAL and *Jim Gallagher* are rivals for the affections of *Mary McArthur*. Seeing that *Owen* plainly is cutting him out, *Jim* borrows the uniform of a policeman friend, and presents himself to *Mary* as having been newly elected to the force. She is dazzled by his brass buttons, and *Owen* takes his sorrows to a sympathetic fireman, who suggests that he put on a spare coat and cap of his and pose as one of the department. Both young men, in their borrowed finery, meet at *Mary's* house. *Jim* happens to get hold of *Owen's* cap and reads inside, "Tom Baily, Hook and Ladder 33". A little later, *Owen* picks up *Jim's* helmet, and sees, "Hugh Patterson, East Side Station. *Jim* exposes *Owen* first. On *Mary's* insistent demand that he arrest the sham fireman on the spot, however, *Jim* is up against it. But there is nothing for it except that he shall march *Owen* to the police station, *Mary* accompanying them. There, of course, the sergeant hands over *Jim*, charged with "impersonating an officer". *Owen* tells *Mary* that he has put on the fireman's uniform only to catch *Jim* in a trap and show up his deception. Then *Mary* decides the rivalry forever by giving her promise to *Owen*.

UNDER FALSE COLORS—Thanhouser

(Two Reels)

A Drama of the Shams of Society

December 22, 1914

CAST

Genevieve.....Miss Forbes
Her Aunt.....Virginia Waite
Mary.....Florence La Badie
Her Lover.....Frank Wood

GENEVIEVE WATTS, an heiress, weary of society life, remonstrates with her conventional aunt, declaring that within a year she will convince her that society is all sham. Several months later, *Genevieve* who has gone into the country to sketch, meets a charming young girl, *Mary Newel*, whom she invites to spend a winter in New York. *Genevieve* buys *Mary* the most beautiful clothes, that the city affords, and introduces her to society as a mysterious princess driven to the United States by the war, where she is traveling incognita. Soon the young man with whom *Genevieve* is in love becomes infatuated with the supposed princess—and so before long the heiress exposes the fraud. Immediately all the world turns cold to *Mary*, who is glad to escape back to her country home and her own people. But *Genevieve* has proved her point.

"ZUDORA"

(Concluded from Page Nineteen)

covered instrument, and together the three go back to the dilapidated cabin on the hilltop. There, presently, *Storm* comes with *Zudora*. They are attacked by the twins and, while they are being securely tied, *Hassam Ali*, who has been in hiding, departs without being seen and goes home. When the twins come to him there, to be paid for what they had been led to believe was only an attempt to frighten a disobedient girl, *Hassam Ali* suddenly makes known to them his nefarious schemes for doing away with *Storm* and *Zudora*. They refuse his overtures to aid in this attempt, and leave. Their machine, that wonderful invention with which they produce the perpetual glare and with which they hope to startle the world, is not to be turned into a weapon for murder, so they tell *Hassam Ali*.

In a rage with them, *Hassam Ali* stalks up the street to see what he can do alone. He collects a gang of ruffians on the way and with them succeeds in planting dynamite in the hill where the twins have their cabin. When this is done and a fuse has been run to the bottom of the hill, he sends for the twins, for at the last moment he has decided to spare their lives. They crouch, cowering by the mystic as he touches a match to the fuse.

Meanwhile, *John Storm*, has struggled free of the ropes that bind him and loosed *Zudora*. She hastens away, but fearing some catastrophe, hurries back and high on the hill sees her lover smashing that strange arrangement of cylindrical mirrors and magnifying glasses which has produced the mysterious glare. She stops never a second to examine this strange affair, but suspecting from the looks of the workmen she has seen on her way, that something portends, climbs up and seizes *Storm* and hurries down the hill again. They reach safety just as the dynamite flings the hill high in the air.

The Exhibitor's End of It

ONE of the cleverest "catch-the-eye" advertisements which has come to the notice of REEL LIFE in some time, is that of the Grand Opera House, Rockford, Illinois, a reproduction of which appears on this page. It was run in conjunction with that theater's regular display advertising and is quite in a class by itself in some respects. Not only does it effectively catch the reader's eye, but it is reasonably certain, that having done so, the very novelty and originality of its arrangement will compel a thorough reading of the entire "ad", a point which can be claimed for few advertisements, indeed.

Harry E. Grampp, manager of the Grand, who is regarded by many as being one of the ablest theater managers in the State of Illinois, wrote the "copy" for the "ad" shown here, and no other proof is needed to demonstrate that he is a man of original and up-to-the minute ideas. Incidentally, he is an enthusiastic believer in the value of *Mutual Movies* as a means of keeping the house filled and the box-office busy. Thanks partly to him, writes Russell Hancock, treasurer of the Grand, *Mutual Movies* have become household words in Rockford, where the Grand is situated, and in Joliet, Ill., as well.

"The Grand is doing a wonderful business with *Mutual Movies*", writes Mr. Hancock. "It has one of the best orchestras in the central States, and this, combined with the Mutual service, means that we are playing to packed houses right along." Small wonder, we say, when in addition, such efficient advertising methods are employed. At any rate there is a lesson hidden here somewhere for many an exhibitor.

QUITE awhile ago we promised to tell the results of the pony contest, which was recently conducted by the Rex Theater, Defiance, Ohio, but until now we could not spare the space, although Manager H. D. Carr was kind enough to send us the details a fortnight or more ago. According to him the plan has been a great success, and we have already noted in this section of REEL LIFE, that other theaters have arranged to conduct pony contests also.

"The proposition is a money-getter," writes Manager Carr, "and an exhibitor can clean up from \$350 to \$450, over all expenses. The box office receipts increase daily, you have hundreds of new faces in your playhouse, and with *Mutual Movies* you will hold the greater part of the pony

patronage, for they have had thirty days to become familiar with the Mutual program, which I think is the very best that can be had. As I said, I can make more money with the Ohio Pony Contest Company, than with anything that I have tried and I intend to play a return engagement with them in the near future. They are on the square and certainly work for the interest of the house, and I can recommend them to anyone who wants something good."

WE have just received a copy of the "Frankster", a neat little weekly four-page press-sheet, which the Frank Theater, Council Bluffs, Neb., recently began to issue to its patrons. Its announced policy is "to show the pictures you want to see, the way you want to see them". *Mutual Movies* are shown exclusively, *Zudora*, *Keystones* and *Mutual* two reelers being featured on different nights. In the copy received Mae Marsh of *Majestic* and Mabel Normand of *Keystone* divide honors on the first page. The "Frankster" has a goodly number of advertisements and should do well.

THAT a single reel picture can be featured and made to draw a heavy patronage by clever advertising, has just been proven by Joseph Goldberg, manager of the Olympic Theater, Louisville, Ky. *Motherhood*, an American-Beauty release in the Mutual program, was the vehicle, which he selected for the experiment and it proved to be a veritable bonanza. Manager Goldberg, by means of circulars, advertised extensively through his neighborhood that this picture would be shown on a certain date and that to every woman patron an American Beauty rose would be presented. The interest of the ladies, especially, was aroused, and the picture proved a great drawing card.

The Olympic is also conducting a "missing syllable" contest, which is attracting considerable patronage. Several sentences with the syllables

of words omitted are shown on the screen and also on the theater programs and patrons are required to supply the missing syllables. A part of the last sentence, with one syllable missing, will not be known until it is shown on the screen on the last day of the contest. Tickets to the theater are the prizes offered. Manager Goldberg is one of the ever increasing number of exhibitors, who swear by the winged clock. His favorite releases are the Flying "A" productions, *Keystones*, *Majestics* and *Thanhouser*.

TOO LATE TO CLASSIFY WE ARE IN A CLASS BY OURSELVES

WANTED—IF ANY PATRON OF THE Grand wishes to have his or her favorite music played, send in request to box office. Remember we can play so do not hesitate. The \$10,000.00 Orchestra.

FOR SALE—A BOOK OF 12 TICKETS FOR 60c to see the best pictures and hear the best music. Inquire at the Grand Box Office.

LOST—BUM NOTES. IF FOUND PLEASE do not return. Joe Copeland.

WANTED—EVERYBODY TO SEE THE first episode of *Zudora* at the Grand Monday, because we think we have better parts than in the Million Dollar Mystery. Marguerite Snow, James Cruze.

FOR RENT—1800 LAUGHS. SEE ME AT the Grand next Thursday. The Keystone brand. Charles Chaplin.

FOR SALE—TICKETS WILL BE ON SALE Monday morning for *Carmen* to be sung by the New York Grand Opera Co. Absolutely guaranteed to be A 1. Prices 75c, \$1.00 and \$1.50.

FOUND—A "BOSS" WHO THINKS THAT WE are the greatest little bunch of musicians. But we will let you judge for yourselves. Mr. Joe Copeland (Rockford's Theodore Thomas), Miss Beth Barningham (Rockford's Maude Powell), Miss Irma Hafner (Rockford's Mimi Zeisler).

FOUND—A SPECIALIST, WHO MAKES YOU see perfect clear pictures. He gives a demonstration every afternoon and evening when *Mutual Movies* are at the Grand. His name is Wm. Hollday.

FOR RENT—FIRST CLASS SERVICE WITHOUT any charge. Inquire of the attaches at the Grand Opera House.

NOTICE—I GUARANTEE TO CURE THE "Blues" for 5 cents. Take one of my treatments at the Grand next Thursday. Dr. Chas. Chaplin.

FOUND—THAT IT PAYS TO PLEASE THE masses.

Specimen of the Clever Advertising Used by Manager Harry E. Grampp, of the Grand Opera House, Rockford, Ill., Which Helps to Keep His Theatre Filled Most of the Time

Mutual Releases

MONDAY—American (2), Reliance, Keystone.

TUESDAY—Thanouser (2), Majestic, Beauty.

WEDNESDAY—Broncho (2), American, Reliance.

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

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

SATURDAY—Reliance (2), Keystone, Royal.

SUNDAY—Majestic (2), Komic, Thanouser.

American

- Oct. 19—Daylight (2)
- Oct. 21—In the Open
- Oct. 23—The Final Impulse
- Oct. 26—Sir Galahad of Twilight (2)
- Oct. 28—Sweet and Low
- Nov. 2—The Ruin of Manley (2)
- Nov. 4—When the Road Parts
- Nov. 9—A Slice of Life (2)
- Nov. 11—The Stolen Masterpiece
- Nov. 16—Redbird Wins (2)
- Nov. 18—Beppo
- Nov. 20—Old Enough to be Her Grandpa
- Nov. 23—In the Candlelight (2)
- Nov. 25—The Archaeologist
- Nov. 30—The Beggar Child (2)
- Dec. 2—The Strength o' Ten
- Dec. 7—Out of the Darkness (2)
- Dec. 9—The Girl in Question
- Dec. 14—In Tune (2)
- Dec. 16—The Silent Way
- Dec. 18—Trapped by a Heliograph
- Dec. 21—The Sower Reaps (2)
- Dec. 23—The Tin Can Shack
- Dec. 28—When a Woman Waits (2)
- Dec. 30—The Unseen Vengeance

Beauty

- Sept. 8—The Motherless Kids
- Sept. 15—The Only Way
- Sept. 22—Caught in a Tight Pinch
- Sept. 29—The Legend of Black Rock
- Oct. 6—Nieda
- Oct. 13—Winsome Winnie
- Oct. 20—Dad and the Girls
- Oct. 27—A Rude Awakening
- Nov. 3—The Tightwad
- Nov. 10—Motherhood
- Nov. 17—When Queenie Came Back
- Nov. 24—As a Man Thinketh
- Dec. 1—Cupid and a Dress Coat
- Dec. 8—Limping to Happiness
- Dec. 15—Her Younger Sister
- Dec. 22—Brass Buttons
- Dec. 29—Love Knows No Law

Broncho

- Oct. 7—The Boss of the 8th (2)
- Oct. 14—The End of the Galley (2)
- Oct. 21—Shorty and Sherlock Holmes (2)
- Oct. 28—The Golden Goose (2)
- Nov. 4—The Desperado (2)
- Nov. 11—Destiny's Night (2)
- Nov. 18—Shorty Falls Into a Title (2)
- Nov. 25—The Cross in the Desert (2)
- Dec. 2—A Romance of Old Holland (2)
- Dec. 9—The City of Darkness (2)
- Dec. 16—The Panther (2)
- Dec. 23—The Passing of Two Gun Hicks (2)
- Dec. 30—The Face on the Ceiling (2)

Domino

- Oct. 15—Jimmy (2)
- Oct. 22—The Power of the Angelus (2)
- Oct. 29—Eric the Red's Wooing (2)
- Nov. 5—In Old Italy (2)
- Nov. 12—The Friend (2)
- Nov. 19—Nipped (2)
- Nov. 26—The Mills of the Gods (2)
- Dec. 3—The Vigil (2)
- Dec. 10—Not of the Flock (2)
- Dec. 17—A Political Feud (2)
- Dec. 24—The Last of the Line (2)
- Dec. 31—Flower in the Desert (2)

Kay Bee

- Sept. 4—Stacked Cards (2)
- Sept. 11—The Silver Candlesticks (2)
- Sept. 18—No-Account Smith's Baby (2)
- Sept. 25—The Death Mask (2)
- Oct. 2—One of the Discard (2)
- Oct. 9—The Sheriff of Muscatine (2)
- Oct. 16—The Word of His People (2)
- Oct. 23—The Spark Eternal (2)
- Oct. 30—The Worth of a Life (2)
- Nov. 6—In the Clutches of the Gangsters (2)
- Nov. 13—The Hateful God (2)
- Nov. 20—The Master (2)
- Nov. 27—A Crook's Sweetheart (2)
- Dec. 4—Mother of the Shadows (2)
- Dec. 11—Fortunes of War (2)
- Dec. 18—The Game of Life (2)
- Dec. 25—In the Sage Brush Country (2)

Keystone

- Oct. 26—Dough and Dynamite (2) (Special Release)
- Oct. 29—Gentlemen of Nerve
- Oct. 31—Cursed By His Beauty
- Nov. 2—Lovers' Post Office
- Nov. 5—Curses! They Remarkd
- Nov. 7—His Musical Career
- Nov. 9—His Talented Wife
- Nov. 9—His Trysting Places (2) (Special Release)
- Nov. 12—An Incompetent Hero
- Nov. 14—How Heroes Are Made
- Nov. 16—Fatty's Jonah Day
- Nov. 19—The Noise of Bombs
- Nov. 21—Fatty's Wine Party
- Nov. 23—His Taking Ways
- Nov. 23—Sea Nymphs (2) (Special Release)
- Nov. 26—His Halted Career
- Nov. 28—Among the Mourners
- Nov. 30—Leading Lizzie Astray
- Dec. 3—Shotguns That Kick
- Dec. 5—Getting Acquainted
- Dec. 7—His Prehistoric Past (2) (Special Release)
- Dec. 7—Other People's Business
- Dec. 10—The Plumber
- Dec. 12—Ambrose's First Falsehood
- Dec. 14—Fatty's Magic Pants
- Dec. 23—Fatty and Minnie He-Haw (2) (Special Release)

Komic

- Oct. 25—Bill joins the W. W. W.'s (No. 9)
- Nov. 1—Casey's Vendetta
- Nov. 8—Ethel's Roof party (No. 10)
- Nov. 15—Out Again—In Again
- Nov. 22—Ethel Has a Steady (No. 11)
- Nov. 29—A Corner in Hats
- Dec. 6—Mr. Hadley's Uncle (No. 12)
- Dec. 13—The Housebreakers
- Dec. 20—Bill and Ethel at the Ball (No. 13)
- Dec. 27—The Record Breaker
- Jan. 3—Ethel Gets the Evidence (No. 14)
- Jan. 10—Love and Business

Majestic

- Sept. 27—The Great God Fear (2)
- Sept. 29—A Mother's Trust
- Oct. 4—Out of the Air (2)
- Oct. 6—The Unpainted Portrait
- Oct. 11—The Sands of Fate (2)
- Oct. 13—The Warning
- Oct. 16—Back to the Kitchen
- Oct. 18—For Her Father's Sins (2)
- Oct. 20—Environment
- Oct. 25—A Flight for a Fortune (2)
- Oct. 27—A Mother's Influence
- Nov. 1—Paid With Interest (2)
- Nov. 3—False Pride
- Nov. 8—The Tear that Burned (2)
- Nov. 10—The Niggard
- Nov. 13—The Folly of Anne
- Nov. 15—The Odalisque (2)
- Nov. 17—The Little Country Mouse
- Nov. 22—The Saving Grace (2)
- Nov. 24—Another Chance
- Nov. 29—The Sisters (2)
- Dec. 1—Old Good For Nothing
- Dec. 6—A Question of Courage (2)
- Dec. 8—Her Brave Hero
- Dec. 11—In Wildman's Land
- Dec. 13—The Old Maid (2)
- Dec. 15—At Dawn
- Dec. 20—In Fear of His Past (2)
- Dec. 22—The Better Way
- Dec. 27—The Old Fisherman's Story (2)
- Dec. 29—Baby's Ride
- Jan. 5—His Lesson
- Jan. 8—Branch No. 37

Mutual Weekly

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|-----------------|-----------------|
| Sept. 24—No. 91 | Nov. 10—No. 98 |
| Oct. 1—No. 92 | Nov. 17—No. 99 |
| Oct. 8—No. 93 | Nov. 26—No. 100 |
| Oct. 15—No. 94 | Dec. 3—No. 101 |
| Oct. 22—No. 95 | Dec. 10—No. 102 |
| Oct. 27—No. 96 | Dec. 17—No. 103 |
| Nov. 3—No. 97 | Dec. 24—No. 104 |

Princess

- Oct. 2—The Balance of Power
- Oct. 9—The One Who Cared
- Oct. 16—The Touch of a Little Hand
- Oct. 23—The Face at the Window
- Oct. 30—The Dead Line
- Nov. 6—When Vice Shuddered
- Nov. 13—Seeds of Jealousy
- Nov. 20—A Bum Mistake
- Nov. 27—The Wild, Woolly West
- Dec. 4—The Creator of "Hunger"
- Dec. 11—In the Conservatory
- Dec. 18—Shadows and Sunshine
- Dec. 25—When Fate Rebelled

Reliance

- Nov. 7—A Woman Scorned (2)
- Nov. 9—Our Mutual Girl (No. 43)
- Nov. 11—The Widow's Children
- Nov. 14—The Floating Call (2)
- Nov. 16—Our Mutual Girl (No. 44)
- Nov. 18—The Hidden Message
- Nov. 21—His Responsibility (2)
- Nov. 23—Our Mutual Girl (No. 45)
- Nov. 25—They Never Knew
- Nov. 27—The Hop Smugglers
- Nov. 28—The Kaffir's Skull (2)
- Nov. 30—Our Mutual Girl (No. 46)
- Dec. 2—The Lucky Shot
- Dec. 5—Who Shot Bud Walton? (2)
- Dec. 7—Our Mutual Girl (No. 47)
- Dec. 9—The Forest Thieves
- Dec. 12—On the Ledge (2)
- Dec. 14—Our Mutual Girl (No. 48)
- Dec. 16—The Joke on Yelltown
- Dec. 19—The Beat of the Year (2)
- Dec. 21—Our Mutual Girl (No. 49)
- Dec. 23—A Lucky Disappointment
- Dec. 25—Bobby's Medal
- Dec. 26—The Exposure (2)
- Dec. 28—Our Mutual Girl (No. 50)
- Dec. 30—The Message
- Jan. 2—A Banakie Maiden (2)
- Jan. 4—Our Mutual Girl (No. 51)
- Jan. 6—Not yet announced
- Jan. 9—The Lost Receipt (2)
- Jan. 11—Our Mutual Girl No. 52

Royal

- Nov. 6—Max's Money
- Nov. 14—A Fortune in Pants
- Nov. 21—Love Finds a Way
- Nov. 28—Before and After
- Dec. 5—Sherman Was Right—It's Very Trying
- Dec. 12—Percy the Milliner
- Dec. 19—Two Kisses
- Dec. 26—Her Mother's Voice
- Jan. 2—Putting It Over
- Jan. 9—Married By Instalment

Thanouser

- Nov. 3—The Turning of the Road (2)
- Nov. 6—The Chasm
- Nov. 8—Keeping a Hushand
- Nov. 10—The Terror of Anger (2)
- Nov. 15—The Man with the Hoe
- Nov. 17—Pawns of Fate (2)
- Nov. 22—A Messenger of Gladness—Nature's Celebrities (Split Reel)
- Nov. 24—Mrs. Van Ruyter's Strategem (2)
- Nov. 29—A Denver Romance
- Dec. 1—The Center of the Web (2)
- Dec. 4—Naidra, the Dream Woman
- Dec. 6—The Amateur Detective
- Dec. 8—The Reader of Minds (2)
- Dec. 13—When East Meets West
- Dec. 15—The Barrier of Flames (2)
- Dec. 20—Sid Nee's Finish
- Dec. 22—Under False Colors (2)
- Dec. 27—A Hatful of Trouhle
- Dec. 29—Lucy's Elopement (2)
- Jan. 1—Shep the Sentinel
- Jan. 3—The Bridal Bouquet
- Jan. 5—The Menacing Past (2)
- Jan. 10—An Inside Tip
- Jan. 12—The Speed King (2)
- Jan. 17—A Yellowstone Honey-moon
- Jan. 19—Craft vs. Love (2)
- Jan. 24—The Dog Catcher's Bride

Mutual Exchanges

Serving the Mutual Program

Amarillo, Texas.....	Mutual Film C. of Texas....	304 E. 4th St.
Atlanta, Ga.....	Mutual Film Corporation....	Mion Bldg. Luckie St.
Baltimore, Md.....	Mutual Film Exchange.....	28 W. Lexington St.
Boston, Mass.....	M. F. C. of Mass.....	1106 Boylston St.
Buffalo, N. Y.....	Mutual Film Corporation....	272 Washington St.
Butte, Mont.....	Pacific Mutual Film Corp'n..	American Theatre Bldg.
Calgary, Alberta.....	M. F. C. of Canada, Ltd....	Leeson & Lineham Block
Charlotte, N. C.....	Mutual Film Corporation....	322 North Tryon St.
Chicago, Ill.....	M. F. C. of Illinois.....	5 S. Wabash Ave
	H. & H. Film Service Co....	117 N. Dearborn St.
Cincinnati, Ohio.....	The Mutual Film Company....	111 East Seventh St.
Cleveland, Ohio.....	The Mutual Film Company....	106 Prospect Ave., S. E.
Columbus, Ohio.....	The Mutual Film Company....	422 N. High St.
Dallas, Texas.....	Mutual Film C. of Texas....	1807 Main St.
Denver, Colo.....	Colorado M. F. C.....	21 Iron Bldg.
Des Moines, Iowa.....	Mutual Film Corporation....	Cohen Bldg.
Detroit, Mich.....	Mutual Film Corporation....	97 Woodward Ave.
El Paso, Texas.....	M. F. C. of Texas.....	524 Trust Bldg.
Evansville, Ind.....	M. F. C. of Indiana.....	Keene Bldg.
Grand Rapids, Mich.....	Mutual Film Corporation....	7-8 Hawkin Bldg.
Harrisburg, Pa.....	M. F. C. of Pa.....	9 N. 4th St.
Indianapolis, Ind.....	Mutual Film Corporation....	150 N. Illinois Street
Kansas City, Mo.....	M. F. C. of Mo.....	928 Main St.
Los Angeles, Cal.....	Pacific Mutual Film Corp'n..	738 South Olive St.
Louisville, Ky.....	Mutual Film Corporation....	2006 Inter Southern Bldg.
Memphis, Tenn.....	Mutual Film Corporation....	McCall Building
Milwaukee, Wis.....	Western Film Ex. of Mil'kee	301 Enterprise Bldg.
Minneapolis, Minn.....	Mutual Film Corporation....	22 North Sixth St.
Montreal, P. Q.....	M. F. C. of Canada, Ltd....	154 St. Catherine St.
New Orleans, La.....	Mutual Film Corporation....	340 Carondelet St.
New York City.....	Mutual Film Corporation....	71 West 23rd St.
	Western Film Branch M. F. C.	145 West 45th St.
Oklahoma City, Okla.....	M. F. C. of Oklahoma.....	120 W. Grand Ave.
Omaha, Neb.....	M. F. C. of Neb.....	1413-1415 Harney St.
Philadelphia, Pa.....	Mutual Film Exchange.....	902 Filbert St., 4th Floor
	Continental Feature Film Ex.	902 Filbert St., 3rd Floor
Phoenix, Ariz.....	Mutual Film Corporation....	201 O'Neill Bldg.
Portland, Ore.....	Pacific Mutual Film Corp'n..	389 Oak St.
Portland, Me.....	Mutual Film Corporation....	410 Fidelity Bldg.
Regina, Sask., Can.....	M. F. C. of Canada, Ltd....	512 Westman Chambers
Salt Lake City, Utah.....	M. F. C. of Utah.....	123-5 East Second South St.
San Francisco, Cal.....	Pacific Mutual Film Corp'n..	162-164 Turk St.
St. John, N. B.....	M. F. C. of Canada, Ltd....	Waterloo St.
St. Louis, Mo.....	M. F. C. of Mo.....	1311 Pine Street
Seattle, Wash.....	Pacific Mutual Film Corp'n..	205-6 Joshua Green Bldg.
Sioux Falls, S. D.....	Mutual Film Corporation....	209 West 9th Street
Spokane, Wash.....	Pacific Mutual Film Corp'n..	408 First Ave.
Springfield, Mass.....	Mutual Film Ex. of Mass....	179 Dwight Ave.
Syracuse, N. Y.....	Western Film Ex.....	10 Welting Bldg.
Tampa, Fla.....	Mutual Film Corporation....	405 Curry Bldg.
Toronto, Ont.....	M. F. C. of Canada, Ltd....	15 Wilton Ave.
Vancouver, B. C.....	M. F. C. of Canada, Ltd....	963 Granville St.
Washington, D. C.....	Mutual Film Corporation....	428 Ninth St., N. W.
Wheeling, W. Va.....	Mutual Film Corporation....	Rooms 4 & 5 Register Bldg.
Wilkesbarre, Pa.....	Western F. Corp'n of Pa....	61 S. Pennsylvania Ave.
Winnipeg, Manitoba.....	M. F. C. of Canada, Ltd....	McDermott Ave.

Other Exchanges Using the Mutual Program

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

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

Mutual Program

(Week of Dec. 21st to Dec. 27th, inc.)

Monday, December 21st, 1914

AMERICAN.....The Sower Reaps
(Two Reel Drama of Consequences)
RELIANCE.....Our Mutual Girl No. 49
KEYSTONE.....Not yet announced

Tuesday, December 22nd, 1914

THANHOUSER.....Under False Colors
(2 Reel Society Drama)
MAJESTIC.....The Better Way
(Sociological Drama)
BEAUTY.....Brass Buttons
(Comedy)

Wednesday, December 23rd, 1914

BRONCHO.....The Passing of Two-Gun Hicks
(2 Reel Western Drama)
AMERICAN.....The Tin Can Shack
(Drama)
RELIANCE.....A Lucky Disappointment
(Romantic Drama)

Thursday, December 24th, 1914

DOMINO.....The Last of the Line
(2 Reel Drama of Early Frontier Life)
KEYSTONE.....Not yet announced
MUTUAL WEEKLY.....No. 104

Friday, December 25th, 1914

KAY BEE.....In the Sage Brush Country
(2 Reel Western Drama)
PRINCESS.....When Fate Rebelled*
(Comedy Drama)
RELIANCE.....Bobby's Medal
(Drama of a Newsboy's Dream)

Saturday, December 26th, 1914

RELIANCE.....The Exposure
(2 Reel Newspaper-Life Drama)
KEYSTONE.....Not yet announced
ROYAL.....Her Mother's Voice
(Comedy)

Sunday, December 27th, 1914

MAJESTIC.....The Old Fisherman's Story
(2 Reel Drama)
KOMIC.....The Record Breaker
(Comedy)
THANHOUSER.....A Hatful of Trouble
(Comedy-Drama)

*Originally released December 18. Replaced by "Shadows and Sunshine".

MUTUAL WEEKLY No. 101

LATEST PICTURES FROM THE SEAT OF WAR.
In accordance with Pres. Wilson's Policy of U. S. Neutral-ity, etc.

Ruins and desolation wrought by war.
English artillery in action.
A BATTLE IN THE SKIES. A LUCKY MUTUAL WEEK-ly photographer is on the spot when an aeroplane destroys a Zeppelin.

THE U. S. EVACUATES VERA CRUZ. GEN'L. FRED-erick Funston and his troops arrive at Galveston, Texas.

PROMINENT WOMEN OF WASHINGTON, D. C. AID THE suffering Belgians. Mr. John A. Logan.

ANNUAL DOG SHOWS ARE HELD IN BOSTON AND NEW York. Boston Mass: Thos. W. Lawson's prize winning entry. New York City: Pretty Pekingese pets posed at the Plaza.

ANNUAL JACK RABBIT DRIVE NEAR PASCO, WASH. 10,000 appetizing rabbit-stews make happy the poor of Spokane.

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RICHARD CROKER, FORMER LEADER OF TAMMANY Hall, marries an Indian princess at New York City.

MASSACHUSETTS HIGH SCHOOL GIRLS COMPETE IN interesting hockey game.

THE TARANTULA. A LARGE VENOMOUS SPIDER, native of Italy; often found in bananas imported to the U. S.

EDDIE PULLEN IN A "MERCER" WINS THE \$12,000 Corona Race. 301 miles in 3:26:32. Speed, 86 miles an hour. The Winner.

REGULAR MUTUAL PROGRAM FEATURES

BRAND	TITLE	RELEASE
MAJESTIC	"The Old Fisherman's Story" (2)	DEC. 27
RELIANC	"The Exposure" (2)	DEC. 26
KAY BEE	"In the Sage Brush Country" (2)	DEC. 25
DOMINO	"The Last of the Line" (2)	DEC. 24
BRONCHO	"The Passing of Two-Gun Hicks" (2)	DEC. 23
THANHOUSER	"Under False Colors" (2)	DEC. 22
AMERICAN	"The Sower Reaps" (2)	DEC. 21
MAJESTIC	"The Fear of His Past" (2)	DEC. 20
RELIANC	"The Beat of the Year" (2)	DEC. 19
KAY BEE	"The Game of Life" (2)	DEC. 18
DOMINO	"A Political Feud" (2)	DEC. 17
BRONCHO	"The Panther" (2)	DEC. 16
THANHOUSER	"The Barrier of Flames" (2)	DEC. 15
AMERICAN	"In Tune" (2)	DEC. 14
MAJESTIC	"The Old Maid" (2)	DEC. 13
RELIANC	"On the Ledge" (2)	DEC. 12
KAY BEE	"Fortunes of War" (2)	DEC. 11
DOMINO	"Not of the Flock" (2)	DEC. 10
BRONCHO	"The City of Darkness" (2)	DEC. 9
THANHOUSER	"The Reader of Minds" (2)	DEC. 8
AMERICAN	"Out of the Darkness" (2)	DEC. 7
MAJESTIC	"A Question of Courage" (2)	DEC. 6
RELIANC	"Who Shot Bud Walton" (2)	DEC. 5
KAY BEE	"Mother of the Shadows" (2)	DEC. 4
DOMINO	"The Vigil" (2)	DEC. 3
BRONCHO	"A Romance of Old Holland" (2)	DEC. 2
THANHOUSER	"The Center of the Web" (2)	DEC. 1
AMERICAN	"The Beggar Child" (2)	NOV. 30
MAJESTIC	"The Sisters" (2)	NOV. 29
RELIANC	"The Kaffir's Skull" (2)	NOV. 28
KAY BEE	"A Crook's Sweetheart" (2)	NOV. 27
DOMINO	"The Mills of the Gods" (2)	NOV. 26
BRONCHO	"The Cross in the Desert" (2)	NOV. 25
THANHOUSER	"Mrs. Van Ruyter's Stratagem" (2)	NOV. 24
AMERICAN	"In the Candlelight" (2)	NOV. 23
MAJESTIC	"The Saving Grace" (2)	NOV. 22
RELIANC	"His Responsibility" (2)	NOV. 21
KAY BEE	"The Master of the House" (2)	NOV. 20
DOMINO	"Nipped" (2)	NOV. 19
BRONCHO	"Shorty Falls Into a Title" (2)	NOV. 18
THANHOUSER	"Pawns of Fate" (2)	NOV. 17
AMERICAN	"Redbird Wins" (2)	NOV. 16
MAJESTIC	"The Odalisque" (2)	NOV. 15
RELIANC	"The Floating Call" (2)	NOV. 14
KAY BEE	"The Hateful God" (2)	NOV. 13
DOMINO	"The Friend" (2)	NOV. 12
BRONCHO	"Destiny's Night" (2)	NOV. 11
THANHOUSER	"The Terror of Anger" (2)	NOV. 10
AMERICAN	"A Slice of Life" (2)	NOV. 9
MAJESTIC	"The Tear That Burned" (2)	NOV. 8
RELIANC	"A Woman Scorned" (2)	NOV. 7
KAY BEE	"In the Clutches of the Gangsters" (2)	NOV. 6
DOMINO	"In Old Italy" (2)	NOV. 5
BRONCHO	"The Desperado" (2)	NOV. 4
THANHOUSER	"The Turning of the Road" (2)	NOV. 3
AMERICAN	"The Ruin of Manley" (2)	NOV. 2
MAJESTIC	"Paid With Interest" (2)	NOV. 1
RELIANC	"The Wrong Prescription" (2)	OCT. 31
KAY BEE	"The Worth of a Life" (2)	OCT. 30
DOMINO	"Eric the Red's Wooling" (2)	OCT. 29
BRONCHO	"The Golden Goose" (2)	OCT. 28
THANHOUSER	"A Madonna of the Poor" (2)	OCT. 27
AMERICAN	"Sir Galahad of Twilight" (2)	OCT. 26
MAJESTIC	"A Flight for a Fortune" (2)	OCT. 25
RELIANC	"A Blotted Page" (2)	OCT. 24
KAY BEE	"The Spark Eternal" (2)	OCT. 23
DOMINO	"The Power of the Angelus" (2)	OCT. 22
BRONCHO	"Shorty and Sherlock Holmes" (2)	OCT. 21
THANHOUSER	"Old Jackson's Girl" (2)	OCT. 20
AMERICAN	"Daylight" (2)	OCT. 19
MAJESTIC	"For Her Father's Sins" (2)	OCT. 18
RELIANC	"The Revenue Officer's Deputy" (2)	OCT. 17
KAY BEE	"The Word of His People" (2)	OCT. 16
DOMINO	"Jimmy" (2)	OCT. 15
BRONCHO	"The End of the Galley" (2)	OCT. 14
THANHOUSER	"The Diamond of Disaster" (2)	OCT. 13

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In the Simplex machine are embodied ideal fire protection devices. The film guards are not removable, but are a part of the mechanism proper. The automatic fire shutter is operated by a centrifugal governor and opens when the machine is run at normal speed. The shutter operates by gravity. There are no springs, leather shoes or other parts to cause friction or strain upon the operation of the machine, thus insuring positive operation.

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News of the Trade

GOOD projection necessarily depends on the superiority of the screen used, and of the many good, bad and indifferent screens on the market, the recently invented Moon Screen appears destined to set a new high standard. Even those people, who have given only slight attention to this branch of the motion picture industry, are aware that the effort to produce a screen, that would really fill all practical requirements of the exhibitor, has been endless. In the new Moon Screen, practically all the defects of the older types of projection screen have been overcome. Its lighting effects are quite unique, giving a depth and tone to the picture projected, that is distinctly pleasing to the eye. Incidentally, also, it has the further advantage of offering the exhibitor the maximum saving in current.

In many respects the Moon Screen deserves to be considered as a not unimportant link in the chain of motion picture development and exhibitors, desiring to give their patrons entertainment out of the common run, would do well to investigate its merits.

Among the first of New York's leading restaurants to adopt motion pictures as an entertainer for their patrons is the large Churchill restaurant on Broadway. These people have installed a Power's 6A Projector and a Day and Night screen. It is quite possible that many of the other large restaurants in New York will follow suit. This is one more indication of the popularity of the motion pictures.

The Newman Manufacturing Co., has just put a new preparation on the market known as "lacquer." This is a transparent liquid, which, when applied to metal surfaces, is guaranteed to prevent tarnishing. It not only keeps and preserves the metal, but insures the luster for years. A pint will cover ten one-sheet brass frames.

Hugo Reisinger, 11 Broadway, New York City, importer of the well known Electra Carbons, notwithstanding the difficulties of importation owing to the war, has been able to get several consignments on carbons during the last few weeks. This may be of interest to many exhibitors who are familiar with the brand.

The Chicago Song Slide Exchange, 32 So. Wabash Ave., Chicago, Ill., are putting out a very attractive illustrated song slide service, that should be of interest to every exhibitor. Many exhibitors have already availed themselves of this proposition with excellent results.

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

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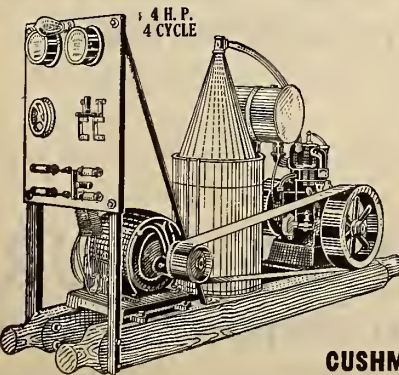
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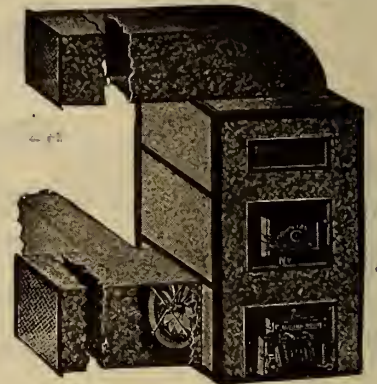
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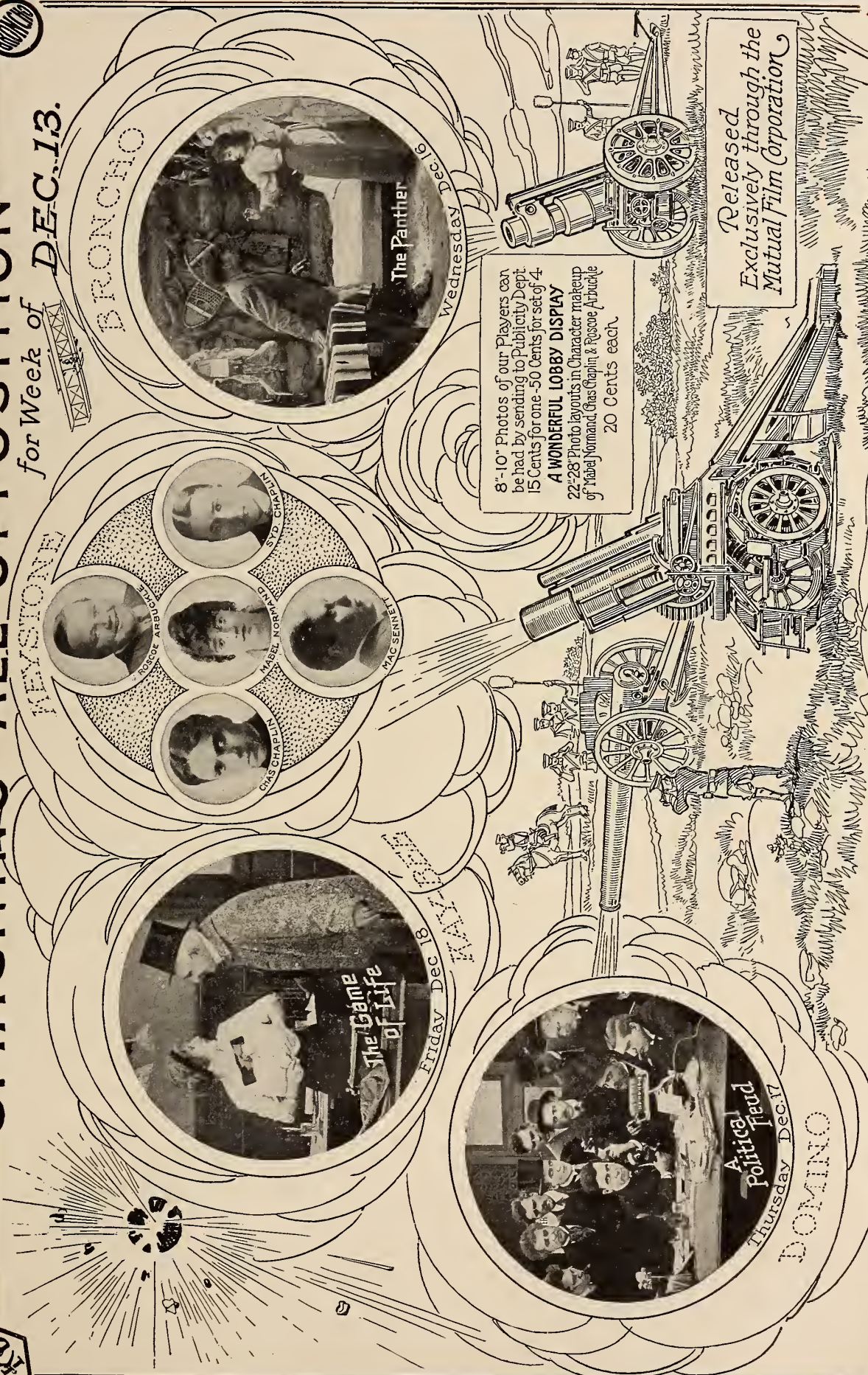
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Dec. 19

“The Passing of Two-Gun Hicks”—Broncho

1914



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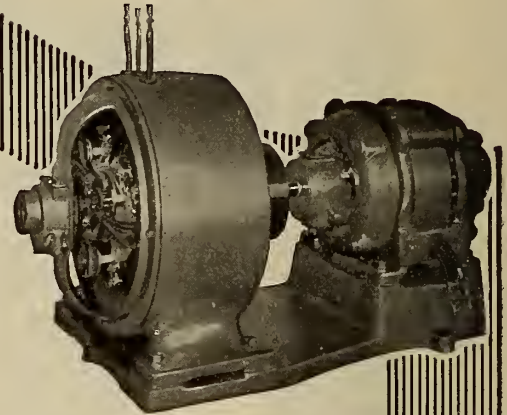
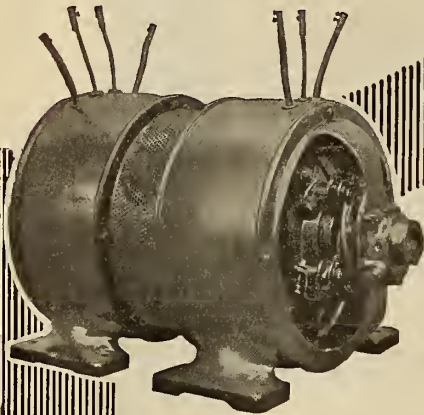
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Reel Life

A MAGAZINE OF MOVING PICTURES

PUBLISHED BY THE MUTUAL FILM CORPORATION

MERRITT CRAWFORD
Editor

29 Union Square, New York City
Telephone, Stuyvesant 683

HENRY JAMES
Business and Advertising
Manager

Vol. V, No. 14

DECEMBER 19, 1914

Five Cents—\$2.50 a Year

A Picturesque View of Indian Village Life



One of the Many Realistic Scenes in "A Banakie Maiden," Forthcoming Reliance Release.

Pictures of Indian life that present the redskin and the manner of his existence in truthful fashion are a rarity. Yet in this tense drama of an Indian maiden's love and vengeance, produced by Arthur Mackley and a company of Reliance stars, the life of the American aborigine is portrayed with an accuracy and truthfulness hitherto seldom seen on the screen. It will be released in the Mutual program Jan. 2, 1915.

The Mutual's Christmas Greeting

WHETHER it be a White Christmas or whether it be a Green Christmas, whether it be spent at home, or in the theater or in the studio, The Mutual Film Corporation takes pleasure today in wishing its friends at the four corners and in the nooks and crannies of the earth—the very Merriest Christmas.

The greeting is extended thus early that all may be forewarned and therefore forearmed against any little thing that might stand in the way of complete and absolute enjoyment of the day.

CHRISTMAS is as old as the centuries and as new as the smiles of children. It is in no sense the holiday of a limited class. Christmas has risen above any narrow faith or creed and its significance is less religious than humanitarian. Christmas may be celebrated with stout hearts by all mankind as a day for friendliness, for fellowship, for kindness and love.

As a holiday it is a pagan institution which antedates the Christian era. It was adapted to the uses of Christianity as a religious feast and celebration, but the idea which underlies Christmas is too great, too broad and too human to admit of its being held in exclusion by any sect or race or creed. Christmas is the day of days for all the peoples of the earth.

IN wishing its friends the Merriest Christmas the Mutual Film Corporation indulges the hope that the turkey may be prime, the stuffing beyond description and the cranberry sauce as wonderful as it was in the days of childhood. The Mutual Film Corporation wishes for its friends the fullest stockings, the most mountainous heights in the mounds of gifts, the most glittering, shimmering and gorgeous Christmas trees in the world.

BY special advices received yesterday from a certain stout old party with a red nose and a white beard, we are enabled to assure you all that reindeers have not gone out of fashion and that the official lists drawn up by the patron saint of childhood are to be given unusually gracious attention.

Santa Claus has for so long held Mutual exhibitors and Mutual audiences on his preferred list that this assurance is not essential, but Christmas is the season when all things are made doubly sure.

REASON WHY BULLETIN No. 8

MUTUAL MOVIES are business getters, business holders and business builders.

MUTUAL MOVIES are supreme in action, fine in story, superb in photography, and triumphant in manufacture. **MUTUAL MOVIES** are the Santa Claus of the Box Office.

MUTUAL MOVIES appeal to all classes because they reach the one big important thing in all mankind—the human heart.

THAT'S WHY more Exhibitors are showing **MUTUAL MOVIES** today than ever before.

THIS year the old saint has had the able assistance of Mrs. Santa Claus, a suffragist of the most effective type, and it is announced that she has done her work so efficiently and with such discretion and tact that through all the years to come the firm will consist of two members, with equal rights and powers to delight the world.

The Mutual Film Corporation gives its best smile and good will to all, especially to those broad and human everyday philosophers who believe that life was given us to enjoy

and that happiness is the high pinnacle of success.

IT gives its greetings also to the Old Scrooges of the world—the narrow, the unenlightened, the men and women who have not learned how to live. It bids them be of good cheer and to endeavor to broaden with kindly thoughts and to sit down at the feast table with those who have learned the better way.

WHEN Christmas Day smiles out upon the world, greet it with an answering smile. "Eat, drink and be merry," and "may you live long and prosper!"

High Standard in Artistic Film Production Set By American-Beauty



1. Byron Thornburg, Ursula Holt, Winnifred Greenwood and Fay Muskey in "When a Woman Waits". 2. Ed Cozen (same). 3. Bessie Banks, John Steppling, Winnifred Greenwood, Fay Muskey, Byron Thornburg and Ursula Holt (same). 4. George Field and Ed Cozen (same). 5. Winnifred Greenwood, William Bertram, Miss Davis and Charlotte Burton (same). 6. Cupid Cavens, Harry Von Meter and Vivian Rich in "The Unseen Vengeance". 7. Webster Campbell, Joseph Harris and Virginia Kirtley in "Love Knows No Law". 8. Jack Richardson, Cupid Cavens and Vivian Rich in "The Unseen Vengeance". 9. Virginia Kirtley and Joseph Harris in "Love Knows No Law". 10. Edith Borella, Louise Lester, Vivian Rich and Jack Richardson in "The Unseen Vengeance". 11. Joseph Harris and Fred Gamble in "Love Knows No Law."

STORIES OF THE NEW PHOTOPLAYS

WHAT is undoubtedly the most elaborate and artistically complete wedding ever staged will be seen in the first chapter of *Runaway June*, the new Reliance serial, which is scheduled for release early in January. Contrary to the usual method of conducting these affairs, the bridesmaids and guests in this particular wedding were not taken from the motion picture field, but were selected from the most beautiful models in New York today. The gowns were of special design and were made by Madame Jeanette, the noted Fifth Avenue modiste. The bridal gown alone, which is most original and unique in design, cost a small fortune, while the six bridesmaids' costumes will be found especially worthy of note by the feminine part of *June's* admirers, inasmuch as they represent American ideas of garments de luxe rather than Parisian.

Siebrecht and Son, the Fifth Avenue florists, furnished the decorations and bridal bouquets, and, contrary to the general practice, real flowers were used throughout the entire set, even to the decorations on the stairs. It was necessary to photograph each individual bouquet, in order to duplicate them properly for the exteriors and re-takes. Three days were spent in taking the wedding scenes alone, after about two weeks of rehearsal.

OUR MUTUAL GIRL (Chapter 50)

December 28, 1914

CAST

Margaret.....Norma Phillips
 May Wilson Preston.....By Herself
 The young lover.....Arthur Forbes
 His sweetheart.....Miss Dumont

MARGARET has the pleasure of visiting May Wilson Preston, the most prolific of all the women artists in this country, at her studio. Mrs. Preston confides to her trying experiences she has with certain art editors, which, fortunately, she is able to see in an amusing light. At the last moment, she is called up by one of the magazines to supply illustrations for a fiction story, which they are substituting for the "special" from their war correspondent which hasn't arrived. She goes to the trouble of hiring her models and has the drawings well under way, when "B-r-r-r-rrrr!" goes the telephone again. It is the art editor. He is sorry to have to trouble Mrs. Preston so much, but they have decided not to run the fiction story. Instead, can she make an illustration for a poem of great strength—about a fat man? Of course she can—and will. So when the willowy model, when she distinctly has ordered a fat man, arrives, he is stuffed out with sofa cushions, and the artist begins a fresh canvas. Scarcely two hours later, the art editor fairly sobs out over the wire that the poem has been discarded and that another story has been substituted.

"For this", says Mrs. Preston, laughing, "I was to pose two young people in loving attitude on the platform of a Pullman train. She is a divorcee-to-be speeding toward Reno; and he, of course, is to be her second attempt. The best part of the whole mix-up was, that my two models, who happened to bump into each other here, were two lovers who had quarrelled and separated. By the time the drawing was done, they had made up their difficulty—and so, in spite of the art editor, I did a profitable day's work."

A LUCKY DISAPPOINTMENT—Reliance

A Dramatic Tale of How a Young Man Won Father's Consent

By George Hennessey

December 23, 1914

CAST

Mr. Fairley.....Baldy Belmont
 Myrtle, his daughter.....Florence Crawford
 Jack Holt.....Elmer Clifton
 Traveling Tinker.....Arthur Mackley
 Umbrella Mender.....Mr. Woods

MR. FAIRLEY, a rancher, objects to *Jack Holt* making love to his daughter, *Myrtle*, so the young folk elope. Not finding the parson at home, however, they decide to postpone the ceremony until the next night. They return to *Fairley's* house, and *Jack* sees *Myrtle* safely up the ladder by which she has descended a few hours before. He is about to ride away, when he hears her scream. Entering the house, *Holt* finds that in their absence two traveling tinkers also have made their entrance by the ladder and are holding up *Mr. Fairley* in the office, threatening to torture him unless he gives them the combination of the safe. *Myrtle* also they have seized, and *Jack* arrives just in time to release her and grapple with the crooks. Then she remembers where she has hidden her father's gun, on his threat to shoot *Jack* if he came love-making again. She produces it—and soon the tinkers are cowed and handed over to some of the ranch help. *Fairley* covers *Jack* with the gun. The latter puts both hands up. And then father *Fairley's* face softens as he draws down the young man's hands and places them in those of *Mary*.

THE PASSING OF TWO-GUN HICKS—Broncho (Two Reels)

A Thrilling Western Drama Starring William S. Hart

By C. Gardner Sullivan and Thomas H. Ince

December 23, 1914

CAST

Two-Gun Hicks.....William S. Hart
 Joe Jenks.....Arthur Maude
 May Jenks.....Leona Hutton
 Bad Ike.....Mr. Willis
 Hayes.....J. Barney Sherry

TWO-GUN HICKS comes to Moose Gulch, where he shoots *Bad Ike*, the bully, and then sets out to win the one, "decent" woman in the place, *May Jenks*, wife of *Joe Jenks*, the town drunkard. At first he is unable to understand her loyalty to her husband, until it dawns upon him that she actually loves the good-for-nothing. *Hayes*, a gambler, who also is desirous of securing *May*, incites *Jenks* against *Hicks*, believing that the latter will shoot him. *Jenks* gives *Hicks* until five o'clock the next day to get out of town. Seeing in this his opportunity to win *May*, *Hicks* determines to kill *Jenks*. That night, however, *May* comes to the two-gun man and makes him promise that he will not harm her husband. He complies because she is the only woman whom he ever really has loved. The next day, before five o'clock, Moose Gulch loses its bet as *Two-gun Hicks* quietly rides away over the hills. This story is told in fiction form on page sixteen of this issue of REEL LIFE.

(Continued Overleaf)

Romance and Pathos in Full Measure in Latest Majestic Releases



1. Mary Alden and Spottiswoode Aitken in "The Old Fisherman's Story". 2. Jack Conway, R. A. Walsh and Mary Alden (same). 3. Olga Gray, George Seigmann, Billie West and Vester Perry in "His Lesson". 4. Walter Long, Billie West, George Seigmann, Fred Burns and Lucille Brown (same). 5. George Seigmann, Walter Long and Vester Perry (same). 6. Spottiswoode Aitken in "In Fear of His Past". 7. Spottiswoode Aitken in "The Old Fisherman's Story". 8. Jack Conway and Mary Alden in "In Fear of His Past". 9. Same. 10. Spottiswoode Aitken and Mary Alden (same).

STORIES OF THE NEW PHOTOPLAYS

THE "TIN CAN SHACK"—American

The Strange Story of an Old Man and His Grandchild
December 23, 1914

CAST

Hugh Dawson.....Ed Coxen
Olga.....Winnifred Greenwood
Her Father.....George Field
Her Mother.....Josephine Ditt
Her Grandfather.....John Stepling

OLD *Joseph Ghar* is made miserable in his daughter's home by everybody save his little grandchild, *Olga*, who loves him dearly. Unknown to the family, *Ghar* receives a small pension, and taking *Olga*, he escapes to the mountains, where he brings up the child in a deserted hut. Years pass, and *Olga*, guarded in secrecy, never has seen any man except her grandfather. At last an accident to *Ghar* in a bear pit, brings to the hut *Hugh Dawson*, a young trapper who has rescued the old man, and with whom *Olga* falls in love. Not long after this, through another mischance, in the shape of an automobile blowout, *Olga's* father and mother are stranded near the "tin can shack". Thus they find the daughter whom, long ago, they had given up all hope of ever seeing again.

THE LAST OF THE LINE—Domino

(Two Reels)

The Story of an Old Indian and His Renegade Son

By C. Gardner Sullivan and Thomas H. Ince

December 24, 1914

CAST

Gray Otter.....Joe Goodboy
Tiah, his son.....Sessue Hayakawa
The Colonel.....Mr. Bingham

GRAY OTTER the last of a line of powerful Sioux chiefs, eagerly awaits the return of his son from the Government school, to save the name and the glory of his clan from extinction. *Tiah*, however, turns out to be a drunken renegade. Violating the peace compact between his father and the colonel of the local garrison, he leads an attack upon the army paymaster. The old chief surprises him in action, and swiftly deciding that his son's crime is punishable only with death, he shoots and kills *Tiah*. The American soldiers all are killed by the Indians, who then escape. *Gray Otter* makes the colonel believe that *Tiah* died defending the paymaster, and has the happiness of seeing the last of his line buried with high military honors.

IN THE SAGE BRUSH COUNTRY—Kay Bee

(Two Reels)

The Romantic Adventures of a Woman of the '50's.

By C. Gardner Sullivan and Thomas H. Ince

December 25, 1914

CAST

Edith Wilding.....Rhea Mitchell
Jim Brandon.....William S. Hart
Frank Wilding.....Herchal Mayall
Juan.....Thomas Kurihara

FRANK WILDING, owner of the Lost Hope mine, is just setting out for the mine with the pay budget, when the stage arrives and reports another hold-up. Afraid to venture with the money, he entrusts his errand to *Edith*, his wife, as he figures the bandits may not suspect a woman of carrying so large a sum. She is followed in the stage by *Jim Brandon*, a bandit in disguise. *Jim* defends her from

the attentions of a drunken gambler, and wins her confidence. Later, the coach is attacked by *Juan*, a Mexican thief, who robs the driver and *Brandon*, and tells *Edith* that he will take nothing from her save a kiss. Though her money is safe, she resents the insult and she slaps the thief across the mouth. Ordering her companions to drive on, *Juan* drags her to a deserted shack. *Brandon* returns on their trail, arriving just in time to rescue *Edith*.

BOBBY'S MEDAL—Reliance

A Little Newsboy's Wonderful Dream

December 25, 1914

CAST

Bobby.....Bobby Feuhrer
The Princess.....Irene Hunt
The Prince.....Howard Gage
The Conspirator.....W. E. Lowery

BOBBOY, a poor newsboy, reads in the paper that a *Prince* and *Princess* of Italy are coming to America on a mission of state. He longs to see a real princess. Sitting on the curbstone, eating his lunch, he falls asleep. It seems to *Bobby* that he overhears conspirators plotting to throw a bomb on the arrival of the royal personages. He manages to follow the bomb thrower to the pier, and just as the latter is in the act of perpetrating the outrage, *Bobby* seizes the lighted stick from his hand and jumping into the water with it, puts it out. A policeman takes him to the hotel of the distinguished visitors, and the *Prince* pins a medal of honor on the newsboy's coat. The *Princess* is just stretching out her arms to their little deliver—when *Bobby* wakes, to find that he is trying to kiss a big, good-humored cop who is leaning over him.

THE WHITE ROSE—Princess

Featuring Muriel Ostriche and Boyd Marshall

December 25, 1914

CAST

George Bolton.....Boyd Marshall
Nell Morrison.....Muriel Ostriche

GEORGE BOLTON is the foolishly wild son of a country banker. He quarrels with his father, and neglects his sweetheart, *Nell Morrison*, posing before the cheaper element in the place as the town sport. At last he decides that Elmwood is too slow for him, and taking what money he has and his banjo, he goes to New York. *Nell* meets him on his way to the depot and gives him a white rose she is wearing. As he climbs the train steps he laughingly tosses it from him. In the city *Bolton* seeks theatrical work in vain, and finally gets a job playing and singing rag-time in a rathskellar. Here he sinks from bad to worse, with little pay and much drinking. One night, a white rose, bought from a flower pedlar by an habitué of the place, finds its way into *Bolton's* hand. With it come rushing back memories of *Nell*. Smashing his banjo against the table, he rushes out of the café—and sets his face toward his home village. He makes the journey on foot, arriving at his father's office, dirty, footsore and haggard-eyed. To complete his humiliation, *Nell* enters and sees him. But with the boy's earnest entreaties for another chance at honest work, his father receives him back. And when he pulls from his pocket the faded counterpart of *Nell's* last gift, she throws her arms about him, kissing her forgiveness.

(Continued Overleaf)

New Keystone Two Reeler With Sid Chaplin in Leading Role



1. Louise Glaum, Lewis Durham and James McLoughlin in "The Scrub". 2. Miss Williams, Lewis Durham, Edward Brennan and Harry Keenan in "The Deadly Spark". 3. George Elliott in "The Scrub". 4. Sid Chaplin and Chester Conklin in "Hushing the Scandal". 5. Lewis Durham and James McLoughlin in "The Scrub". 6. Sid Chaplin and Chester Conklin in "Hushing the Scandal". 7. Miss Williams, Edward Brennan and Barney Sherry in "The Deadly Spark". 8. Arthur Maude and Roy Laidlaw in "The Face On the Ceiling".

STORIES OF THE NEW PHOTOPLAYS

THE EXPOSURE—Reliance (Two Reels)

The Latest Newspaper Adventure Starring Irene Hunt
December 26, 1914

CAST

Helen.....Irene Hunt
Joe Reed.....Raoul Walsh
Phelan.....Ralph Lewis

JOE and Helen have a lovers' quarrel, and separate. Six years later finds her a successful reporter on a large daily. She is sent West to cover a big graft story. On the evening of her arrival, she is taken out to dinner by a man named Phelan, who borrows her pad to write a note to a man at the next table. Afterwards, by deciphering the impression left on the next sheet of her pad, Helen finds her clue. That night she sees and hears the graft money passed—but the man who receives it is Joe Reed. The following day, however, she and Joe meet, and she learns that he has taken the money in order to expose the other city councilmen. They go together to the editor of the leading daily, deposit the money and the affidavit in the office safe—and Helen writes the story. Then she summons detectives, and motors to the chamber of the city council just in time to save Joe from arrest. The other members are taken in custody by the detectives. At the same time the boys can be heard calling the extra with Helen's story in it.

HER MOTHER'S VOICE—Royal

A Screaming Affliction Which Was Visited Even Upon
the Second Generation
December 26, 1914

A WELL-TO-DO Irishman spends his money trying to make an opera singer of his wife. But her voice is so bad that she draws a rain of vegetables with every outburst. The last theatre in which she appears has to be closed for repairs. Eighteen years later, the Irishman's daughter returns from a vocal culture school. She sings for him. The customers in a nearby barber shop think there is a fire. Construction hands on a new building imagine it to be the whistle to quit work. A horse runs away. A portrait on the wall slides out of its frame and escapes. Father dives from the window upon the back of a horse and flees. In pursuing him, the daughter is hurt and carried to a hospital. There she insists on singing. The cripples leap from the sixth story, and at last the fire company squelches the prima donna with the hose.

THE RECORD BREAKER—Komic

Proving that Great Minds Run in the Same Channel
December 27, 1914

CAST

Eddie Pullen.....Edward Dillon
Nell.....Fay Tincher
Eddie's Rival.....Tod Browning
The Gambler.....Max Davidson

NELL persuades her father to take her to the Corona auto races. There she and Eddie Pullen, speed champion, have a case of love at first sight. John, a jealous rival, however, decides to ruin Eddie's chances of winning the race by interchanging the signs on the water and oil cans. It

happens that a gambler, who has made a bet with Nell's father, has the same brilliant thought. So, after John has arranged matters, the gambler mistakenly restores the signs—and Eddie wins the race in record time, also the hand of Nell.

THE OLD FISHERMAN'S STORY—Majestic (Two Reels)

An Appealing Story of a Hunchback's Sacrifice
December 27, 1914

CAST

The old fisherman.....Spottiswoode Aitken
Ben, his son.....Raoul Walsh
Ned, Ben's brother.....Jack Conway
The Gypsy.....Mary Alden

THE old fisherman had two sons. Ben was a strong, finely developed fellow, but Ned, his hunchbacked brother, never envied him—until both fell in love with Mary Cresswood, and she chose Ben. With the birth of Ben's and Mary's child, however, the enmity between the brothers ceased. Not long after this, Ben becomes infatuated with a gypsy and agrees to join her camp. Ned, with the help of his father, gets Ben out on the open sea in a small boat, hoping thus to imprison him until the gypsies shall have gone. A storm comes up, and in a quarrel which ensues, the boat is overturned and Ned is swept away. Ben reaches a point of rock where his brother is clinging, but the deformed boy has only a few moments left to live. Before he dies he wins Ben's promise to be faithful to his wife and child.

A HATFUL OF TROUBLE—Thanouser

A Comedy of the Gay Life with a Clever Cast
December 27, 1914

CAST

Wendall Wiggins.....Frank Farrington
His wife.....Fan Bourke
Dorothy, his daughter.....Marion Fairbanks
Effie Linton.....Ethyle Cooke

HAVING left his wife and daughter at the seaside, Wendall Wiggins, on his return to town, breaks loose. He meets on the Avenue Miss Effie Linton, a showily dressed young lady, whom he invites to dine at a popular restaurant. Under the influence of the wine, Wiggins presents Miss Linton with his card and their friendship is ripening rapidly when two young men of her acquaintance come up and carry the young lady away with them. Wiggins and his umbrella leave the café in disgust. On the steps he collides with a stout gentleman, sending both their hats to the sidewalk. Capturing and putting on the fat man's hat, which sets down well over his ears, Wiggins makes his escape. The next day, his wife and daughter return to find Wiggins still in bed in his evening clothes, his umbrella over his head. While he is trying to explain the situation, Effie Linton enters, which makes things yet more embarrassing, and the fat man comes to claim his hat. The truant husband at last patches up matters by presenting his wife with a beautiful new chapeau.

(Continued Overleaf)

Unusual Plots and Clever Situations Aplenty in Latest Reliance Releases



1. Walter Long, Bobby Feuhrer, Signe Auen and Howard Gage in "Bobby's Medal". 2. Charles Eberts, Baron von Ritzau and Mrs. Arthur Mackley in "The Message". 3. W. E. Lowery and Irene Hunt in "The Exposure". 4. Ralph Lewis (same). 5. Arthur Mackley in "The Message". 6. Irene Hunt and Ralph Lewis in "The Exposure". 7. R. A. Walsh and Irene Hunt (same). 8. Bobby Feuhrer in "Bobby's Medal". 9. Irene Hunt, Dark Cloud and Dove Eye in "A Banakie Maiden". 10. Bobby Feuhrer and J. A. Henneberry in "Bobby's Medal".

STORIES OF THE NEW PHOTOPLAYS

WHEN A WOMAN WAITS—American

(Two Reels)

Wherein a Young Woman Gives Up Her Own Happiness for Her Motherless Brothers and Sisters
December 28, 1914

CAST

Agnes Graham.....Winnifred Greenwood
Ben Hewitt.....Ed Coxen
Jack Lane.....George Field
Mr. Graham.....John Steppling
Mrs. Graham.....Bessie Banks
Mabel Graham.....Charlotte Burton
Jessie Graham.....Miss Davis
Jimmie Graham.....Bert Hatmer
Mabel at 13.....Fay Muskley
Jessie at 11.....Ursula Holt
Jimmie at 9.....Byron Thornburg
Minister.....William Bertram

TRUE to the promise she has given her mother on her death bed, that she will take care of her younger brothers and sisters, *Agnes Graham* tells *Ben Hewitt* that they must postpone their marriage at least seven years. He goes West, hoping to strike it rich and return with a fortune to claim his bride. The news of his death in the gold fields fails to reach *Agnes*, who toils on for the family year after year. The younger girls grow up and marry. Her father dies. And *Agnes* is left alone at length in the big, empty house. From time to time, she takes out her bridal finery, now yellow and antiquated, puts it on, and lives through in imagination the wedding which never was to be. Loneliness and disappointment gradually undermine her health. And one day, clad in her bridal veil, her frail heart succumbs, and she goes to rejoin her lover at last.

LUCY'S ELOPEMENT—Thanouser

(Two Reels)

In Which a Farmwagon has the Laugh on an Automobile and the Young Lovers on an Irate Father
December 29, 1914

CAST

Ezra Jenkins.....Justus D Barnes
Lucy, his daughter.....Mignon Anderson
Jack, her lover.....Morris Foster

LUCY JENKINS' father wishes her to marry *Henry Watts*, a rich neighbor of his own age. But *Lucy* detests the old man, and she and *Jack Winslow* elope in an automobile. The angry farmer gives pursuit. The automobile breaks down—and it looks as though *Jenkins* is to win the day. But the timely approach of a farm wagon proves a blessing to the young couple, who reach the parson's and are married before *Jenkins* can overtake them.

LOVE KNOWS NO LAW—Beauty

A Delicious Comedy Starring Virginia Kirtley and Joseph Harris
December 29, 1914

CAST

May Gibbs.....Virginia Kirtley
Dr. Stone.....Joseph Harris
Bridget, the cook.....Emma Kluge
Dr. Black.....Webster Campbell

BRIDGET, *Banker Gibbs'* cook, reads how a scheming maid spilled water on her foot, and pretending that she was seriously injured, rested in bed for a month and lived on the fat of the land. *Bridget* hastens to follow her example. A hurry call is sent to the hospital, and *Frank Stone*, a young doctor, responds. He hears *May Gibbs* whisper to *Bridget* that she will come to see her at the hospital daily—and being already in love with *May*, for

the month which ensues he makes the most of their propinquity. The old banker, refusing to sanction their union, they decide to marry without his knowledge. He is made aware of the plan, however, by a surgeon who is jealous of *Stone*. As it happens, *Gibbs* reaches the hospital just after a warning has gone forth from the State Board of Health to be on the look-out for smallpox suspects. The banker is seized and put to bed in an isolated building, where his ravings soon result in a straight jacket. *Bridget*, wandering about the grounds, discovers her master, and on a bribe of life employment, releases him. Wrapped in a sheet, he reaches the hospital reception room just as the wedding ceremony is ended. By this time the attendants have traced him with the straight jacket. But *Dr. Stone* gives him a clean bill of health in exchange for his blessing.

THE BABY'S RIDE—Majestic

Being the Story of an Unintentional Kidnapping
December 29, 1914

CAST

Husband.....Wallace Reid
Wife.....Miss Blake
Baby.....By Himself

A YOUNG wife is so absorbed in knitting her husband a vest for his birthday that she forgets to keep an eye on their two-year-old child, who creeps out on the porch, and rolling himself up in a rug, falls asleep. The carpet cleaner's wagon comes to get a bundle of carpets left on the porch to be called for. By mistake, the baby in the rug is also loaded into the van. He is jolted out, however, still rolled up in the drugged, and barely escapes being run over by an automobile. Struggling free, the baby gains the sidewalk, where he is met by a company of little boys marching. They command the baby to join their ranks, and when he demurs, the leader, who believes in compulsory military service, spansk him with his gun and constrains him to fall in behind. Meanwhile, the father and mother are wildly seeking their lost child. As the line of tiny soldiers straggles by, they recognize their hopeful bringing up the rear.

THE UNSEEN VENGEANCE—American

The Story of Woman's Forgiving Love
December 30, 1914

CAST

John Holland.....Harry Von Meter
Kate, his wife.....Vivian Rich
Olga.....Charlotte Burton
Her father.....Robert Klein
George Sherwood, editor.....Jack Richardson
Host.....Reaves Eason
Hostess.....Edith Borella
Maid.....Cora Morrison
Doctor.....William Vaughn
The Boy, 5 years old.....Cupid Cavens

JOHAN HOLLAND and his wife, *Kate*, are happy together until his book, "The Unseen Vengeance" makes him famous. It has been inspired by the story of a Russian girl, whose father, a political refugee, has been assassinated by government spies. She becomes a celebrated actress, and *Holland*, now the literary lion of the day, meets her at a social function and becomes infatuated with her. He deserts *Kate* for *Olga*—and vengeance pursues him in the guise of failure, remorse, illness, and finally, abandonment by the woman for whom he has sacrificed everything. *Kate* learns of his plight. Her love has been constant, and hers is a big enough nature to comprehend her husband's sincere repentance and forgive his weaknesses. She goes to him, and they are reunited.

Popular Thanhouser-Princess Stars in Roles of the Widest Diversity



1. Nolan Gane and "Shep" in "Shep the Sentinel". 2. Morris Foster, Justus D. Barnes and Mignon Anderson in "Lucy's Elopement". 3. Marion Fairbanks and Nolan Gane in "Shadows and Sunshine". 4. Frank Wood and Muriel Ostriche in "When Fate Rebelled". 5. Marion Fairbanks and Fan Bourke in "A Hatful of Trouble". 6. Frank Wood, Muriel Ostriche and Boyd Marshall in "When Fate Rebelled". 7. Morris Foster and Mignon Anderson in "Lucy's Elopement". 8. Same. 9. Muriel Ostriche and Boyd Marshall in "When Fate Rebelled". 10. Frank Farrington in "A Hatful of Trouble".

"The Passing of Two-Gun Hicks"

The Story of a Western
Bad Man's Sacrifice
for a Good
Woman

Two Reel Ince-Sullivan
Photoplay Produced by
W. S. Hart and Broncho
Players

CAST

Two-Gun Hicks.....	William S. Hart
May Jenks.....	Leona Hutton
Joe Jenks.....	Arthur Maude
Bad Ike.....	Willis
Hayes.....	J. Barney Sherry

OF all the disreputable characters who made Moose Gulch their home none equalled in disrepute and evil record the newcomer, who drifted that pleasant afternoon into the Red Eye saloon and lounged lazily up to the bar. Perhaps if that unusual aggregation of criminal talent had known who this stranger was, life in Moose Gulch the ensuing week might have been different. As it was, none of the crowd guessed that it was *Two-Gun Hicks*, principal in a score of pistol duels, who was ordering a drink for himself, least of all, *Bad Ike*, the local bully. *Bad Ike* sauntered up to the bar.

"Have a drink, stranger?" he enquired with an evil leer. *Two-Gun* merely looked at him. "On your way," he remarked, succinctly. "Beat it! I don't like your ugly mug."

With an angry exclamation *Bad Ike* reached for his weapon, there was a flash, and with a helpless choke the bully flung up his arms, sank to his knees in the sawdust that covered the floor and toppled over into a quivering heap. *Two-Gun Hicks* had shot first, and he was now thoughtfully surveying the roomful of excited spectators, with both guns aimed. His eyes practically dared them to come on. This exhibition of daring quite won the bad man the attention and regard of the sort of women that frequent a saloon of that type in a Western mining camp. *Hayes*, the gambler, their previous favorite, saw all this, but cared nothing. He even smiled as he watched, for he could see through the window a prettier woman than any of these inside coming down the street.

This woman was Mrs. Jenks, *May Jenks*, wife of *Joe Jenks*, the drunkard of Moose Gulch, a weakling and a coward, who, by one of those strange twists of sentiment that are inexplicable to the masculine mind, but essentially feminine, had persuaded this wonderful creature to be his wife. *Hayes* loved her. So did *Two-Gun Hicks* the moment he saw her. Scorning the dancing girls hovering round him like bees round the honey, he walked out the door to meet the woman. Try as he would, however, he could make no impression on her, and in the end he concluded that she must have refused him because of love for her husband. He pondered over this fact, and finally because of it, although he had never before hesitated to shoot anyone who stood

in his way, he decided to spare her husband.

That would have ended the matter had it not been for the gambler *Hayes*, who for some time had been plotting to get *May Jenks* for himself, and who now saw his opportunity. He knew why *Hicks* had spared *Jenks*. He knew it by a process of elimination. As *Two-Gun* was the quickest shot and craftiest fighter in the West nothing short of love could have kept him from getting *Jenks*. There would never be any chance of *Jenks* getting *Two-Gun Hicks*. The drunkard was too slow. So *Hayes* took *Jenks* aside and began buying him drinks.

It was a slow process. It was easy enough to convince the weakling that *Two-Gun Hicks* had been making love to Mrs. *Jenks*, but when it came to nerving the fellow up to the point of shooting the desperado who he believed had trifled with his wife, it was another

matter. *Hayes* steeled himself to the task, however, for he felt that with *Jenks* dead, he could easily win Mrs. *Jenks*.

Later, *Jenks*, after screwing his courage up to the sticking point, when he found *Hicks* speaking with his wife at their cabin, gave him until five o'clock the following afternoon to get out of town. "Get out, or I'll kill you," he shouted in drunken anger. *Two-Gun Hicks* only laughed, and turned his back. "Small chance," he grunted. "Run along now and souse up. You've got no business foolin' with fire-arms."

As soon as *Jenks* left the scornful bad man, he was rejoined by the gambler, who immediately began buying him drinks again in order that his courage might not fail him. Had *Hayes* known that *Two-Gun* had just made up his mind not only to kill *Jenks*, but to take his wife when he had done so, the gambler might not have been so anxious. But it was the woman herself who decided the whole affair by going to *Hicks* late that night. "I love my husband," she said, pleadingly. "If you love me as you say, spare him."

"I love you, right enough," *Two-Gun* replied, moodily, and went his way. The next afternoon at five o'clock the idlers gathered in the Red Eye saloon to see the fun. All but *May Jenks* and *Hicks* were there. The woman was on her knees in her cabin praying for the bad man, riding alone and silent along the trail that led him away from Moose Gulch forever.



"I'll Give You Till Five o'clock to Get Out of Town," He Said Drunkenly

Our Mutual Girl Hears Royal Romance

By Marc Edmund Jones

Chapter Forty-nine

CAST

Margaret	Norma Phillips
George Barr McCutcheon.....	By Himself
Captain James Curtin.....	William Bailey
Princess Olga.....	Ruth Rose
Her Father.....	Ezra Walck
Ludovici	Arthur Forbes
Prime Minister.....	Arthur Donaldson
Director, Lawrence L. McGill	

ONLY the other day *Our Mutual Girl* had the wonderful privilege of being presented to a very famous person, whom hundreds of American girls all over the country would be wild with joy to meet. She was attending a soirée at the very exclusive home of a New York society leader when a large, pleasant-faced man approached with their hostess—and the next moment *Margaret's* hand was genially clasped by George Barr McCutcheon.

"Oh, Mr. McCutcheon!" gasped our delighted heroine, "would you mind taking me into an author's secrets and telling me how you think of such lots of exciting things to write about?"

"How do I think of them?" he laughed. "Why, my child, this world is just as full of romance today as it was hundreds of years ago—and all anybody has to do is to keep his eyes open and he'll see more thrilling stories going on right around him than he could hope to write in a life-time."

"You don't mean to say that there are really runaway princesses and things in New York, and—oh, let's go into the library where it's quiet and then you can tell me all about it."

So it happened that *Our Mutual Girl* and the popular novelist settled themselves for a cozy chat, and the end of it all was that he related to her—just for *Our Mutual Girl's* benefit alone—incidents he had happened across which have provided character and plot for some of his famous romances. On the screen the story he told *Margaret* is retold in pictures for the entertainment of *Our Mutual Girl's* friends all over the country. It seemed too bad, *Margaret* said, to keep such a wonderful experience to herself, so she persuaded Mr. McCutcheon to have the story made into a short photoplay. This is the tale as he told it to her:

Captain James Curtin is a United States cavalry officer stationed at one of the garrisons in New York City. He is escorting a party of visitors about the grounds at headquarters when he falls head over heels in love with one of the young ladies of the group. She is not like the other girls—not, in fact, like any other girl he ever has met. There is an air of old world breeding about her, combined with the independence which American women show on occasions—and she completely fascinates *Curtin*.

stranger to the traffic regulations of New York streets, she attempts to cross just as the stream of limousines and carriages bounds forward at the policeman's whistle—and surely she would have met her death but for the timely action of the cavalry officer. In the moment that he holds her, safe on the curb, in his strong arms, he feels that his love is reciprocated—but the same instant an elderly man whom he takes to be her father, hurrying out of Sherry's, peremptorily orders her to leave her deliverer and go with him.

Almost beside himself at this cruel intervention of fate, the cavalry captain seizes the bell boy at the door of Sherry's and commands that astonished young person to turn out his pockets. He has seen the elderly man tip the page—and it occurs to the officer that here may be a clue. A strange coin among the American dimes and quarters catches *Curtin's* eye. Hurrying to a coin

expert, he learns that it was minted in one of the Balkan states—and a few days later sees him aboard a fast sailing liner bound for the kingdom whence the money came.

In Barmania he learns that the girl to whom he has lost his heart is none other than *Princess Olga*, the only daughter of the ruling monarch. The elderly man assuming authority over her is the *Prime Minister* who is at the head of a conspiracy to usurp the throne.

Meanwhile, the *Prime Minister* and the *Princess* return from the United States. The conspirators announce to their leader that the plot is now ripe—but that since the advent of the distinguished American they have grown uneasy.

"We must act at once," is their leader's verdict.

Captain Curtin, who has concealed himself in their secret chamber overhears everything, and recognizes that his opportunity has come. He warns the king, who quickly mobilizes a small force of loyal men whom *Curtin* gallantly offers to lead against the traitors. The reigning family is saved through the brave American's efforts—and the grateful king gives him the *Princess Olga* in marriage.



Our Mutual Girl and George Barr McCutcheon

The Exhibitor's End of It

REEL LIFE presents herewith an editorial comment from the current issue of *Harper's Weekly*. As a lay view of an important question in the film industry, it constitutes an interesting and exceptionally intelligent document. Under the heading, "Morals and Movies", Norman Haggood, editor of *Harper's Weekly*, writes:

Moral questions are best handled by public opinion. They are bungled by politicians. A vast new art, with direct appeal to millions, must involve moral influences. The moving picture is the most amazing art-form of our time. In impress upon national life, the movies are comparable to the school and the newspaper.

In 1909, Mayor McClellan of New York City suddenly shut up all the moving picture houses. He took this course on no stated principle of what was allowable and what was not; simply on an impression of harm being done. The big manufacturers who send films all over the country acted promptly. They saw their business, national in its scope, certain to be ruined if it were to get out of key with American morality, and thereby to be constantly interrupted by police power, after millions were invested. They went to Charles Sprague Smith and John Collier of the People's Institute, as men prominent in popular education, and asked them to decide, before films were sent out, whether they were permissible. Hence arose the National Board of Censorship. It is a stirring example of successful voluntary coöperation between vast business and the ethical sense of the public. It has grown in life with the growth of the business. It has not been exacting. The business has prospered and the public has been protected.

A threat to the continued success of such coöperation is offered by the butting in of politicians. Ohio put into practice last September a law by which three paid employees undertook for that State the work done by about one hundred and forty-five representative citizens for the National Board of Censorship. A repeal bill will be presented next month. Three political appointees, examining five to six hundred films a month, after a large and especially competent national board has passed the films, represent a wanton and absurd officialdom.

How little the National Board, after five years of coöperation, now needs to interfere with the manufacturers is shown by the figures for October. "Eliminations" are nearly always comparatively slight and changes inexpensive.

Number of subjects viewed.....	571
Number of reels viewed.....	915
Number of pictures in which eliminations were made.....	71
Number of eliminations made.....	175
Number of subjects condemned.....	3
Number of reels condemned.....	10

In other words, the big national manufacturers try to act on the principles already worked out and clearly written down. They realize that they need, nevertheless, a certain supervision. All they dread is the substitution of arbitrary political ignorance for well-informed, tolerant, careful and disinterested criticism.

Perhaps five per cent of the films exhibited through the country are furnished not by the large companies but by small fly-by-night dealers who do not subject themselves to the National Board of Censorship. Therefore some local supervision is needed, and this is procured by city committees. The National Board welcomes such committees and has about four hundred correspondents to whom it sends its bulletin every Saturday. Such committees also enable any locality to enforce its own peculiar moral or social point of view, where it may differ from general national morals; but the main work of these affiliated city committees is to concentrate on the five per cent of fugitive films that may be objectionable because they have not been censored by the National Board.

Political influence exists to a greater or less extent in California, Pennsylvania, Illinois, and elsewhere, but Ohio is the first hard fought test case and the question should be threshed out thoroughly there at once. Later it can be taken up in other states.

Illustrating the tolerance of the National Board as compared with the strictness of police caprice by a few individuals may be instanced the suppression of the Annette Kellerman pictures by the police in Chicago; the chopping to pieces of the Merchant of Venice in order not to allow Shylock's behaviour to cast any possible aspersions on the Jews; the forbidding of all scenes, however gay and farcical, that could be construed as ridiculing police or other constituted authorities; stopping Pagliacci altogether; and the practical certainty that "The Hypocrites", highly thought of by the National Board, will be suppressed in Chicago, because the figure of Truth, bless her heart, is nude.

Harper's Weekly will have more to say about this subject before the Ohio repeal question is decided. It is content at present to put before its readers the general principle that when enlightened public morals are in harmonious coöperation with enlightened business on a national scale, it is a pity to have the harmony broken by local police representatives, inadequate in number, deficient in training, and too often within the reach of devious influence.

THE Broadway Theater, Los Angeles, Cal., has had great success with a "Boosters' Night," so-called. Manager D. S. Mitchell induced ten merchants—each in a different line—to give a dollar in trade once each week to patrons of the theater who held the lucky numbers, in exchange for a mention on the screen at each performance, and a 28x42 card in the lobby with all their names on it.

"The ten dollars worth of merchandise orders brings the people to the theater on 'Booster Night,'" said Mr. Mitchell recently, in telling about the plan, "and the scheme has created the best bunch of boosting merchants for my show that ever happened. Every one of the ten merchants send their patrons to me and from every point of view 'Boosters' Night' is a big winner. I'm not exaggerating, when I say that it has proved the best business-building stunt, I ever tried and that's saying a great deal. Best of all the people don't seem to get tired of it as they do of most novelties, but keep coming better all the time."

"The Case of the McWinter Family."

"ZUDORA"

A Drama of Love and Adventure
By Daniel Carson Goodman

Episode Six

Reels Eleven and Twelve

THE flames were sketching on the wall with their flickering shadows as Mrs. McWinter sat with her little daughter sewing. Near the reading lamp back of her McWinter sat. As his wife turned, and spoke to him, he put down his paper with a surly growl and answered her curtly, and the look that came over her face was distressed and uncomprehending. Presently the little daughter kissed her father and mother good-night and went to bed.

It was the next evening that McWinter's jealousy finally got the better of him and he determined to do something about the situation with which he found himself confronted. He came home early, kissed his pretty wife and hugged his daughter, then left them and went upstairs to wash. By the time he was down again, their boarder had come home. This boarder was a young man, who was employed in McWinter's chemical works, and it was at Mrs. McWinter's suggestion that he had been allowed to come into their house as a paying guest. This first aroused the suspicions of the head of the house. As Mrs. McWinter said, when it was too late, "Oh, if I had only told him that Jim was my brother. We kept it secret, though, because we wanted Jim to get along on his own merits, and not on my husband's pull."

Meanwhile, upstairs, McWinter was washing his hands as the new boarder came up the steps and into the house. Before going upstairs he went into the parlor, and when the husband and father came down from his ablutions he found the family boarder leaning over the table, looking at some pictures with an arm round wife and daughter. That was too much. McWinter resolved to do something, and began planning.

Going to a hut near his factory, McWinter is soon busily engaged in fixing the catch so that it locks the door from outside and thus keeps anyone, who is inside when the

door closes, a prisoner till help comes. Over the door McWinter now builds a small shelf which is held in place by hinges. From the bottom of it a small piece of wood projects. This operates in such a way that when the door is pushed in the shelf is tilted back towards the wall, thus holding in place whatever may happen to be on it. However, when the door, after being opened, swings to again, and, in swinging back collides with the piece of wood which projects from the bottom of the shelf, the shelf itself, in turn, is tilted downwards and dumps on the stone floor whatever happens to have been on it. If whatever happens to have been on it were a glass bottle, McWinter concludes that the bottle would smash to bits.

With this idea in his mind he goes back to his chemical works and from the laboratory, when the backs of the two chemists are turned, he takes a bottle from the white label of which in large red letters the one word "Poison" stares. We see him now carefully conceal this in the pocket of his corduroy shooting jacket, and hurry home. As he goes up the steps of his house he calls his pet hunting dog from the kennel and goes indoors for his gun.

"I hate going hunting alone," McWinter says to his wife. "Do you suppose Jim would care to go with me?"

"Why not ask him?" Mrs. McWinter inquires. "He's upstairs getting ready to go out."

McWinter did. Jim was willing, but for some unaccountable reason Mrs. McWinter shivered with apprehension as she watched them go down the steps and cross the fields together. Why it was she could not say then, but afterwards she declared she knew that one of those two, she would never see return alive. And that proved to be the case.

Meanwhile McWinter and Jim were crossing the field together in earnest conversation concerning the prospects
(Concluded on Page Twenty-six)



Zudora and Her Uncle in the House of Mystery



Zudora sees the Crowd Coming to Lynch Mrs. McWinter's Brother



Hassam Ali and John Storm, Overcome by the Acid Fumes, are Made Prisoners in the Hut

The Majestic Motion Picture Company

Offers For Its 2-Part Feature

SUNDAY, DECEMBER 27

The Old Fisherman's Story



Dorothy Gish

A Strongly Effective Seashore Drama

— WITH —

Mary Alden

Spottiswoode Aitken

Jack Conway and R. A. Walsh

IN THE CAST

The Majestic One Reel Release for Tuesday, December 22

THE BETTER WAY

Features the Favorite Little Comedienne

DOROTHY GISH

Majestic and Komic Guide for Exhibitors

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

- AT DAWN** (1 Reel Majestic), Release date Tuesday, Dec. 15.—A tragic story of the Philippines, from the short story of Frederick Moore, telling how an American's crime was sternly punished. Fairly well presented.
- IN FEAR OF HIS PAST** (2 Reel Majestic), Release date Sunday, Dec. 20.—A strong character society story, featuring Mary Alden, Jack Conway and Spottiswoode Aitken. An escaped convict is almost forced into crime by an adventuress, but successfully resists, and is at the same time proven innocent of the original charge against him.
- BILL AND ETHEL AT THE BALL** (1 Reel Komic, Release date Sunday, Dec. 20.—A very good "Bill" story from Paul West's office boy series, telling how Bill mixed things up for Ethel and the Boss at the stenographers' masquerade.
- THE BETTER WAY** (1 Reel Majestic), Release date Tuesday, Dec. 22.—A well played picture story of strong moral interest presenting Dorothy Gish in a pleasing characterization. A reformed criminal is saved from committing a robbery by his young daughter.
- THE OLD FISHERMAN'S STORY** (2 Reel Majestic), Release date Sunday, Dec. 27.—A very affecting picture story of an old fisherman and his two sons, one of whom loses his life that the other may be redeemed.
- THE RECORD BREAKER** (1 Reel Komic), Release date Sunday, Dec. 27.—A farce comedy showing scenes in the great Corona automobile race, where all world's records were broken. The picture features Eddie Pullen, winner of the race, and Fay Tincher, the popular Komic star. An unusual offering.

Bromide Enlargements of Majestic Stars for Lobby Display

(Mae Marsh, Lillian Gish, Dorothy Gish, Miriam Cooper, Mary Alden, Fay Tincher, Robert Harron, Wallace Reid and others.) All sizes and shapes up to 5 ft. high. 5 x 7, 15c. each; 8 x 10, 25c. each; 11 x 14, 40c. each; 14 x 17, 50c. each; 22 x 28, \$2.00; 20 x 60, \$2.50; 28 x 42, \$3.00. Order direct from Majestic Studio, 4500 Sunset Blvd., Los Angeles, Calif., or from any Mutual Exchange.

Majestic Motion Picture Company

STUDIOS:

4500 Sunset Blvd., Los Angeles, Calif.

BUSINESS OFFICE:

29 Union Sq. W., New York City

Mutual Releases

MONDAY—American (2), Reliance, Keystone.

TUESDAY—Thanouser (2), Majestic, Beauty.

WEDNESDAY—Broncho (2), American, Reliance.

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

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

SATURDAY—Reliance (2), Keystone, Royal.

SUNDAY—Majestic (2), Komic, Thanouser.

American

- Oct. 23—The Final Impulse
- Oct. 26—Sir Galahad of Twilight (2)
- Oct. 28—Sweet and Low
- Nov. 2—The Ruin of Manley (2)
- Nov. 4—When the Road Parts
- Nov. 9—A Slice of Life (2)
- Nov. 11—The Stolen Masterpiece
- Nov. 16—Redbird Wins (2)
- Nov. 18—Beppo
- Nov. 20—Old Enough to be Her Grandpa
- Nov. 23—In the Candlelight (2)
- Nov. 25—The Archaeologist
- Nov. 30—The Beggar Child (2)
- Dec. 2—The Strength o' Ten
- Dec. 7—Out of the Darkness (2)
- Dec. 9—The Girl in Question
- Dec. 14—In Tune (2)
- Dec. 16—The Silent Way
- Dec. 18—Trapped by a Heliograph
- Dec. 21—The Sower Reaps (2)
- Dec. 23—The Tin Can Shack
- Dec. 28—When a Woman Waits (2)
- Dec. 30—The Unseen Vengeance
- Jan. 4—The Legend Beautiful (2)
- Jan. 6—The Alarm of Angelon

Beauty

- Sept. 15—The Only Way
- Sept. 22—Caught in a Tight Pinch
- Sept. 29—The Legend of Black Rock
- Oct. 6—Nieda
- Oct. 13—Winsome Winnie
- Oct. 20—Dad and the Girls
- Oct. 27—A Rude Awakening
- Nov. 3—The Tightwad
- Nov. 10—Motherhood
- Nov. 17—When Queenie Came Back
- Nov. 24—As a Man Thinketh
- Dec. 1—Cupid and a Dress Coat
- Dec. 8—Limping to Happiness
- Dec. 15—Her Younger Sister
- Dec. 22—Brass Buttons
- Dec. 29—Love Knows No Law
- Jan. 5—In the Vale of Sorrow

Broncho

- Oct. 7—The Boss of the 8th (2)
- Oct. 14—The End of the Galley (2)
- Oct. 21—Shorty and Sherlock Holmes (2)
- Oct. 28—The Golden Goose (2)
- Nov. 4—The Desperado (2)
- Nov. 11—Destiny's Night (2)
- Nov. 18—Shorty Falls Into a Title (2)
- Nov. 25—The Cross in the Desert (2)
- Dec. 2—A Romance of Old Holland (2)
- Dec. 9—The City of Darkness (2)
- Dec. 16—The Panther (2)
- Dec. 23—The Passing of Two Gun Hicks (2)
- Dec. 30—The Face on the Ceiling (2)

Domino

- Oct. 22—The Power of the Angelus (2)
- Oct. 29—Eric the Red's Wooing (2)
- Nov. 5—In Old Italy (2)
- Nov. 12—The Friend (2)
- Nov. 19—Nipped (2)
- Nov. 26—The Mills of the Gods (2)
- Dec. 3—The Vigil (2)
- Dec. 10—Not of the Flock (2)
- Dec. 17—A Political Feud (2)
- Dec. 24—The Last of the Line (2)
- Dec. 31—A Flower in the Desert (2)
- Jan. 7—The Scrub (2)

Kay Bee

- Sept. 11—The Silver Candlesticks (2)
- Sept. 18—No-Account Smith's Baby (2)
- Sept. 25—The Death Mask (2)
- Oct. 2—One of the Discard (2)
- Oct. 9—The Sheriff of Muscatine (2)
- Oct. 16—The Word of His People (2)
- Oct. 23—The Spark Eternal (2)
- Oct. 30—The Worth of a Life (2)
- Nov. 6—In the Clutches of the Gangsters (2)
- Nov. 13—The Hateful God (2)
- Nov. 20—The Master (2)
- Nov. 27—A Crook's Sweetheart (2)
- Dec. 4—Mother of the Shadows (2)
- Dec. 11—Fortunes of War (2)
- Dec. 18—The Game of Life (2)
- Dec. 25—In the Sage Brush Country (2)
- Jan. 1—The Deadly Spark (2)

Keystone

- Nov. 5—Curses! They Remarkd
- Nov. 7—His Musical Career
- Nov. 9—His Talented Wife
- Nov. 9—His Trysting Places (2) (Special Release)
- Nov. 12—An Incompetent Hero
- Nov. 14—How Heroes Are Made
- Nov. 16—Fatty's Jonah Day
- Nov. 19—The Noise of Bombs
- Nov. 21—Fatty's Wine Party
- Nov. 23—His Taking Ways
- Nov. 23—Sea Nymphs (2) (Special Release)
- Nov. 26—His Halted Career
- Nov. 28—Among the Mourners
- Nov. 30—Leading Lizzie Astray
- Dec. 3—Shotguns That Kick
- Dec. 5—Getting Acquainted
- Dec. 7—His Prehistoric Past (2)
- Dec. 7—Other People's Business
- Dec. 10—The Plumber
- Dec. 12—Ambrose's First Falsehood
- Dec. 14—Fatty's Magic Pants
- Dec. 17—Hogan's Annual Spree
- Dec. 19—A Colored Girl's Love
- Dec. 21—Wild West Love
- Dec. 23—Fatty and Minnie He-Haw (2) (Special Release)
- Jan. 4—Hushing a Scandal (2) (Special Release)

Komic

- Nov. 15—Out Again—In Again
- Nov. 22—Ethel Has a Steady (No. 11)
- Nov. 29—A Corner in Hats
- Dec. 6—Mr. Hadley's Uncle (No. 12)
- Dec. 13—The Housebreakers
- Dec. 20—Bill and Ethel at the Ball (No. 13)
- Dec. 27—The Record Breaker
- Jan. 3—Ethel Gets the Evidence (No. 14)
- Jan. 10—Love and Business
- Jan. 17—Ethel's First Case (No. 15)
- Jan. 24—A Flurry in Art
- Jan. 31—Cupid and the Pest

Majestic

- Oct. 6—The Unpainted Portrait
- Oct. 11—The Sands of Fate (2)
- Oct. 13—The Warning
- Oct. 16—Back to the Kitchen
- Oct. 18—For Her Father's Sins (2)
- Oct. 20—Environment
- Oct. 25—A Flight for a Fortune (2)
- Oct. 27—A Mother's Influence
- Nov. 1—Paid With Interest (2)
- Nov. 3—False Pride
- Nov. 8—The Tear that Burned (2)
- Nov. 10—The Niggard
- Nov. 13—The Folly of Anne
- Nov. 15—The Odalisque (2)
- Nov. 17—The Little Country Mouse
- Nov. 22—The Saving Grace (2)
- Nov. 24—Another Chance
- Nov. 29—The Sisters (2)
- Dec. 1—Old Good For Nothing
- Dec. 6—A Question of Courage (2)
- Dec. 8—Her Brave Hero
- Dec. 11—In Wildman's Land
- Dec. 13—The Old Maid (2)
- Dec. 15—At Dawn
- Dec. 20—In Fear of His Past (2)
- Dec. 22—The Better Way
- Dec. 27—The Old Fisherman's Story (2)
- Dec. 29—The Baby's Ride
- Jan. 3—Vengeance Is Mine (2)
- Jan. 5—His Lesson
- Jan. 8—Branch No. 37
- Jan. 10—Three Brothers (2)
- Jan. 12—Prohation

Mutual Weekly

- Oct. 1—No. 92
- Oct. 8—No. 93
- Oct. 15—No. 94
- Oct. 22—No. 95
- Oct. 27—No. 96
- Nov. 3—No. 97
- Nov. 10—No. 98
- Nov. 17—No. 99
- Nov. 26—No. 100
- Dec. 3—No. 101
- Dec. 10—No. 102
- Dec. 17—No. 103
- Dec. 24—No. 104
- Dec. 31—No. 105

Princess

- Oct. 9—The One Who Cared
- Oct. 16—The Touch of a Little Hand
- Oct. 23—The Face at the Window
- Oct. 30—The Dead Line
- Nov. 6—When Vice Shuddered
- Nov. 13—Seeds of Jealousy
- Nov. 20—A Bum Mistake
- Nov. 27—The Wild, Woolly West
- Dec. 4—The Creator of "Hunger"
- Dec. 11—In the Conservatory
- Dec. 18—Shadows and Sunshine
- Dec. 25—The White Rose
- Jan. 1—When Fate Rebelled

Reliance

- Nov. 9—Our Mutual Girl (No. 43)
- Nov. 11—The Widow's Children
- Nov. 14—The Floating Call (2)
- Nov. 16—Our Mutual Girl (No. 44)
- Nov. 18—The Hidden Message
- Nov. 21—His Responsibility (2)
- Nov. 23—Our Mutual Girl (No. 45)
- Nov. 25—They Never Knew
- Nov. 27—The Hop Smugglers
- Nov. 28—The Kaffir's Skull (2)
- Nov. 30—Our Mutual Girl (No. 46)
- Dec. 2—The Lucky Shot
- Dec. 5—Who Shot Bud Walton? (2)
- Dec. 7—Our Mutual Girl (No. 47)
- Dec. 9—The Forest Thieves
- Dec. 12—On the Ledge (2)
- Dec. 14—Our Mutual Girl (No. 48)
- Dec. 16—The Joke on Yelltown
- Dec. 19—The Beat of the Year (2)
- Dec. 21—Our Mutual Girl (No. 49)
- Dec. 23—A Lucky Disappointment
- Dec. 25—Bobby's Medal
- Dec. 26—The Exposure (2)
- Dec. 28—Our Mutual Girl (No. 50)
- Dec. 30—The Message
- Jan. 2—A Banakie Maiden (2)
- Jan. 4—Our Mutual Girl (No. 51)
- Jan. 6—A Nightie Adventure
- Jan. 9—The Lost Receipt (2)
- Jan. 11—Our Mutual Girl No. 52
- Jan. 13—The Terror of the Mountains

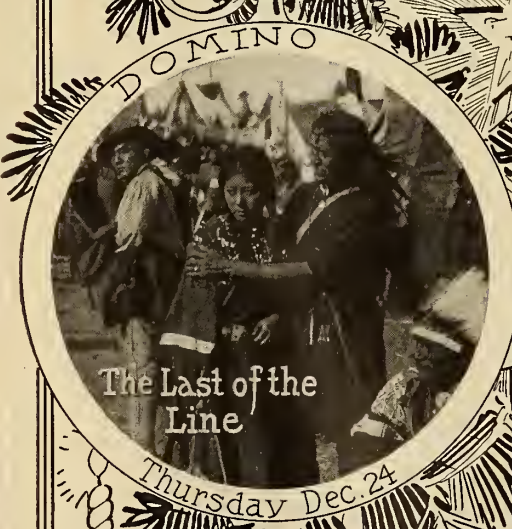
Royal

- Nov. 6—Max's Money
- Nov. 14—A Fortune in Pants
- Nov. 21—Love Finds a Way
- Nov. 28—Before and After
- Dec. 5—Sherman Was Right—It's Very Trying
- Dec. 12—Percy the Milliner
- Dec. 19—Two Kisses
- Dec. 26—Her Mother's Voice
- Jan. 2—Putting It Over
- Jan. 9—Married By Instalment

Thanouser

- Nov. 3—The Turning of the Road (2)
- Nov. 6—The Chasm
- Nov. 8—Keeping a Husband
- Nov. 10—The Terror of Anger (2)
- Nov. 15—The Man with the Hoe
- Nov. 17—Pawns of Fate (2)
- Nov. 22—A Messenger of Gladness—Nature's Celebrities (Split Reel)
- Nov. 24—Mrs. Van Ruyter's Strategem (2)
- Nov. 29—A Denver Romance
- Dec. 1—The Center of the Web (2)
- Dec. 4—Naidra, the Dream Woman
- Dec. 6—The Amateur Detective
- Dec. 8—The Reader of Minds (2)
- Dec. 13—When East Meets West
- Dec. 15—The Barrier of Flames (2)
- Dec. 20—Sid Nee's Finish
- Dec. 22—Under False Colors (2)
- Dec. 27—A Hatful of Trouble
- Dec. 29—Lucy's Elopement (2)
- Jan. 1—Shep the Sentinel
- Jan. 3—The Bridal Bouquet
- Jan. 5—Her Menacing Past (2)
- Jan. 10—An Inside Tip
- Jan. 12—The Speed King (2)
- Jan. 17—A Yellowstone Honeymoon
- Jan. 19—Craft vs. Love (2)
- Jan. 24—The Dog Catcher's Bride

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Minneapolis, Minn.....	Mutual Film Corporation.....	22 North Sixth St.
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New Orleans, La.....	Mutual Film Corporation.....	340 Carondelet St.
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	Western Film Branch M. F. C.	145 West 45th St.
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	Continental Feature Film Ex.	902 Filbert St., 3rd Floor
Phoenix, Ariz.....	Mutual Film Corporation.....	201 O'Neill Bldg.
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NEW MAJESTIC.....	Sapho
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THANHOUSER.....	Robin Hood
THANHOUSER.....	A Legend of Provence
KAY BEE.....	The Battle of Gettysburg
KEYSTONE.....	Zu Zu, the Bandleader
THANHOUSER.....	Frou-Frou
MAJESTIC.....	Ruy Blas
R & M.....	The Great Leap
THANHOUSER.....	Joseph in the Land of Egypt
R & M.....	The Gangsters of New York
MUTUAL SPEC.....	Seeing South America with Roosevelt
MUTUAL SPECIAL.....	Mexican War Pictures
R & M.....	The Battle of the Sexes
THANHOUSER.....	Cardinal Richelieu's Ward
R & M.....	The Floor Above
R & M.....	The Dishonored Medal
R & M.....	The Mountain Rat
R & M.....	Home Sweet Home
THANHOUSER.....	Dope
N. Y. MOTION PICTURE.....	The Wrath of the Gods
R & M.....	The Avenging Conscience

Mutual Program

(Week of Dec. 28th to Jan. 3rd, inc.)

Monday, December 28th, 1914

AMERICAN.....	When a Woman Waits
	(2 Reel Drama)
RELIANCE.....	Our Mutual Girl, No. 50
KEYSTONE.....	Not yet announced

Tuesday, December 29th, 1914

THANHOUSER.....	Lucy's Elopement
	(2 Reel Drama)
MAJESTIC.....	The Baby's Ride
	(Drama)
BEAUTY.....	Love Knows No Law
	(Drama)

Wednesday, December 30th, 1914

BRONCHO.....	The Face On the Ceiling
	(2 Reel Underworld Drama)
AMERICAN.....	The Unseen Vengeance
	(Drama)
RELIANCE.....	The Message
	(Drama)

Thursday, December 31st, 1914

DOMINO.....	A Flower in the Desert
	(2 Reel Western Drama)
KEYSTONE.....	Not yet announced
MUTUAL WEEKLY.....	No. 105

Friday, January 1st, 1915

KAY BEE.....	The Deadly Spark
	(2 Reel Drama)
PRINCESS.....	When Fate Rebelled*
	(Comedy-Drama)
THANHOUSER.....	Shep the Sentinel
	(Drama)

Saturday, January 2nd, 1915

RELIANCE.....	A Banakie Maiden
	(2 Reel Western Drama)
KEYSTONE.....	Not yet announced
ROYAL.....	Putting It Over
	(Comedy)

Sunday, January 3rd, 1915

MAJESTIC.....	Vengeance Is Mine
	(2 Reel Drama)
KOMIC.....	Ethel Gets the Evidence (No. 14)
	(Comedy)
THANHOUSER.....	The Bridal Bouquet
	(Drama)

*Announced for release Dec. 25, 1914. Replaced on that date by "The White Rose" (Romantic Drama).

MUTUAL WEEKLY No. 103*

LATEST PICTURES FROM THE SEAT OF WAR.
In accordance with President Wilson's Policy of U. S. Neutrality, etc.

- Soldiers have more than one kind of a close shave.
- England's Indian fighters.
- The Flower of the English Army.
- Innocent victims of war.
- Young Cossacks preparing for the call.
- The redoubtable Cossacks.
- Belgian soldiers in the care of the Dutch.
- 1500 PRIZE-WINNING CORN GROWERS FROM OHIO ARE received by President Wilson at the White House.
- THE CUNARDER "LUSITANIA" SAILS FROM NEW YORK with many prominent personages aboard. Her last trip prior to being used by England as a troop transport.
- SOME OF THE BEAUTIFUL MOUNTS EXHIBITED AT the National Horse Show, the proceeds of which are donated this year to the Red Cross Society. Some of the stocky percheros.
- THE U. S. HANALET STRIKES DUXBURY REEF OUTSIDE the Golden Gate harbor and 19 persons perish in the wreck.
- GREEK RUNNER WINS CROSS-COUNTRY JUNIOR NATIONAL championship, Van Cortlandt Park, N. Y.
- JENKINS RETAINS P. S. A. L. CHAMPIONSHIP TITLE at cross-country course, Jamaica, N. Y.
- TERRIFIC NORTHEASTER HAMMERS THE EASTERN coast in a 3-day blow, causing death of 10 persons and \$1,000,000 loss.
- THE U. S. S. S. "ARKANSAS" RETURNS FROM VERA Cruz. Passing under Brooklyn Bridge.
- FALSE RUMORS CAUSE EXCITING RUNS ON NEW York's East Side banks.

*NOTE: Through a typographical error Mutual Weekly No. 102 was listed in the Dec. 12 issue of "Reel Life" as No. 101. This was incorrect, as Mutual Weekly No. 101 appeared in the Dec. 5 issue.

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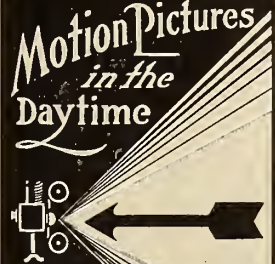
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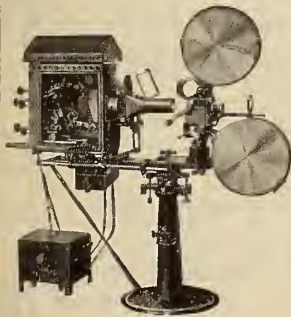
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REGULAR MUTUAL PROGRAM FEATURES

BRAND	TITLE	RELEASE
MAJESTIC	"Vengeance Is Mine" (2).....	JAN. 3
RELIANCE	"A Banakie Maiden" (2).....	JAN. 2
KAY BEE	"The Deadly Spark" (2).....	JAN. 1
DOMINO	"A Flower in the Desert" (2).....	DEC. 31
BRONCHO	"The Face on the Ceiling" (2).....	DEC. 30
THANHOUSER	"Lucy's Elopement" (2).....	DEC. 29
AMERICAN	"When a Woman Waits" (2).....	DEC. 28
MAJESTIC	"The Old Fisherman's Story" (2).....	DEC. 27
RELIANCE	"The Exposure" (2).....	DEC. 26
KAY BEE	"In the Sage Brush Country" (2).....	DEC. 25
DOMINO	"The Last of the Line" (2).....	DEC. 24
BRONCHO	"The Passing of Two-Gun Hicks" (2).....	DEC. 23
THANHOUSER	"Under False Colors" (2).....	DEC. 22
AMERICAN	"The Sower Reaps" (2).....	DEC. 21
MAJESTIC	"The Fear of His Past" (2).....	DEC. 20
RELIANCE	"The Beat of the Year" (2).....	DEC. 19
KAY BEE	"The Game of Life" (2).....	DEC. 18
DOMINO	"A Political Feud" (2).....	DEC. 17
BRONCHO	"The Panther" (2).....	DEC. 16
THANHOUSER	"The Barrler of Flames" (2).....	DEC. 15
AMERICAN	"In Tune" (2).....	DEC. 14
MAJESTIC	"The Old Mald" (2).....	DEC. 13
RELIANCE	"On the Ledge" (2).....	DEC. 12
KAY BEE	"Fortunes of War" (2).....	DEC. 11
DOMINO	"Not of the Flock" (2).....	DEC. 10
BRONCHO	"The City of Darkness" (2).....	DEC. 9
THANHOUSER	"The Reader of Minds" (2).....	DEC. 8
AMERICAN	"Out of the Darkness" (2).....	DEC. 7
MAJESTIC	"A Question of Courage" (2).....	DEC. 6
RELIANCE	"Who Shot Bud Walton" (2).....	DEC. 5
KAY BEE	"Mother of the Shadows" (2).....	DEC. 4
DOMINO	"The Vigil" (2).....	DEC. 3
BRONCHO	"A Romance of Old Holland" (2).....	DEC. 2
THANHOUSER	"The Center of the Web" (2).....	DEC. 1
AMERICAN	"The Beggar Child" (2).....	NOV. 30
MAJESTIC	"The Sisters" (2).....	NOV. 29
RELIANCE	"The Kaffir's Skull" (2).....	NOV. 28
KAY BEE	"A Crook's Sweetheart" (2).....	NOV. 27
DOMINO	"The Mills of the Gods" (2).....	NOV. 26
BRONCHO	"The Cross In the Desert" (2).....	NOV. 25
THANHOUSER	"Mrs. Van Ruyter's Stratagem" (2).....	NOV. 24
AMERICAN	"In the Candlelight" (2).....	NOV. 23
MAJESTIC	"The Saving Grace" (2).....	NOV. 22
RELIANCE	"His Responsibility" (2).....	NOV. 21
KAY BEE	"The Master of the House" (2).....	NOV. 20
DOMINO	"Nipped" (2).....	NOV. 19
BRONCHO	"Shorty Falls Into a Title" (2).....	NOV. 18
THANHOUSER	"Pawns of Fate" (2).....	NOV. 17
AMERICAN	"Redbird Wins" (2).....	NOV. 16
MAJESTIC	"The Odallsque" (2).....	NOV. 15
RELIANCE	"The Floating Call" (2).....	NOV. 14
KAY BEE	"The Hateful God" (2).....	NOV. 13
DOMINO	"The Friend" (2).....	NOV. 12
BRONCHO	"Destiny's Night" (2).....	NOV. 11
THANHOUSER	"The Terror of Anger" (2).....	NOV. 10
AMERICAN	"A Slice of Life" (2).....	NOV. 9
MAJESTIC	"The Tear That Burned" (2).....	NOV. 8
RELIANCE	"A Woman Scorned" (2).....	NOV. 7
KAY BEE	"In the Clutches of the Gangsters" (2).....	NOV. 6
DOMINO	"In Old Italy" (2).....	NOV. 5
BRONCHO	"The Desperado" (2).....	NOV. 4
THANHOUSER	"The Turning of the Road" (2).....	NOV. 3
AMERICAN	"The Ruln of Manley" (2).....	NOV. 2
MAJESTIC	"Paid With Interest" (2).....	NOV. 1
RELIANCE	"The Wrong Prescription" (2).....	OCT. 31
KAY BEE	"The Worth of a Life" (2).....	OCT. 30
DOMINO	"Eric the Red's Woolng" (2).....	OCT. 29
BRONCHO	"The Golden Goose" (2).....	OCT. 28
THANHOUSER	"A Madonna of the Poor" (2).....	OCT. 27
AMERICAN	"Sir Galahad of Twilight" (2).....	OCT. 26
MAJESTIC	"A Flight for a Fortune" (2).....	OCT. 25
RELIANCE	"A Blotted Page" (2).....	OCT. 24
KAY BEE	"The Spark Eternal" (2).....	OCT. 23
DOMINO	"The Power of the Angelus" (2).....	OCT. 22
BRONCHO	"Shorty and Sherlock Holmes" (2).....	OCT. 21
THANHOUSER	"Old Jackson's Girl" (2).....	OCT. 20
AMERICAN	"Daylight" (2).....	OCT. 19

"ZUDORA"

(Continued from Page Nineteen)

of good hunting. "By the way, I think I left an old hunting bag of mine in that hut yonder," *McWinter* explains as he hurries ahead and going into the hut adjusts the bottle of poison on top of the little shelf, propping the door open with a stick of firewood. His dog had followed him and now is crouched down beside *McWinter* who is waiting for *Jim's* arrival. His intention is to get *Jim* in the hut, kick the piece of wood out of the way and get outside himself, knowing well that the bottle on the shelf above would crash to the floor and release inside the hut a volume of deadly fumes. Suddenly *Jim* appeared.

With a yelp the dog crouching beside *McWinter* jumped to meet the newcomer, and struck down the stick of wood as he leapt through the door, which closed with a bang, just escaping the hind heels of the hurrying animal. When *Jim* opened the door after a leisurely interval, for naturally it never occurred to him what was going on inside or that the door was even locked by its accidental closing, *McWinter* lay dead. A half hour later *Jim* was arrested charged with the commission of a diabolical crime. The news spread. A mob gathered. Meanwhile, *Mrs. McWinter* had called on the far-famed *Hassam Ali*, mystic detective to investigate the case and save her brother from the electric chair. And to *Zudora*, his niece, *Hassam Ali* confided the case. At once she calls on *John Storm*, her young lawyer sweetheart, for aid in solving the mystery, for each success brings their wedding day nearer.

With *Storm's* help she does so. After examining the shelf and finding broken glass on the floor, she makes a few enquiries and just as she has solved the problem, she learns that a mob is lynching *Jim*. Hastening over road and field she persuades them to listen, convinces them of the truth, and the man is freed.

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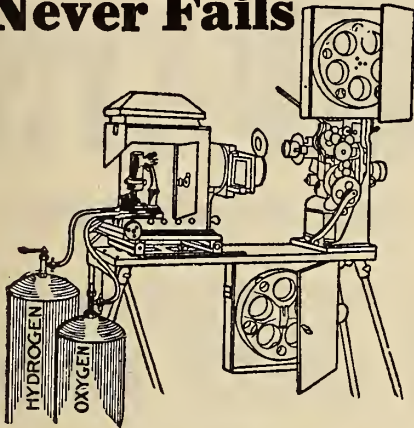
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makes things plain. You may let your light so shine that your patrons may see your good works. Satisfaction guaranteed or money refunded.

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News of the Trade

THAT the practical value of the motion picture is thoroughly appreciated by the various departments of the United States Government has been amply proved by the use made of it in many ways. No departments make more extensive use of the screen, however, than do those of the Army and Navy. In those two departments alone, there have been installed over sixty Power's Cameragraph No. 6A motion picture projection machines. They have been placed at West Point and at Annapolis, in the principal army posts throughout the country, and on a number of battleships, where they are used not only for entertainment purposes, but for instruction in military and naval tactics. Among the most recent of these installations have been machines on the Battleships Utah and Montana.



Movie Star Photos

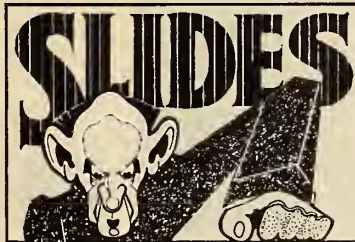
SPECIAL OFFER. Beautiful hand colored, large 11x14 photo of your favorite actor or actress. These handsome hand colored photos are an exceptionally fine work of art suitable for framing. Ask Your Nearest Theatre or send 25c in stamps or coin to

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Cash with order. No C.O.D. at these prices.
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It will make your Theatre once more a brilliant center of attraction!

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

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

Best Quality, 50c. per sq. ft.

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FOR THE HOLIDAYS!



"Home, Sweet Home"

Order These Money Getters

GRIFFITH'S HOME SWEET HOME

(Six Reels)
FOR THE HOLIDAYS
BOOK IT NOW

AN IDYL—A SERMON—AN ABSORBING DRAMA
is showing in more theatres to more money than any motion
picture ever produced.

THE MOUNTAIN RAT

(Four Reels)
A tense, vital drama of Western Life.—A house-filler.

GRIFFITH'S BATTLE OF SEXES

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

BOOK IT!

THE WRATH OF THE GODS

SIX SMASHING, THRILLING REELS OF CONCENTRATED
DRAMA PRODUCED BY

THOS. H. INCE

Japanese Story, Japanese Actors, Volcano in Eruption! Filling theatres. It fattens your box office—book it now.



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Exchanges

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29 UNION SQUARE,

BIG CASH PROFITS!

Book These Successes

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

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

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FROU FROU

JOSEPH IN THE
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SAPHO]

CARDINAL RICH-
ELIEU'S WARD

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MOTHS

LEGEND OF PROVENCE



Scene from "The Great Leap"

**FOR A WAR
FEATURE DAY
SHOW ONE
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MEXICAN WAR PICTURES

By Special Contract with General Villa

THE DISHONORED MEDAL

With French troops in action

BATTLE OF GETTYSBURG

Greatest War Feature Ever Produced

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Zudora—Keystone Comedy—Million Dollar
Mystery—Mutual Girl—
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\$1.25 each—5 for \$5.00
One Sheet Portraits, Date Strips,
Colored Program Covers.

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Would You Accept Our Illustrated Song Slide Service

Provided we guarantee to furnish you with the Highest Priced Singing Talent that is in the United States?

You can hardly believe such a statement, but let us prove every word we state. Don't delay. Write today and secure exclusive territory before your competitor slips in before you.

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COOLING VENTILATION HEATING



A 48 Typhoon Multiblade Blower has sixteen blades; ordinary exhaust fans have only six. It is the blades of a fan that do the business.

Heating and cooling problem revolutionized by Typhoon System.

You keep cool in front of a desk fan, not in back; apply this common sense and blow the air into your theatre.

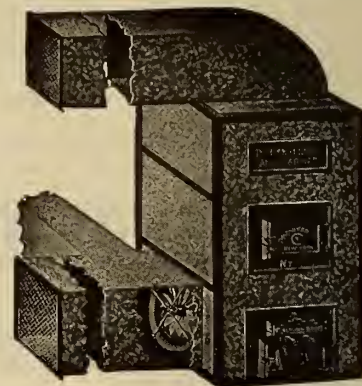
A Typhoon Tubular Air Warmer will heat and ventilate at the same time.

The low price of effective apparatus will surprise you. Catalogue RL gives information.

THE TYPHOON FAN CO.

1544 Broadway

New York City



Typhoon Air Warmer

Real Tales About Reel Folk

DONALD GALLAHER probably the most famous of boy actors appears in the eighth episode of *Zudora*, Thanhouser's big serial. Master Gallaher brings to the screen a tremendously long list of successes for one of his years. He has appeared in feature parts with such stage celebrities as Sol Smith Russell, Maxine Elliott, Eleanor Robson, Arnold Daly, Dustin Farnum and H. B. Warner. He also played "Jimmie" in the juvenile performance of "Alias Jimmie Valentine."

In the new Thanhouser serial this young star who has taken unto himself the laurels accredited generally to people many years his senior, gives a very important characterization and one unique in itself. He supports Marguerite Snow, who plays the title role of *Zudora*, in several scenes which carry the action to a dramatic intensity rarely shown in the silent drama.

George Arliss, the well known actor, was a recent visitor at the Griffith-Mutual studios, Los Angeles. He was playing a two weeks' engagement at Los Angeles in "Disraeli," and during his stay he saw Mr. Griffith's production of *The Avenging Conscience*.

Mr. Griffith and Mr. Arliss met in the theatre where *The Avenging Conscience* was being shown. Mr. Arliss expressed a desire to see how motion pictures were made and Mr. Griffith invited him to call at the studio, where he spent an entire afternoon. Mr. Arliss expressed surprise at the amount of realism and care used in the pro-

duction of a motion picture. During his visit the noted actor saw a portion of *The Clansman*, Mr. Griffith's latest big feature, run off in the projection room.

"I have always been opposed to motion pictures," stated Mr. Arliss, "as they seemed to be very crude, but seeing *The Avenging Conscience* has almost cured me of my antipathy to the photo drama."

The forthcoming American-Mutual release, *When a Woman Waits*, is a portrayal of touching heart interest, that brings out the histrionic abilities of Winnifred Greenwood and Ed. Coxen with a marked emphasis. They are ably supported by a cast of stars quite as popular as the principals. The technical work comprises numerous ingenious novelties. The film will be released in the Mutual program, on Monday, December 28, 1914.

Charles Ray, of the New York Motion Picture Corporation staff, had a day-off recently and instead of motoring out to Santa Monica as usual, he gave his machine the needed exercise by running around to visit some of his friends at the different studios around Hollywood where he received a warm welcome and watched some of the companies at work. If Ray has two big loves in this world, they are motoring and photoplays and he is like the average car conductor who spends his holiday riding on other drivers' cars, only Ray does it in his own beloved auto and to the studios where pals are working.

PRINCESS FILM COMPANY

PRESENT

"The White Rose"

A Romantic Drama With An
Unusual Plot

WITH

BOYD MARSHALL
MURIEL OSTRICHE

AND

PRINCESS
PLAYERS
PERFECT



RELEASED FRIDAY, DECEMBER 25th, 1914

WARNING

"All releases of KEYSTONE films are now being copyrighted. All infringers and 'dupers' will be apprehended and punished to the extent of the law."

THE KEYSTONE FILM COMPANY

A. KESSEL, Jr., *President*

Longacre Building, Broadway and 42nd St.

NEW YORK CITY

Thanhouser Photoplays

FIRST in Stars!
FIRST in Settings!
FIRST in Photography!

—and Now—*FIRST in the
 Minds of the Movie Fans!*

STARS such as Florence LaBadie, Sidney Bracy, James Cruze, Marguerite Snow, Harry Benham, Muriel Ostriche, Morris Foster, Mignon Anderson, Arthur Ashley, David H. Thompson, Helen Badgley, The Thanhouser Twins—and a score of others—are found in Thanhouser casts. No other motion picture producer can boast of such a group of stars! Thanhouser is **FIRST** in Stars!

Settings composed of the beautiful natural scenery near New Rochelle and a property equipment for interiors that knows no rival for artistic and distinctive effects. Thanhouser is **FIRST** in Settings!

Photography that is sharp and clear—the kind that makes an audience think of the master minds that evolved it—the kind that exhibitors the world over have pronounced *exceptional*. Thanhouser is **FIRST** in Photography!

—And *now*—because of its all-star company—because of its wonderful settings—because of its remarkable photography—because of such successes like *The Million Dollar Mystery* and *Zudora*—Thanhouser is **FIRST** in the mind of all movie fans.

You'll find all these Thanhouser advantages in the regular releases of the Thanhouser Film Corporation. Two new photoplays are released each week exclusively through the Mutual Film Corporation in the United States and Canada. Demand Thanhouser productions. The name alone guarantees **PACKED HOUSES**

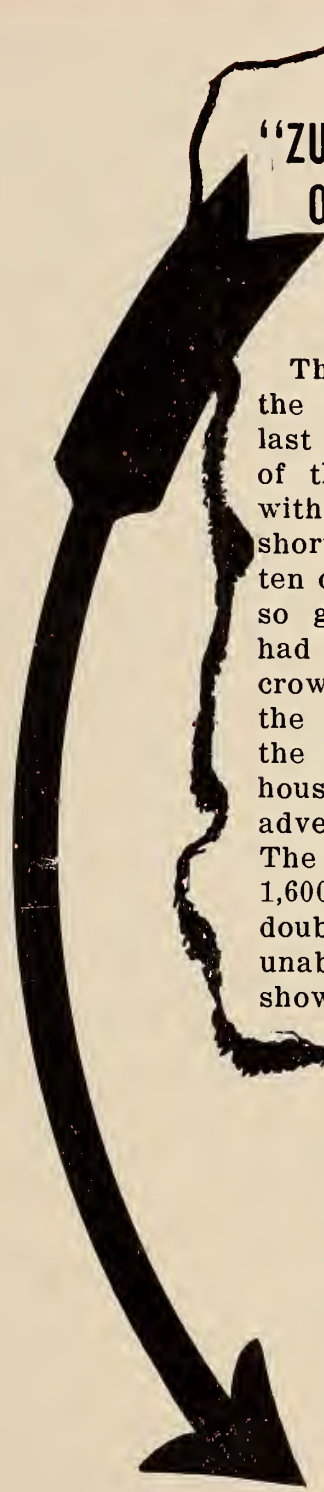
For the current week we announce:

TUESDAY, Dec. 22nd—“*Under False Colors*.” (2 Reels) Strong drama of society, disclosing in graphic if pathetic fashion certain of the shams which are a part of life in humanity's upper stratas. The first regular feature appearance of Florence LeBadie since the beginning of “*The Million Dollar Mystery*.”

SUNDAY, Dec. 27th—“*A Hatful of Trouble*.” Clever comedy-drama depicting the difficulties a family man may get into through wearing the wrong head-piece, featuring Frank Farrington, Fan Bourke, Marion Fairbanks and Ethyle Cooke.

Thanhouser Film Corporation
 New Rochelle, New York





**"ZUDORA" STOPS TRAFFIC
ON SOUTH JACKSON STREET
MORE THAN THREE HOURS**

The Monroe theater appeared to be the mecca of all the people in town last evening, the sidewalk in front of the show being completely filled with men, women and children from shortly after seven until long after ten o'clock. At one time the press was so great that Chief of Police Blunt had to interfere. The tremendous crowd, the largest in the history of the show house, was occasioned by the showing of "Zudora," the Thanouser series picture so extensively advertised in the Chicago Tribune. The management states that over 1,600 people saw the picture, and undoubtedly many hundreds more were unable to get in at all. As it was, the show ran until almost midnight.

ZUDORA

Thanouser's Greatest Photoplay

**Do You Want Crowds
Like This?**

For booking arrangements of this crowd-getting motion picture serial, apply *at once* to Thanouser Syndicate Corporation's representative at any Mutual Exchange in the United States or Canada.

Thanouser Syndicate Corporation

71 W. 23rd St., New York City, N. Y.

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



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Trade Mark Registered

Simplex
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STRAND THEATRE

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NEW YORK

World's Largest and Most Exclusive Photoplay Palace

Cost One Million Dollars

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Each Performance Two Hours of Photoplay Masterpieces and Music

SIMPLEX PROJECTORS USED EXCLUSIVELY

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December 3, 1914.

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Gentlemen:-

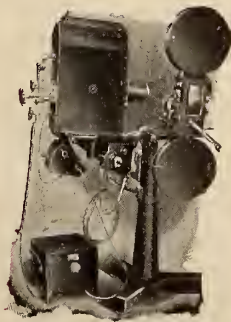
We have heard it rumored that we were about to take the Precision machines out of the Strand Theatre, New York. Such is not the case. They have given us absolute satisfaction in every way, shape, form and manner, and they are there to stay. Enough said.

Yours very truly,

MARK-STRAND-THEATRE COMPANY

ES-BG

Edward Spiegel
FOR THE COMPANY.



No one in the business is as exacting and requires so much of a projector as S. L. Rothapel, Managing Director of the Strand Theatre.

When the other fellow endeavors to discredit the Simplex—examine the design, materials, workmanship, simplicity, accessibility and projection of his machine, and do not fail to consider the cost of upkeep.

BE SURE YOU ARE RIGHT BEFORE INVESTING YOUR MONEY. In the meantime, write for Catalogue R.

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THE PRECISION MACHINE CO. INC.

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Reel Life

5 Cents



VIRGINIA KIRTLEY—New American-Beauty Star

Dec. 26

"THE DEADLY SPARK"—Kay Bee

1914



Mutual Monographs

WILL PROVE TO BE SOMETHING NEW IN FILDOM — SOMETHING NOVEL — SOMETHING OUT OF THE ORDINARY IN THE WAY OF A SINGLE REEL RELEASE. AN EXCEPTIONALLY NOVEL SCHEME HAS BEEN ADOPTED IN THIS DIRECTION AND IN ADDITION TO GIVING YOUR AUDIENCES A FINE DRAMATIC ACTION REEL YOU CAN SHOW THEM THE PEOPLE THEY WANT TO SEE MOST—

The People Prominent in the Public Eye

NUMBER ONE OF THE MUTUAL MONOGRAPHS WILL HAVE A PROMINENT WRITER

JULIAN STREET

—AND—

WALLACE MORGAN

THE GREAT ILLUSTRATOR

THEIR WORKS ARE NOW APPEARING IN COLLIER'S AND OTHER IMPORTANT MAGAZINES. STREET IS A WRITER WHO APPEALS TO THE HEARTS OF HIS PEOPLE—AND HE HAS AN IMPORTANT STORY IN RELEASE ONE OF THIS NEW SERIES.

ASK YOUR EXCHANGE MANAGER ABOUT THIS. HAVE HIM TELL YOU WHAT MUTUAL MONOGRAPHS WILL BE LIKE—HAVE HIM SHOW YOU ONE. THEN BOOK THIS WONDERFUL SERIES AND NOTE HOW YOUR AUDIENCES WILL LIKE THEM.

OTHER RELIANCE RELEASES FOR THE WEEK OF JANUARY 2ND

“A BANAKIE MAIDEN”

RELEASED JANUARY 2

AN INDIAN STORY FULL OF LIFE AND ACTION—PLENTY OF PUNCH THROUGHOUT

“THE MESSAGE”

RELEASED DECEMBER 30

A CLEVER SINGLE REEL RELIANCE THAT HAS A NEW TWIST AS A FINISH

RELIANCE MOTION PICTURE CO.

Released exclusively in the
MUTUAL program

Studios:—29 Union Square, New York City
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MUTUAL PROGRAM

MUTUAL PROGRAM

MUTUAL PROGRAM



See Americans First

FLYING "A" and AMERICAN
"BEAUTY" FEATURE FILMS

MADE IN U.S.A.

The LEGEND BEAUTIFUL



An Adaptation of Popular Poem by
Longfellow

Featuring VIVIAN RICH and an all
Star Cast

Under Direction
of
Thos. Ricketts

Release
Monday,
Jan. 4th,
1915

In Two
Reels

AMERICAN BEAUTY FILMS

"IN THE VALE OF SORROW"

A Tender Human Interest Story Convincingly Portrayed By Cast of Leading Stars.

Under Direction of Frank Cooley

Release—Tuesday, January 5

"THE ALARM OF ANGELON"

Featuring WINNIFRED GREENWOOD and ED COXEN in a Page From Life
Among Our Alien Friends

Direction of Henry Otto

Release Wednesday, January 6, 1915

AMERICAN FILM MFG. CO.

CHICAGO.





A Colossal Success!

ZUDORA

Thanouser's Greatest Photoplay

Greatest Film Production Ever Staged!

CROWDS, crowds, *crowds*—the biggest attendance ever recorded in the history of motion picture theatres is being reported from all sections of America where ZUDORA is being shown. This stupendous motion picture serial is now being exhibited at high-class theatres everywhere. Exhibitors are COINING MONEY on it!

Turned Away Thousands in Toledo!

Thousands of people were turned away from the big Princess Theatre in Toledo last Sunday. At six o'clock the house was PACKED and thousands were waiting to gain admission to see ZUDORA.

Read this telegram:

Thanouser Syndicate Corporation

71 W. 23rd St., New York City, N. Y.

Zudora breaking all records in Princess and Colonial Theatres. Every episode full of startling situations. Can recommend highly to all exhibitors.

O. L. Brailey

Toledo, Ohio



Trade Mark Registered

Same reports come from New York, Chicago, Milwaukee, Seattle, and hundreds of other points.

Exhibitors: Book This Big Serial Feature NOW! 





Coming! *Newer Things— Bigger Things—in ZUDORA*

Watch for New Thrills

IN episodes six, seven and eight of Zudora you will find even more remarkable scenes than in previous episodes. You'll find James Cruze in a marvelous transformation scene in which he turns into the spectacular hero which made him famous in *The Million Dollar Mystery*. You'll find NEW characters—a new woman of mystery—melodramatic THRILLS and EXCITEMENT galore. Watch for these spectacular events!

Helen Badgley—Thanhouser Kidlet Appears

That greatest of all child wonders—Helen Badgley, the *Thanhouser Kidlet*—breaks into Zudora and plays a sensational part. You who know the magnetic power which this clever four-year-old actress exhibits among audiences will realize instantly the value this will add to ZUDORA.

ZUDORA *already* is the most stupendous film success ever staged, but we want to let you know that in every episode to come, *even greater scenes will appear*. Be wise! Book this stellar attraction NOW! See the *Thanhouser* Syndicate representative at any Mutual Exchange in the United States and Canada.



Helen Badgley

Thanhouser Syndicate Corporation

71 West 23rd Street, New York City

Representatives at all Mutual Exchanges in the United States and Canada

Produced by *Thanhouser Film Corporation*, New Rochelle, New York, producers of
The Million Dollar Mystery

210



Trade Mark Registered





Frank Farrington
—the Thanhouser star
who was made famous in the
character of Braine in *The Million*
Dollar Mystery—now appears in regular releases of

Thanhouser Photoplays

This is simply another indication of the strength of the Thanhouser organization—a group of the most noted film stars known. Three Thanhouser productions are released each week through the Mutual Film Corporation in the United States and Canada. Book Thanhouser productions and draw *packed houses*.

For the current week we announce:

Tuesday, Dec. 29th. "Lucy's Elopement". (2 Reels). A romantic drama with a host of clever and amusing situations, featuring Mignon Anderson, Morris Foster and Justus D. Barnes.

Friday, Jan. 1st. "Shep the Sentinel". One of the popular dog dramas through which is woven a slender thread of romance and pathos, featuring Shep, the famous Thanhouser collie, Nolan Gane and Rene Farrington.

Sunday, Jan. 3rd. "The Bridal Bouquet". An appealing drama built around the well known superstition, that the girl, who catches a bride's blossoms, will, herself, win a husband; featuring Mignon Anderson and Morris Foster.

Thanhouser Film Corporation
New Rochelle, N. Y.



Reel Life

A MAGAZINE OF MOVING PICTURES

PUBLISHED BY THE MUTUAL FILM CORPORATION

29 Union Square, New York City

Telephone, Stuyvesant 683

MERRITT CRAWFORD
Editor

HENRY JAMES
Business and Advertising
Manager

Vol. V, No. 15

DECEMBER 26, 1914

Five Cents—\$2.50 a Year

Notable Cast in "Runaway June", New Reliance Serial



Forthcoming Mammoth Production Written Especially for the Screen by George Randolph Chester, Promises to Set a New High Mark in Motion Pictures.

In the center of the picture are Oscar Eagle, the noted director, who is producing "Runaway June," Norma Phillips, famous as "Our Mutual Girl," who will play the part of *June Moore*, the heroine, and J. W. Johnston, who will be seen in the role of *Ned Warner*, *June's* husband. The first chapter of "Runaway June," which is being made by the Reliance Company, will be released at all Mutual exchanges by special representatives of the Serial Publication Corporation on January 13th, 1915.

FACTS AND FIGURES AND SUCH

THE announcement which appears on the back cover of this issue of REEL LIFE is one, which will be enthusiastically received by exhibitors everywhere. The great popularity of *Our Mutual Girl Weekly*, which, as the pioneer of theater distribution magazines broke all circulation records, promises to be transcended by *The Film*, its successor, by reason of the fact that *The Film* will have all the desirable qualities of its predecessor, while enjoying a far wider scope.

There is a distinct and well-defined popular demand, especially among the gentler sex, for a magazine, which will present interestingly and in a fashion which conforms to the highest artistic standards, the latest word in motion pictures, smart fashions and all the varied themes that occupy the feminine mind. It is this constantly increasing demand that *The Film* is especially designed to meet.

Guided by their experience with *Our Mutual Girl Weekly*, the editors of *The Film* propose to give the exhibitor a magazine, which will be of supreme interest to women, the big factor in motion picture patronage. For this reason, if for no other, the announcement made on the back cover of this issue of REEL LIFE contains an opportunity for every exhibitor, that is potent with possibilities. Every exhibitor has a big chance here, which he should by no means neglect. The proved value of *Our Mutual Girl Weekly* as a means of attracting patronage, in *The Film*, will be magnified many times.

The Film will bring audiences close to the personality of the famous players of the Reliance and Majestic companies; it will be filled with splendid features, every one of which will be of superlative interest to the feminine reader. It goes without saying, that the theater offering a publication of this kind to its patrons will attract the bulk of the feminine trade in its locality, and the best of it is, that it can be done absolutely without expense. Thus a double purpose is served, the exhibitor gaining a tremendously effective means of increasing his box office receipts and at the same time building up a strong clientele, which can be counted upon as a future asset. For particulars, how the exhibitor can distribute this splendid magazine free to his patrons and without cost to himself, address *The Film*, 29 Union Square, New York.

OSCAR EAGLE, the talented director of *Runaway June*, the new Reliance serial, which will be released early in January, has had a notable experience in his chosen field.

For the past two years he was at the head of the Selig Polyscope Chicago studio, prior to that time being associated with David Belasco, the greatest master of stagecraft of his generation.

Mr. Eagle for many years enjoyed a successful career behind the footlights, supporting many of the most noted stars of the American stage, but over eighteen years ago he turned his attention to stage direction. Since then he has made many successful productions, notably for Liebler & Co., among this number being "The Christian", "A Gentleman of France", "The Honor of the Humble", "Mrs. Wiggs of the Cabbage Patch", and "Romeo and Juliet", for which last he rehearsed an all star cast. He also staged and produced Browning's "In a Balcony". Under David Belasco, Mr. Eagle attended to the chief productions under Mr. Belasco's supervision and improved the opportunity to store up all he could learn from that wizard of stagecraft.

Mr. Eagle has spent the last two months in rehearsing and casting *Runaway June* and at present, the stock company for this gigantic production comprises over sixty members, the majority of whom come from the dramatic stage. The training that Mr. Eagle received under David Belasco is now being applied to the screen version of George Randolph Chester's great story.

REASON WHY BULLETIN No. 9

MUTUAL MOVIES make the days of each New Year happy for the patron and profitable for the exhibitor.

MUTUAL MOVIES are the doctors that cure an ailing box office with the tonics that keep it healthy.

MUTUAL MOVIES reach every class and hold them as regular patrons because no better pictures are presented anywhere.

THAT'S WHY more Exhibitors are showing **MUTUAL MOVIES** today than ever before.

AN interesting series of American statistics so-called, dealing with the motion picture, appears in a recent issue of the *London Film Censor and Exhibitors' Review*. Just who is the authority for them is not stated, but the deductions made are sufficiently original to attract attention.

"During the year ended May, 1914," says the writer, "6,380,000,000 nickels or \$319,000,000 were spent at the American picture theaters. This vast sum would have purchased 319,000 homes for people in ordinary circumstances (he's a little off there, according to current costs) or nearly 80,000 good sized farms. On the other hand, those \$319,000,000 would also have bought 2,126,666,666 drinks of whiskey which would have caused sorrow to 5,000,000 mothers and unhappiness to 3,000,000 wives and deprivation and suffering to 10,000,000 children if they had not been spent at the picture theaters, where they bought clean, wholesome and education amusement and made millions of men, women and children happy."

The writer's figures may not be exact—indeed, they hardly can be—but that his conclusion is in entire accord with the facts, cannot be gainsaid.

Veritable Pictured Poems are These Latest American-Beauty Releases



1. George Field in "The Alarm of Angelon". 2. William Garwood and Genevieve Arrellanes in "The Legend Beautiful". 3. George Field and Josephine Ditt in "The Alarm of Angelon". 4. Jack Richardson, Louise Lester, Vivian Rich, Perry Banks and William Garwood in "The Alarm of Angelon". 5. Vivian Rich and Jack Richardson (same). 6. George Field and Josephine Ditt, Ed Coxen and Winnifred Greenwood in "The Alarm of Angelon". 7. William Garwood and Ed Coxen in "The Legend Beautiful". 8. Fred Gamble and Virginia Kirtley in "In the Vale of Sorrow". 9. Virginia Kirtley and Joseph Harris (same). 10. Perry Banks, Louise Lester, Jack Richardson and Vivian Rich in "The Legend Beautiful".

STORIES OF THE NEW PHOTOPLAYS

THE numberless admirers of *Zudora*, the popular Thanhouser serial by Dr. Daniel Carson Goodman, would do well to prepare themselves for some added thrills and startling surprises in the forthcoming chapters. In Episode Seven, *The Mystery of the Lost Ships*, a new and mysterious character appears, who, obviously will play an important part in the ultimate fate of *Hassam Ali's* fair niece. In the personality of *James Baird*, who first makes his appearance in this chapter of *Zudora*, and his dramatic rescue from a burning house of the sorely beset heroine, there is fruitful cause for speculation, and as the story unfolds on the screen his character will be developed in startling and unexpected fashion.

OUR MUTUAL GIRL (Chapter 51)

January 4, 1915

CAST

Margaret.....Norma Phillips
James Montgomery Flagg.....By Himself

ALL arrangements have been made for *Margaret* to meet James Montgomery Flagg. It is the famous artist's fancy to have a motion picture made of the happy event, so she invites him to be at the Reliance studio at 29 Union Square, New York City, to be photographed with her. Mr. Flagg arrives at the appointed time. The doorman, not knowing him, as first refuses him admittance. But Mr. Flagg soon persuades that faithful official to let him enter the studio, where he is met by the director, Lawrence L. McGill. *Margaret*, however, has not yet put in her appearance, and Mr. McGill phones her. She finds, to her chagrin, that her watch has stopped but promises to hurry down to the studio at once.

Meanwhile, her distinguished guest makes himself thoroughly at home. He finds a young stage hand with artistic ambitions sketching the fat camera man on the back of a piece of scenery. Laughingly, he takes the crayon and with a few deft strokes perfects the drawing. Great is the admiration of the studio employees.

Our Mutual Girl comes rushing in, all apologies, and she and Mr. Flagg are photographed by the fat camera man. Simultaneously, on another stage a scene from the new serial, *Runaway June*, is being rehearsed. There is trouble, however, as one of the players has failed to report. Mr. Flagg is mistaken by the director's assistant for an "extra," and seeing in him the proper type for the missing part, the assistant tells him to take the stage. *Margaret*, panic-stricken, rushes over to tell the man that this is James Montgomery Flagg. But the artist puts his finger on his lips—and for the next half hour he works before the camera, to *Margaret's* mingled amusement and dismay. The scene over, Mr. Flagg is paid two dollars. He invests his first salary as a motion picture actor in a box of Huyler's for *Our Mutual Girl*.

FATTIE AND MINNIE HE-HAW—Keystone

(Two Reels)

Wherein Fatty, as Cupid's Unwilling Captive, Breaks all Previous Records for Fun Making.

December 21, 1914

CAST

Fatty.....Roscoe Arbuckle

FATTY steals a ride on top a freight train, where he is discovered and put off in the middle of nowhere. He is stumbling along over a sandy waste, when, overcome by

the heat, he collapses in a dead faint. A very fat old squaw finds him and rescues him. She decoys *Fatty* to her tepee, where she woos him assiduously, and finally wins from him the promise that he will marry her.

While the Indians are preparing the wedding feast, under the direction of *Minnie He-Haw*, *Fatty* attempts to make his getaway. Only a brief taste of freedom, however, is to be his. He is captured by the enraged Indian maiden, who is quite as big and strong as he is, and is led back to the camp. *Fatty* is obliged to conceal his real feelings, and to make a great show of affection for his lady love. Satisfied at last, she conducts him to the marriage feast, seats him between herself and her father, the chief, and gives him to eat of the stewed dog meat.

Dog meat far from pleases *Fatty's* palate. He soon makes a plausible excuse to return to *Minnie's* tepee—and this time he actually does succeed in escaping. He finds his way to the Lost Hope Inn, where, meeting the vivacious daughter of mine host, he becomes much infatuated. Thither his deserted bride traces him, discovers his perfidy, and there is a lively scene. In the end *Fatty* grabs *Minnie's* horse, and starts off in John Gilpin style, the squaw giving pursuit. *Minnie's* steed heads for home, and on reaching the Indian camp, he deposits *Fatty* in a dizzy heap on the ground.

When *Minnie He-Haw* reaches the village, she finds her loyal tribe in the act of lashing the faithless *Fatty* to a stake, and piling up brush and kindling wood around him. But she loves her delinquent betrothed too much. And rather than see all her hopes go up in smoke, she breaks the thongs which bind him, and clasps *Fatty* to her forgiving bosom.

THE FACE ON THE CEILING—Broncho

(Two Reels)

A Powerful Underworld Drama

By C. Gardner Sullivan and Thomas H. Ince

December 30, 1914

CAST

Buck Ryan.....Walter Edwards
Dick Wells.....Arthur Meade
"Squint" McGowan.....Gordon Mullen
Elsie Ryan.....Elizabeth Burbridge

DICK WELLS, a young detective, is put on the trail of *Buck Ryan*, a kind of Fagin. Disguised as a crook, *Wells* becomes a member of *Ryan's* gang, and meets the criminal's daughter, *Elsie*. Though each deplors the fact that the other is dishonest, as they suppose, *Wells* and *Elsie* fall in love. The detective is on the point of trapping the entire gang, when "Squint" McGowan, released from Sing-Sing, recognizes in *Wells* the policeman who sent him up. He informs *Ryan* who his young accomplice really is. *Elsie* overhears her father plotting with the other thieves to bind *Wells* hand and foot and then asphyxiate him. Realizing who this *Dick Wells* is, she tries to get away to warn him, but *Ryan*, suspicious of her actions, imprisons her in a store room. In desperation, the girl tears long strips from bolts of silk, which the thieves have hidden in the store room, and lights them from the gas jet. By hanging these out of the window she attracts the attention of the police, who raid the place and rescue her and *Wells*. *Ryan* makes his escape. After *Wells* and *Elsie* are married, he returns intending to murder them. In crawling through a trap door in the roof, his coat catches, and unable to free himself, he hangs there till he dies.

(Continued Overleaf)

Photoplays that Amuse and Thrill from Majestic-Komic Studios



1. Loretta Blake in "Branch No. 37". 2. Cora Drew, Billie West and W. E. Lawrence in "Vengeance Is Mine". 3. Loretta Blake in "Branch No. 37". 4. Billie West in "Vengeance Is Mine". 5. Loretta Blake in "Branch No. 37". 6. Signe Auen, R. A. Walsh, and Spottiswoode Aitken in "The Old Fisherman's Story". 7. R. A. Walsh and Mary Alden (same). 8. Fay Tincher and Chet Withey in "Ethel's First Case" (Bill No. 14). 9. Mary Alden and R. A. Walsh in "The Old Fisherman's Story." 10. Spottiswoode Aitken, R. A. Walsh, Signe Auen and Lucille Brown (same). 11. Fay Tincher and Chet Withey in "Ethel's First Case".

STORIES OF THE NEW PHOTOPLAYS

THE MESSAGE—Reliance

The Drama of Two Men's Regeneration
By George Hennessey
December 30, 1914

CAST

Carter.....Baron Von Ritzau
Steve.....Arthur Mackley
Mrs. Carter.....Mrs. Mackley

CARTER has inherited a taste for drink. His wife is the only influence which keeps him straight. He accuses her unjustly of meeting another man—really her out-cast brother, whom she is ashamed to acknowledge—and they separate. Then *Carter* becomes a dipsomaniac. *Steve*, *Mrs. Carter's* brother, is also a victim of drink. It happens, that at the same time the two men are suffering from the effects of a long spree, *Steve*, on the street, is listening to an evangelist, who hands him a tract. He shoves the paper into his pocket and wanders off in search of alcohol to satisfy his craving. He chances to come by *Carter's* house just as his brother-in-law is kicking his valet out of the door, for keeping the whiskey bottle away from him. Seeing *Carter* help himself to the liquor, and unable to stand it, *Steve* enters the house, snatches the bottle from his hand, and drains down all but a few drops. These last crumbs of comfort he returns to *Carter*—and the two men, recognizing in each other victims of the same weakness, become sympathetic. *Steve* pulls the tract out of his pocket—and in his soothed state, the words take hold on his emotions. He shares the message with *Carter* who is similarly affected. Later, the derelict persuades his sister to return with him to her husband, and is about to slip away without revealing his identity, when *Carter* insists upon his remaining. He then learns their relationship and how he has misjudged his wife. In making *Steve* a member of the family he ensures his own salvation and that of his delinquent brother-in-law.

A FLOWER IN THE DESERT—Domino

(Two Reels)

A Significant Drama, Starring Little Thelma Salter
By Thomas H. Ince and C. Gardner Sullivan
December 31, 1914

CAST

Violet Waldron.....Thelma Salter
Bill Waldron.....J. Barney Sherry
Flora Waldron.....Leona Hutton
Mr. Claybourne.....Harry Keenan
Buck McInnes.....Lewis Durham

VIOLET WALDRON is the child of dissolute parents beyond hope of redemption. Yet, strange to tell, she is a loyal, loving little soul, who stands by her father and mother in their degradation, regardless of the way they abuse her. Seeking help for *Bill Waldron*, who has taken an overdose of cocaine, she tries in vain to persuade her mother, whom she finds in a wine room, to return home with her. Tired out, she climbs into the limousine of the wife of *Mr. Claybourne*, a rich lawyer. *Mrs. Claybourne* takes her home and adopts her. But *Violet* does not forget her father, and later, she runs away to find him. One of a band of crooks, of which *Waldron* is now a member, kidnaps *Violet* and carries her to their den, where, to her joy, she meets her father. That same night the police raid the building which takes fire. *Waldron*, mortally wounded, is deserted by his pals. Meanwhile, *Mr. Claybourne* arrives, tracing the lost child, and finds *Violet* with *Waldron*, whom she refuses to leave. Already *Flora Waldron* is dead, and when *Bill Waldron* breathes his last, their child is saved to a new life by her foster father.

THE DEADLY SPARK—Kay-Bee

(Two Reels)

Wherein Electrocution Precedes the Crime
A Clever Plot by Thomas H. Ince and William H. Clifford
January 1, 1915

CAST

Ralph Miller.....Mr. Butler
Edward Marsden.....Edward Brennan
John Peters.....J. Barney Sherry
Jane.....Miss Williams

JOHAN PETERS' daughter, *Jane*, marries *Edward Marsden* against her father's wishes. *Marsden* turns out to be a scoundrel and a card sharp, and after she discovers his dishonesty, *Jane* refuses to be his tool. Destitute, *Marsden* plots to rob *Peters's* safe, and *Jane*, overhearing the scheme, warns her father in an anonymous letter. *Peters* conceives the idea of having the safe fitted with electric wires in such a way that a burglar, placing his hand on the knob, will be electrocuted. The plan is put through, and *Peters* notifies the police, who arrive and lie in wait for the crook. Meanwhile, *Marsden*, in an attempt to decoy his father-in-law from the house, sends him word that his daughter is seriously ill. *Peters*, however, sends to *Jane*, *Ralph Miller*, a business associate, whom he had hoped his daughter would marry. When *Marsden* enters the library and touches the safe, the electric shock kills him instantly. *Jane* returns home with *Miller*, and a reconciliation is effected. This story is told in fiction form on Page Sixteen of this issue of REEL LIFE.

SHEP, THE SENTINEL—Thanouser

Wherein Shep Saves the Day for Two Unhappy Lovers
January 1, 1915

CAST

May.....Rene Farrington
Jack, her lover.....Nolan Gane
Shep, Jack's dog.....By Himself

WHEN *May* receives a letter from another girl telling her that *Jack*, her lover, is untrue, she dismisses him. *Shep*, *Jack's* beautiful collie, however, is suspicious of *Jim Hallet*, who, somehow, he feels is responsible for his master's unhappiness. He trails *Jim* and steals another letter, written by *Nell Borden*, *Jim's* accomplice, which betrays the plot. This *Shep* brings to *Jack*, who then is able to convince *May* that trickery and *Jim's* jealousy are behind their estrangement. Meanwhile, *Jim* has schemed to enter *May's* house by night and commit a robbery, putting the suspicion upon *Jack*. But *Shep*, whom *Jack* has given to *May*, hears the thief. The noise of their struggle wakes *May*, who summons *Jack* and the police. *Jim* is arrested, and *May* has all the evidence she can desire of her lover's faithfulness.

WHEN FATE REBELLED—Princess

In Which a Girl's Heroism is Richly Rewarded
January 1, 1915

CAST

John Reynolds.....Boyd Marshall
Alice Roland.....Muriel Ostriche
George Rawlings.....Frank Wood

ALICE ROLAND is deeply in love with *John Reynolds*, cashier for a large firm, and on one occasion she accompanies him on one of his trips into the country to pay off employees. It happens that on this particular day the bag containing the pay budget is stolen from the automobile, and *Reynolds* suspects *Alice* of the theft. On reporting

(Continued Overleaf)

Keystone, Kay Bee, Domino and Broncho Productions With a 'Punch'



1. Walter Edwards in "A Midas of the Desert". 2. Shorty Hamilton in "Shorty and the Prizefighter". 3. Elizabeth Burbridge and Walter Edwards in "A Midas of the Desert". 4. Louise Glaum, Jerome Storm and Frank Borzage in "In the Land of the Otter". 5. Elizabeth Burbridge and Walter Edwards in "A Midas of the Desert". 6. Louise Glaum, Jerome Storm and Frank Borzage in "In the Land of the Otter". 7. Sid Chaplin and Chester Conklin in "Hushing the Scandal". 8. Same. 9. Shorty Hamilton and Charles Swickard in "Shorty and the Prizefighter". 10. Shorty Hamilton (same). 11. Frank Borzage and Jerome Storm in "In the Land of the Otter".

STORIES OF THE NEW PHOTOPLAYS

the loss, the young cashier is discharged. *Alice*, determined to clear her lover's name and to prove to him how he has misjudged her, has her suspicions diverted to a certain *George Rawlings*, a rival for her love whom she finds is by no means well disposed toward *Reynolds*. She succeeds in discovering that *Rawlings* is the head of a band of crooks, and tracing him to their headquarters, she finds and recovers there the lost bag of money. The taxicab in which she is making her escape, however, is overtaken by the gang. Only the timely arrival of *Reynolds* and the police save *Alice*. The thieves and *Rawlings* are arrested, the money returned to the firm, and the girl's heroism is amply rewarded by her penitent lover's redoubled devotion.

PUTTING IT OVER—Royal

A Comedy Romance of Parts

January 2, 1915

A NEW parson comes to town with his son and settles there. Seeing the village saloonkeeper throwing out a bum, the *Reverend Mr. Goodby* interferes—and his son and the pretty daughter of the saloonkeeper are obliged to prevent their parents from getting into a fight. This is the beginning of a friendship between young *Goodly* and *Molly Shannon* which is equally displeasing to both fathers. At last the lovers exchange clothing, plotting, thus disguised, to win their point. The parson, failing to recognize the pair, marries them. But the saloonkeeper, who is onto the ruse, arrives just at the close of the ceremony, in time to give away the culprits to the *Reverend Mr. Goodly*. A stormy scene follows—which ends with both fathers bestowing their blessings upon their willful offspring.

A BANAKIE MAIDEN—Reliance

(Two Reels)

In Which an Indian Girl Learns to Trust None Save a Lover of Her Own People

January 2, 1915

CAST

The Chief.....	Dark Cloud
His Wife.....	Dove Eye
Their Daughter.....	Irene Hunt
The Brave.....	Fred Burns
The Agent.....	Vester Perry

THE government agent persuades the *Chief* to send his little daughter to the Indian school at Carlisle, and when *Blue Flower* returns six years later, she is scornful of the ways of her own people. A young Indian brave comes to woo her and the old chief favors his suit, but the girl repels him and, meeting *Hodges*, an American prospector, falls in love with the white man. *Hodges*, however, is unscrupulous. He finds out that *Blue Flower's* father has a hidden hoard of gold, and meaning to secure the treasure, he wins the Indian girl's promise to elope with him. Meanwhile, he attempts to steal the gold, intending to make it appear that *Blue Flower* has brought him the fortune with herself. He is surprised, however by the *Chief*, and in the struggle which ensues the latter is killed. The daughter discovers the murder, and when she meets *Hodges* at the appointed place, she is armed with her father's gun. Terror-stricken, the prospector backs away from her over a high cliff and falls to his death. Then the young Indian brave appears and folds *Blue Flower* in his blanket.

ETHEL'S FIRST CASE—Komic

Chapter 14 of the Famous Bill Series

By Paul West

January 3, 1915

CAST

Mr. Hadley.....	Tod Browning
Bill.....	Tammany Young
Ethel.....	Fay Tincher
Mrs. Jones.....	Mrs. Anderson
Mr. Jones.....	Chet Withey

MR. HADLEY is sought by a heart-sick bride who pleads with him to secure her a divorce. *Ethel*, meanwhile, has been invited out to luncheon, by a new beau. She returns with a necklace which he has presented to her, and when the unhappy wife emerges from the private office, she instantly recognizes *Ethel's* latest ornament as the jewels which her faithless husband had stolen from her that very morning. She hastens to enlighten *Ethel*, and they conspire to lure *Mr. Jones* to the office to visit the stenographer. He rises to the bait, and then *Ethel* uses her powers on him to such good purpose that *Hadley*, watching with the wife from the inner office, considers the evidence sufficient to start divorce proceedings at once.

THE BRIDAL BOUQUET—Thanouser

A Happy Coincidence Which Saved a Little Seamstress from a Broken Heart

By Philip Lonergan

January 3, 1915

CAST

Anna Marvin.....	Mignon Anderson
Jim Randall.....	Morris Foster

ANNA MARVIN, a dressmaker's assistant, is engaged to *Jim Randall*, a young mechanic. *Jim* becomes attracted to a handsome, well-dressed cloak model, and decides to cast off his little sweetheart. *Anna* is sent to a wealthy home with a gown which has been delayed. It is the occasion of the wedding of the daughter of the house—and as the seamstress enters the hall, the bridal bouquet, tossed by the bride from the staircase, fall into the astonished child's arms. Though she had intended that one of her bridesmaids should have this honor, which, as everybody knows, betokens an early and happy marriage, the bride congratulates the little dressmaker's assistant and sends her home with the beautiful flowers. That evening *Jim Randall* calls and finds *Anna* radiantly happy, feeling that the incident of the afternoon is a good omen. He realizes how cruel he has been in neglecting her for the girl of more stylish appearance; and all his love for *Anna* flooding back, he persuades her to marry him that very night.

VENGEANCE IS MINE—Majestic

(Two Reels)

An Intense Drama Starring Billie West

January 3, 1915

CAST

Edward Hull.....	W. E. Lawrence
Mary Lee.....	Billie West
Mrs. Hull.....	Florence Crawford

EDWARD HULL wins the affections of *Mary Lee* and goes through a mock marriage with her, partly in jest. Soon after, he receives word that his wealthy father is dying, and requires that his son return and marry a girl of

(Continued Overleaf)

Two Thrilling "Westerns" and a Compelling Drama from Reliance Studios



1. Fred Burns, Vester Perry, Dove Eye and Dark Cloud in "A Banakie Maiden". 2. Fred Burns, Dark Cloud and Dove Eye (same). 3. Eugene Pallette and Charles Cosgrove in "The Lost Receipt". 4. Olga Gray, Howard Gage and Walter Long in "A Night's Adventure". 5. Walter Long, J. P. McCarty, Howard Gage and Olga Gray (same). 6. Eugene Pallette and Anna May Walthall in "The Lost Receipt". 7. Dark Cloud, Dove Eye and Irene Hunt in "A Banakie Maiden." 8. Howard Gage and Walter Long in "A Night's Adventure". 9. Dove Eye, Dark Cloud and Irene Hunt in "A Banakie Maiden". 10. Walter Long in "A Night's Adventure".

STORIES OF THE NEW PHOTOPLAYS

his choice if young *Hull* is to inherit the family fortune. He manages to sneak off without leaving *Mary* any clue, and arrives home in time to be married to the girl, whom his father favors and to receive the old man's blessing. *Mary*, after waiting in vain, follows her lover to the town where he has given her to understand that he lives. She is unable to find any trace of him. Realizing that she has been duped, and being too proud to face the scorn of her family and friends, she accepts the attentions of a rich old roue. Several years later, she sees *Hull* in a café in another city, and learns from the waiter that he is a prominent man of the place. *Mary* conspires with a shyster lawyer. They convince *Hull* that the supposed mock marriage really was legal and that therefore he is a bigamist. They bleed *Hull* of his fortune, and *Mary* goes from bad to worse—until she discovers that the man she hates is the father of two little daughters whom he dearly loves. She then gives back part of the money to *Mrs. Hull* and the children, finally confessing to *Hull* that she has ruined him simply to get her revenge.

THE LEGEND BEAUTIFUL—American (Two Reels)

A Strong Spiritual Subject, Beautifully Picturized; with Edward Coxen in the Role of the Messiah.
January 4, 1915

CAST

Amelio Cordero, father of Jose and Pietro....Perry Banks
Jose.....William Garwood
Pietro.....Jack Richardson
The Christ.....Edward Coxen
A Padre.....Harry Von Meter
Rachael.....Vivian Rich
Leah, eight-year-old child of Pietro....Genevieve Arellanes
Rachael's mother.....Louise Lester
Rachael's father.....Reaves Eason
Poor old man.....Hugh Bennett
Prospector.....Jack O'Brien
The strange Gringo.....Joseph Knight
A Monk.....Arthur Melett
Beggars.....William Vaughn
Feeble Woman.....Grace Knight
Blind Man.....Harry Edmondson

INDOLENT *José* and industrious, avaricious *Pietro*, like Jacob and Esau, are brothers. *Rachel* loves *José*, but admires *Pietro* for his enterprise. However, she refuses to marry either of them. The *Padre* suggests to the boys' aged father, that he tell his sons that the neglected fields have gold in them, in order to rouse *José*. *Pietro* immediately applies himself to searching for the gold, and in his greed deserts his father, who is cared for on his dying bed by *José*. *Rachel* at last consents to marry *José*; and *Pietro*, seeing that he is about to lose the girl, drugs his brother's wine and induces him to sell his share of the patrimony. *José*, on coming to himself, in shame and despair, wanders away. Returning a few weeks later, he learns that that very hour his brother has married *Rachel*. He goes to a certain rock and putting the gold he has received from *Pietro* underneath, with a note swearing revenge to the death, he cunningly informs his brother that there is one rock he has overlooked. *Pietro* and his bride discover the money and the challenge.

Several years later finds *Pietro* reduced to poverty and stricken with illness. *José*, well armed with gold and thirsty for his long plotted revenge, sends his knife to his brother by a traveler, and then, stopping at the cottage which was once his home, he falls asleep. Meanwhile, *Leah*, the eight-year-old child of *Pietro*, has been listening to the *Padre's* story of the Legend Beautiful. She comes to the cottage

with her basket full of bread and lilies and wakens the sleeping stranger. He hears with amazement that she is his brother's child, and her recital of the legend stirs him to repentance. Falling on his knees in the hut, he is vouchsafed a vision of the Christ. Then he hastens to *Pietro's* house and clasping his brother in his arms, begs his forgiveness. Not long after, *Pietro* succumbs to his sickness. On the threshold of taking holy orders, *José* learns of his brother's death. He and *Rachel* at last are united.

IN THE VALE OF SORROW—Beauty

Wherein a Mother Sacrifices Her Child to Save Her Husband's Life
January 5, 1915

CAST

Frank Mathews.....Joseph Harris
Nan, his wife.....Virginia Kirtley
Mr. Van Arsdale.....Fred Gamble

FRANK MATHEWS is very ill. The doctor says he may linger awhile, but that he never will regain consciousness. There are three little mouths to feed, the youngest a baby of two years, and *Nan Mathews* must go out to support them. But then who will nurse the husband? *Nan*, with little *Mary* toddling beside her, meets on the street a wealthy man, well known in the community, who at sight of *Baby Mary's* winsome face exclaims, "I would give a thousand dollars for a child like that!" The mother does what she believes is best for all and she holds *Mr. Van Arsdale* to his offer. Later, an unexpected change in *Mathews'* condition sets in, and gradually he recovers. *Nan* awaits with dread the moment he shall miss the baby and ask for her. When the time comes, however, she gives him to understand that *Mary* is dead. Not long after this, *Mathews* is called to the home of *Mr. Van Arsdale* to fix an electric lamp. The foster father of *Mary* is an unseen witness of the real father's joy on finding his child. He tells *Mathews* that his baby was lost, and that he rescued her. Then, sadly, he sees the little girl pass out of his life forever.

HIS LESSON—Majestic

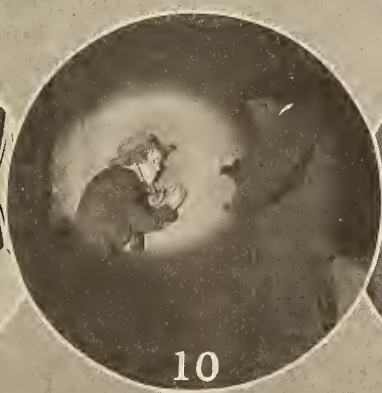
A Love Story of Politics and Social Uplift
January 5, 1915

CAST

"Bat" Murray.....George Seigmann
Mamie, his sweetheart.....Billie West
Jimmie, the Dip.....Vester Perry

"BAT" MURRAY, boss of the seventh ward, meets *Dorothy Randall*, a banker's daughter and settlement worker, who urges him to better his condition. He mistakes her interest for love, and determines to make himself worthy of her. "Bat's" neglect of his sweetheart, *Mamie*, causes her many heartaches, but she holds aloof to give him his opportunity. Later, the young politician runs for the legislature. He learns, however, that "the seventh" is against him on account of his high brow ideas. To regain his prestige, he gives a ball to which he invites *Dorothy*, and *Mamie*, longing to see "Bat," accepts the invitation of *Jimmie, the Dip*. At the ball the former boss plainly shows his disapproval of *Mamie's* escort. A fire breaks out, and after rescuing *Dorothy*, *Murray* learns that *Mamie* is still in the doomed building. He saves her, but is badly burned. Through the weary days in the hospital, it is *Mamie* who sits by "Bat's" bedside. *Dorothy* sends flowers. A letter from the banker's daughter expressing the hope that he will recover in time to attend her wedding, finally convinces *Murray* where his love belongs.

Romance and Pathos Blended in Latest Thanhouser-Princess Offerings



1. Mignon Anderson in "Her Menacing Past". 2. Same. 3. Mignon Anderson and Morris Foster (same). 4. Morris Foster and Mignon Anderson in "The Bridal Bouquet". 5. Ruth Elder and Mignon Anderson (same). 6. Ernest Ward and Boyd Marshall in "The White Rose". 7. Boyd Marshall (same). 8. Helen Badgley and Mignon Anderson in "The Bridal Bouquet". 9. Morris Foster and Mignon Anderson in "Her Menacing Past". 10. Mignon Anderson (same). 11. Mignon Anderson and Morris Foster (same).

"The Deadly Spark"

A Tense Drama of
Consequences
Presented by
Kay Bee Players

Written by
William H. Clifford
and
Thomas H. Ince

CAST

Ralph Miller.....	Mr. Butler
Edward Marsden.....	Edward Brennan
John Peters.....	J. Barney Sherry
Jane Peters.....	Miss Williams

EVERYBODY had expected that *Jane Peters* would marry *Ralph Miller*. Perhaps the only thing against that young man was the fact that *Jane's* wealthy parent, *John Peters*, strongly favored his suit. For it must be recorded here that this same young lady was as wilful and accustomed to having her own way, as she was pretty, which is saying a great deal. But whatever *Ralph's* chances might have been, other things being equal, when *Edward Marsden* appeared on the scene, they became decidedly less. *Marsden* was masterful; debonair and—it must be admitted—a bit doubtful as to character. All of which may have had a deciding influence on *Jane's* young and impressionable heart.

At any rate it came as a distinct surprise to *Jane's* circle of friends, when they learned that she had married *Marsden*, after a thrilling elopement, and that thereupon her father had sternly disinherited her. After that the couple just dropped out of sight.

As for *Jane*, she was as plucky as she was impulsive, and when she found that her husband was not quite all she had believed him to be she endeavored to make the best of it.

In the handsome apartment to which he first brought her, furnished with the cash she had saved out of her pin-money, card games for high stakes were frequent. *Marsden* introduced her to a number of idle men and women, who seemed to have nothing better to do than to pass the time away in gambling. That they nearly always lost never struck *Jane* as strange, until one day in picking up her husband's coat, she noticed a strange contrivance in the sleeve. Then it suddenly dawned upon her, that here was the answer to their steady run of luck. Her husband was a card-cheat.

When he returned she taxed him with it, and in an access of sobs vowed never to have anything to do with him again, if a card was ever turned in their house. Thereafter matters went from bad to worse. Just when their fortunes were at lowest ebb, she heard her husband making a desperate plan. It was nothing less than a bold and daring robbery. She listened and her ears burned in fear and shame as she at last comprehended, that it was actually her own father's house, that her husband and his companions planned to loot. On the impulse of the moment she sent an anonymous note to her father, warning him of the danger. Then she burst into tears, as she speculated on the outcome.

As for *John Peters*, who speedily notified the police of the intended robbery after receiving the note, he was still more surprised, when a little later, he received a note from *Marsden*, who, wishing to get him out of the way, informed him that his daughter was desperately ill. As *Peters* passed through the garden, he narrowly missed stepping on a live wire, which two electricians were fixing, and their horrified call of warning gave him an idea. It was that the men should so attach it to his safe, that anyone touching the knob would instantly be electrocuted. These arrangements were quickly made and *Peters* went on, only to meet *Ralph Miller* coming in the gate. To him he explained the urgency of the two communications he had received.

"Stay here," said *Miller*, when he had finished. "I will go for *Jane*." The older man assented. "*Jane* always was fond of you *Ralph*," he said. "Perhaps—perhaps you could persuade her to leave this

man and return to her home again."

When night came, a detail of police took up their positions around the house, but they made no move as *Marsden*, well acquainted with the grounds, entered the house by the garden door and went swiftly to the library, where the safe was kept. They wished to catch his confederates as well, whom they believed were not far off. Suddenly old *Peters*, listening nervously in the next room heard the intruder enter. There was a pause that seemed endless, then an anguished exclamation, the buzzing roar of the released electricity, a thud, as of a heavy body falling, and all was still. At a signal from *Peters* the lights were turned on and the aroused household and the police entered the room. Before the safe lay a huddled figure. *Peters* looked at it curiously.

"*Marsden!*" he ejaculated in amazement and horror. The dead man leered hideously up at him, but made no answer. *Peters* bent lower, looking searchingly into his face. "So," he said slowly, "it has come to this."

A few brief instructions to the servants and *Marsden's* body was laid on a couch and an afghan thrown over it. A moment later, however, there was a commotion among those present, as *Ralph Miller* and a poorly clad woman entered the room. Before they could stop her, she ran to the inert form on the divan and bent over it shudderingly. Then, with a sob, she took refuge in her father's waiting arms.



Jane Bent Shudderingly Over the Inert Form on the Divan

Our Mutual Girl May Preston's Guest

By Marc Edmund Jones

Chapter Fifty

CAST

Margaret.....Norma Phillips
 May Wilson Preston.....By Herself
 The Young Lover.....Arthur Forbes
 His Sweetheart.....Miss Dumont
 Director, Lawrence L. McGill

ART may be long and time may be fleeting to whatever is its goal, but one thing is certain—the path of all well-informed art editors leads toward the studio of May Wilson Preston. Not only is she the most prolific of all the women artists of this country, but she is as versatile as she is talented. So, *Our Mutual Girl* counted herself fortunate when she received an invitation, one day, to take tea with Mrs. Preston.

When *Margaret* arrived at the studio she was welcomed by a hostess whose face was wreathed in smiles.

"Is it a good one and are you going to tell me about it?" queried *Our Mutual Girl*.

"Yes, indeed," said Mrs. Preston, "and I hope you'll find it as delicious as I have."

They made themselves comfortable at the tea table, and then Mrs. Preston proceeded to relate to her guest her latest adventure with *The Blurb*, "the Magazine with a Conscience."

"I was just getting down to an interesting bit of work of my own, this morning, and thanking my lucky stars that I didn't have to fill any orders for at least twenty-four hours—when the telephone rang. It was *The Blurb's* art editor.

"We're in a hole," he said, "and you're the only person who can help us out. If I send you a story right away will you give me three drawings for it the first thing to-morrow? You might make one of them show a girl and a Western bandit (I saw the word 'movies' in the story when I read it) and another could be—."

"If you keep on telling me what's in the story I'll have to read it more carefully," I told him. "Send it over right away and I'll see what I can do."

"When the manuscript arrived I found I did need a model in Western garb, so I phoned the agency to send me a good type in costume, and several more whom I should need for the other illustrations. The bandit person came and got into his regalia, and I had the picture well under way when—'B-r-r-rrrr!' went the phone again. Of course it was *The Blurb's* art editor. He was so sorry to have to trouble me again, but they had decided not to run the fiction story. Instead, could I illustrate a poem of great strength—about a fat man? I told him I could, and would. So I dismissed my bandit, and sent for a fat man. When he

came, I had to run for a cast-off suit of ample proportions I happened to have among my properties, and two sofa pillows. When I had got him padded out he did very nicely, though. Will you believe it my dear? I scarcely had got started, when that miserable editor called me up a third time! He almost sobbed his apology. They had changed their minds about using the poem, and now it was another fiction story, full of love and divorce and 'all the modern alimony problems,' he told me. For this I was to pose two young people in loving attitude on the platform of a Pullman train. *She* is the divorcee-to-be speeding toward Reno; and he, of course, is to be her second attempt.

"And then I've got a great caption for the picture," said the editor, "Oh, this is a peach, you'll like this one—hello! hello! can you hear me? Well, the caption is—oh, this is good—'Off to Nevada to be Renovated'—and—."

"Naughty, Naughty!" I cried, "Stop that right away—and send me the story. Remember, there's no time to lose."

"And did you get your illustrations done after all that mental wanderlust of theirs?" asked *Margaret*.

"Yes, I just made it," Mrs. Preston answered. "And here's the best part of it. The girl and the man I got for models for the divorce story used to work for me and once were very fond of each other. Then they had some sort of a tiff and I never could get them to work together after it.

"This afternoon each of them came without knowing the other was to be here, and before I was through with them they had made up their quarrel."

"Isn't that splendid!" exclaimed *Our Mutual Girl*, heartily. "I suppose just pretending to be in love, and the way you posed them, made them realize how petty their misunderstanding really had been. It makes me think, too, of the time when I helped old *Mary* find *Walter*. But I'll tell you about that some other day. Now I wish to hear all your exciting experiences."

"Not so exciting, perhaps," said Mrs. Preston, "but they make life a perpetual romance for me. I just had let my young lovers go about ten minutes before you came. You never saw two persons happier! So, in spite of the art editor, I did a good day's work.



Margaret Takes Tea With May Wilson Preston, the Noted Magazine Artist

The Exhibitor's End of It

THE Colonial Amusement Company, Inc., of Eldorado, Ill., has sent REEL LIFE, Vol. 1, No. 1 of the "Casino News," which serves as the press sheet for the Casino and the Colonial Theaters, both of which are controlled by this company. It is regulation newspaper size, six columns wide, and contains much of interest besides the announcements of the programs at the two houses. According to its announcement, it is "Entered into every home in Eldorado as first class reading matter—subscription price—Your good will 365 days in each year." Its "make-up" and arrangement of display is excellent and do credit to S. M. Farrar, the general director of the Colonial Amusement Company.

The Casino, while originally intended as a home for high class motion pictures, vaudeville and an occasional road show of the better type, is now to be devoted exclusively to big motion picture features and serials of proven worth. The record-breaking success of *The Million Dollar Mystery* at this house did much to bring about this decision of the management, and now among the coming attractions at the Casino are Thomas H. Ince's *The Wrath of the Gods*, D. W. Griffith's *The Battle of the Sexes* and other masterpieces produced by famous Mutual directors. *Zudora* and *Runaway June* have also been booked by the management for showing after the holidays.

The Colonial, the other house under the direction of Manager Farrar, handles Mutual features exclusively. Its program announces that "Four or more reels will be shown each night. The balance of each day's program will be selected from choice single reel pictures, which will have withstood the 'acid test' of being personally reviewed by the management". It is needless to add that *Keystones*, *Komics* and *Beauty* subjects form the nucleus of the Colonial's one-reel selections.

IT'S wonderful what a good lobby display will do. Especially, if it features a popular brand—*Keystone*, for instance. Which is our principal excuse for printing the picture that appears on this page. Some time ago REEL LIFE printed a picture of Otto L. Meister, manager of the Vaudette Theater, Milwaukee, Wis., standing alongside of the monster figure of Charles Chaplin, the popular *Keystone* star, which had just been erected in front of his house. The accompanying picture shows the crowd waiting for their turn to get in and see the screen counterpart of the "iron giant" in front. According to Manager Meister, this is a fair sample of what has been happening daily since he had

the "super-Chaplin" put up. It might be added that the Vaudette shows a *Keystone* comedy every day in the year, using the first-run service on all the two reel releases, which are repeated several times each week.

ONE exhibitor that REEL LIFE has heard of, has a semi-annual feature for his theater that is a winner. It is Fred Seigert, manager of the Columbia Theatre, Los Angeles, who six months ago, when his little daughter celebrated her birthday anniversary, invited all the children of the neighborhood to attend the "party" at the Columbia. It took two separate performances to entertain them all, as the house's seating capacity is only 400, but Mr. Seigert found that it paid, for at each performance he had pictures made of the children, which were shown later on for several evenings, in addition to the regular program, and at the ordinary prices.

Recently Mr. Seigert gave a "party" for his little sons' birthday, which more than a thousand children attended. It has proved quite as successful as the other one, and now Mr. Seigert plans to make these birthday celebrations of his little ones a regular semi-annual affair at the Columbia.



Waiting Their Turn at the Vaudette Theater, Milwaukee, Wis., Which Runs a *Keystone* Every Day of the Year

theater. The beauty of the scheme is that the patron needs no help or attention from anyone. He simply takes a check from the rack, puts his cigar in the container bearing the duplicate number, and on coming out takes his cigar and hangs the check back on its proper hook. A large well filled match box is kept near the cigar check rack.

A WINGED clock, which tells the correct time, while its screen counterpart within the theater "makes time fly", has lately been installed above the ticket booth in the lobby of a certain theater in Western New York. It makes a most attractive advertisement, at the same time being of real service to the house's patrons. Around the sides of the clock are a number of beveled glass signs containing advertisements of the local merchants.

"The Mystery
of the
Lost
Ships"

"ZUDORA"

A Drama of
Love and Adventure
By Daniel
Carson Goodman

Episode Seven
Reels Thirteen and Fourteen

THE seventh case, which *Zudora* was called upon to solve, proved to be the most difficult problem of all that she had yet encountered, and it was also destined to have an important influence on her future. A mysterious personage, one *James Baird*, makes his appearance, but just who he is and whence he has come are not revealed. That his identity causes *John Storm* some anxiety, however, is evident. As to *Hassam Ali*, he remains the same mystical, sphinx-like figure, which he has been from the beginning.

It happens that the J. B. Starr Company, a great shipping concern, whose vessels ply in all parts of the world, keep losing ships without apparent reason, when no rough weather or collisions have been reported. They gain an apparent clue to these strange disappearances, when a series of mysterious explosions occur on some of their ships lying at their docks. Obviously it is the work of some enemy and after placing the case in the hands of a detective agency, who gain little information for them, the head of the company appeals to *Hassam Ali*. The mystic, in accordance with his agreement turns the case over to his ward, *Zudora*.

Just at this time *John Storm*, her sweetheart, has asked her for her photograph, and she has promised to have one taken. Not realizing the fell designs of her uncle, *Zudora* asks him where she may have her likeness taken, and he directs her to a certain photographer, one *Fal Green*, above whose studio there lives an inventor-confederate of the mystic. *Hassam* plans there to gain the ends for which he had been striving.

Zudora goes to the photographer's, and while she is there her uncle calls on the inventor and to his surprise learns from him, that he has discovered a wonderful, but terribly destructive power in a certain ray of light, which he is able to throw for immense distances, or which, by a clock mechanism, he can release at a given time. From him *Hassam* also learns that the ships were destroyed merely as a means of proving the power of his discovery. By a liberal use of money the mystic persuades the inventor to agree to follow his instructions. Then the two men, through an opening in

the floor watch *Zudora* pose for her photograph in the studio below. Later *Hassam* plans to make use of his friend's mysterious invention to destroy his niece. Meanwhile *Zudora* has learned many things from *Fal Green*, the photographer. He is aware of the remarkable invention of *Hassam's* ally, although he does not know of the evil uses to which it has been put, and he tells *Zudora* about it. Also he tells her of an invention of his own, a certain chemical mixture, which he has discovered, which records and develops a picture instantaneously. Aided by *John Storm*, *Zudora* concludes that there is some connection between the lost ships and the inventor above the photographer's studio, but she keeps her own counsel, awaiting developments.

When she returns to the studio for her finished pictures, her uncle follows her again, determined to wreak his will. While the photographer is absent for a moment, she examines a bottle of the curious mixture he had told her about, and by accident drops it, shattering it to pieces. As she stoops to clean up the mess, she is astounded to see the pictured face of her uncle appear on the floor, and looking upward sees him hurriedly withdrawing his face from the aperture in the ceiling. Certain that all is not right she hastens from the studio and informs *Storm* of her strange experience, while *Fal Green* goes to accuse the inventor of spying on him. *Storm* returns with her after notifying a detective agency to send two operatives to the photographer's studio. Arrived there they force their way into the inventor's rooms, when suddenly there is an explosion and the house is in flames.

And then a strange thing happens. In the general stampede for safety *Storm* and the others in the house reach the street unharmed, while *Zudora*, alone, is trapped in the doomed building. *Storm* seems dazed by the danger to his sweetheart and wrings his hands helplessly. Then out of the crowd dashes a solitary figure. It is *James Baird*. He fights his way through the flame and smoke of the burning house to *Zudora's* side and carries her safely to the street.

He puts her down tenderly and when, a moment later, she recovers her senses and turns to thank him, he is gone.



The Photographer
Accuses the Old
Inventor of Spying
on Him



Fal Green, the Photographer, Shows Zudora His
Wonderful Invention
(Inset Above)

Zudora Sees Her Uncle's Face on the Floor

John Storm, Zudora
and the Detectives
Search the Inven-
tor's Chamber

Real Tales About Reel Folk

CHARLOTTE BURTON of the American Company, it would appear, enjoys nothing better than "cutting out" all the other attractive young women in sight. At least, she long has specialized in this rôle, and is most at home crossing wires in the love plays and stirring up jealousy. She is well fitted, too, for this—though she is obliged to pit her fascinations against the extraordinary charms of Winnifred Greenwood and Vivian Rich. In the picture here reproduced she is shown as she appears in *Her Younger Sister*. In this very title is implied the tragedy



Joseph Harris and Charlotte Burton in a Scene from the Flying "A" Release, "Her Younger Sister"

Charlotte works. We can't help pitying *Emma*, the conscientious older sister, whose exaggerated sense of filial duty leads her to postpone for ten years her promise to marry *John Wyman* (played by Joseph Harris), in obedience to the selfish demand of a cranky old father. So, in a way, it serves her right when, upon her patient lover's return, he chances to find the younger sister far more attractive than *Emma* with whom the years have not stood still. Miss Burton plays her part with consummate charm. Obviously delighted that at last she is old enough to have a real love affair, she flings

herself into the romance with all the ingenuousness of a young girl not yet out of her teens—and perfectly justifies *John's* infatuation.

Miss Burton is a very pretty brunette, and seldom has she appeared to better advantage than in this girlish rôle of the "younger sister". She has no taste for ordinary light parts or comedies, but frankly confesses her preference for "heavy" characters. In this field she carries off equal honors with Jack Richardson, the "Flying A" villain.

Joseph Harris usually stars in Beauty subjects, and his appearance opposite Miss Burton is a pleasing novelty. He is an exceptionally clever character actor, and he gave up Boston and an architect's career for the screen.

Arthur Ashley, the new Thanhouser leading man, always has had the racing craze. When the bicycle was at the height of its popularity he tilted round the ring

on the lightest and fastest machine used by any professional, describing his course in a blurred streak of gray and scarlet which resembled the Persian asp with his tail eternally in his mouth. Ashley's first appearance in Thanhouser films



Arthur Ashley, Thanhouser's New Leading Man, Has Always Been a Motor-Racing Enthusiast

will be in *The Speed King*, released in the Mutual program January 12, in which he returns to his old dare-devil self as driver of an eighty horse-power racer. If he was wont to send his audience home with thrills running up and down their spines from his bicycle feats, his automobile antics will be sure to leave the gasping spectators more dead than alive. Most of the scenes were taken at the famous Brighton race tracks which adds to the interest. Another strong attraction of *The Speed King* is that Muriel Ostriche, youngest leading woman with Thanhouser, and one of the prettiest and most talented actresses on the screen, plays opposite Mr. Ashley.

Crook stories are Leona Hutton's specialty, though this talented young woman declares that never in her life has she had an opportunity to study first hand the type of woman which she impersonates. In *A Crook's Sweetheart*, she did such convincing work that several of the other actors at the Kay Bee studio took it for granted that she previously had been associated with prison reform, or at least had visited court rooms and jails to find her types. When they said as much, however, Miss Hutton—who is a very attractive blonde—laughingly replied: "Not Guilty! I've lived out west all my life, and not many western women become criminals, you know. Really, I don't believe I ever saw a woman who was the accomplice of a crook. But maybe my sympathy from childhood with poor, abused Nancy Sykes has given me the ability to portray her sort."



A Recent Snapshot of Leona Hutton, Popular *Broncho, Domino* and *Kay Bee* Star, in Her New *Raceabout*

Real Tales About Reel Folk

AN actor who knows what is artistic on the stage, and whose own standards of dramatic values are the highest, is George Arliss, famous as "Disraeli". Recently while playing a two-weeks' engagement at Los Angeles, Mr. Arliss went into a moving picture house, a thing he seldom had done before. They were showing D. W. Griffith's production, *The Avenging Conscience*, founded on Poe's short story, "The Tell-Tale Heart". Mr. Arliss watched the film with the closest interest from beginning to end. As he was leaving the theater, he recognized in the aisle, Mr. Griffith, himself.

Going quickly up to the premier director and shaking him by the hand, he said, "I've a notion to see how motion pictures are made. Have you a few spare moments for me?"

Mr. Griffith invited Mr. and Mrs. Arliss to call at the studio that afternoon. They came early and they stayed late—and during that time their host showed them and explained to them about everything there is to see at the big Hollywood plant. Mr. Arliss was astonished at the amount of realism and painstaking attention to detail which goes into the making of a high class film drama. A portion of *The Clansman* was run off in the projection room for his special entertainment.

"I confess," said the actor, "I always have been opposed to motion pictures. They seemed to me crude—a lowering of dramatic standards which might eventually undermine the art of the stage. But after seeing *The Avenging Conscience* and *The Clansman* I am convinced that film drama may be both powerful and artistic." Then he added, with a smile, "I have to thank you, Mr. Griffith, for curing me of my antipathy to the photoplay."

James Montgomery Flagg was always a versatile artist. Now he has added to his long list of accomplishments that of photoplayer. He made his debut before the camera through the irresistible overtures of *Our Mutual Girl*, who induced him to pose with her for Chapter fifty-one; and then Mr. Flagg, discovering that his new calling was much to his taste; requested Director Eagle to let him go on in



Mr. and Mrs. George Arliss Talking With D. W. Griffith During Their Recent Visit At the R. & M. Studios

being. All of which goes to show how conscientiously the Beauty directors work, and, incidentally accounts for the artistic perfection of Beauty playlets.

Secretary of the Interior, Franklin K. Lane, has gone into pictures. He posed before the camera last week for the film which will introduce the educational Yellowstone series produced by the Thanhouser Motion Picture Corporation. It is indicative of Secretary Lane's broad policy, that he has permitted his picture to be used, and he is

frankly enthusiastic about bringing the wonders of the Yellowstone, by means of the film, to thousands of persons who never could make the Western trip.



James Montgomery Flagg Fills the Role of a Hotel Clerk in One of the Scenes in "Runaway June"

Runaway June. A scene in a hotel lobby, with the *Man with the Black Vandyke* much in evidence, was at that moment being produced in the studio, and as a hotel clerk was lacking to the realism of the episode, Mr. Flagg was given the place behind the desk. Far from being a mere figure-head, the clerk had plenty to do, and though unused to the whirring of the machines, the glare of the lights and to having all his movements timed by a director counting in stentorian tones, Mr. Flagg went through his part without a quiver.

"It beats everything how hard it is to find angels!" exclaimed Perry Banks, Mr. Cooley's assistant at the Beauty studio, the other day. He was trying to find a graceful maiden who could glide like a disembodied soul before the hard-hearted millionaire all the way up to heaven and back in *The Spirit of Giving*. Even after the angel was found, it took a long while to grow just the style of wings, which accorded with Mr. Cooley's conception of an angelic

Elizabeth Burbridge, the beautiful leading woman of the Broncho company, is right in her element as the sweet, wholesome daughter of a seasoned crook in *The Face on the Ceiling*, released in the Mutual program Dec. 30, 1914. Miss Burbridge enters into her interpretation with such earnestness that in certain of the scenes where the heroine's mental torture is depicted she sheds genuine tears.

The Majestic Motion Picture Company

Offers For Its 2-Part Feature

SUNDAY, DECEMBER 27

The Old Fisherman's Story



Dorothy Gish

A Strongly Effective Seashore Drama

WITH

Mary Alden
Spottiswoode Aitken
Jack Conway and R. A. Walsh
IN THE CAST

The Majestic One Reel Release for Tuesday, December 22

THE BETTER WAY

Features the Favorite Little Comedienne

DOROTHY GISH

Majestic and Komic Guide for Exhibitors

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

- AT DAWN (1 Reel Majestic), Release date Tuesday, Dec. 15.—A tragic story of the Philippines, from the short story of Frederick Moore, telling how an American's crime was sternly punished. Fairly well presented.
- IN FEAR OF HIS PAST (2 Reel Majestic), Release date Sunday, Dec. 20.—A strong character society story, featuring Mary Alden, Jack Conway and Spottiswoode Aitken. An escaped convict is almost forced into crime by an adventuress, but successfully resists, and is at the same time proven innocent of the original charge against him.
- BILL AND ETHEL AT THE BALL (1 Reel Komic, Release date Sunday, Dec. 20.—A very good "Bill" story from Paul West's office boy series, telling how Bill mixed things up for Ethel and the Boss at the stenographers' masquerade.
- THE BETTER WAY (1 Reel Majestic), Release date Tuesday, Dec. 22.—A well played picture story of strong moral interest presenting Dorothy Gish in a pleasing characterization. A reformed criminal is saved from committing a robbery by his young daughter.
- THE OLD FISHERMAN'S STORY (2 Reel Majestic), Release date Sunday, Dec. 27.—A very affecting picture story of an old fisherman and his two sons, one of whom loses his life that the other may be redeemed.
- THE RECORD BREAKER (1 Reel Komic), Release date Sunday, Dec. 27.—A farce comedy showing scenes in the great Corona automobile race, where all world's records were broken. The picture features Eddie Pullen, winner of the race, and Fay Tincher, the popular Komic star. An unusual offering.

Bromide Enlargements of Majestic Stars for Lobby Display

(Mae Marsh, Lillian Gish, Dorothy Gish, Miriam Cooper, Mary Alden, Fay Tincher, Robert Harron, Wallace Reid and others.) All sizes and shapes up to 5 ft. high. 5 x 7, 15c. each; 8 x 10, 25c. each; 11 x 14, 40c. each; 14 x 17, 50c. each; 22 x 28, \$2.00; 20 x 60, \$2.50; 28 x 42, \$3.00. Order direct from Majestic Studio, 4500 Sunset Blvd., Los Angeles, Calif., or from any Mutual Exchange.

Majestic Motion Picture Company

STUDIOS:

4500 Sunset Blvd., Los Angeles, Calif.

BUSINESS OFFICE:

29 Union Sq. W., New York City

Mutual Releases

MONDAY—American (2), Reliance, Keystone.

TUESDAY—Thanouser (2), Majestic, Beauty.

WEDNESDAY—Broncho (2), American, Reliance.

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

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

SATURDAY—Reliance (2), Keystone, Royal.

SUNDAY—Majestic (2), Komic, Thanouser.

American

- Oct. 28—Sweet and Low
- Nov. 2—The Ruin of Manley (2)
- Nov. 4—When the Road Parts
- Nov. 9—Betty Morse (2)
- Nov. 11—The Stolen Masterpiece
- Nov. 16—Redbird Wins (2)
- Nov. 18—Beppo
- Nov. 20—Old Enough to be Her Grandpa
- Nov. 23—In the Candlelight (2)
- Nov. 25—The Archaeologist
- Nov. 30—The Beggar Child (2)
- Dec. 2—The Strength o' Ten
- Dec. 7—Out of the Darkness (2)
- Dec. 9—The Girl in Question
- Dec. 14—In Tune (2)
- Dec. 16—The Silent Way
- Dec. 18—Trapped by a Heliograph
- Dec. 21—The Sower Reaps (2)
- Dec. 23—The Tin Can Shack
- Dec. 28—When a Woman Waits (2)
- Dec. 30—The Unseen Vengeance
- Jan. 4—The Legend Beautiful (2)
- Jan. 6—The Alarm of Angelon
- Jan. 11—Restitution (2)
- Jan. 13—The Black Ghost Bandit

Beauty

- Sept. 22—Caught in a Tight Pinch
- Sept. 29—The Legend of Black Rock
- Oct. 6—Nieda
- Oct. 13—Winsome Winnie
- Oct. 20—Dad and the Girls
- Oct. 27—A Rude Awakening
- Nov. 3—The Tightwad
- Nov. 10—Motherhood
- Nov. 17—When Quenie Came Back
- Nov. 24—As a Man Thinketh
- Dec. 1—Cupid and a Dress Coat
- Dec. 8—Limping to Happiness
- Dec. 15—Her Younger Sister
- Dec. 22—Brass Buttons
- Dec. 29—Love Knows No Law
- Jan. 5—In the Vale of Sorrow
- Jan. 12—The Spirit of Giving

Broncho

- Oct. 21—Shorty and Sherlock Holmes (2)
- Oct. 28—The Golden Goose (2)
- Nov. 4—The Desperado (2)
- Nov. 11—Destiny's Night (2)
- Nov. 18—Shorty Falls Into a Title (2)
- Nov. 25—The Cross in the Desert (2)
- Dec. 2—A Romance of Old Holland (2)
- Dec. 9—The City of Darkness (2)
- Dec. 16—The Panther (2)
- Dec. 23—The Passing of Two Gun Hicks (2)
- Dec. 30—The Face on the Ceiling (2)
- Jan. 6—The Scourge of the Desert (2)
- Jan. 13—Mother Hulda (2)

Domino

- Nov. 5—In Old Italy (2)
- Nov. 12—The Friend (2)
- Nov. 19—Nipped (2)
- Nov. 26—The Mills of the Gods (2)
- Dec. 3—The Vigil (2)
- Dec. 10—Not of the Flock (2)
- Dec. 17—A Political Feud (2)
- Dec. 24—The Last of the Line (2)
- Dec. 31—A Flower in the Desert (2)
- Jan. 7—The Scrub (2)
- Jan. 14—In the Land of the Otter (2)
- Jan. 21—The Still on Sunset Mountain (2)

Kay Bee

- Sept. 11—The Silver Candlesticks (2)
- Sept. 18—No-Account Smith's Baby (2)
- Sept. 25—The Death Mask (2)
- Oct. 2—One of the Discard (2)
- Oct. 9—The Sheriff of Muscatine (2)
- Oct. 16—The Word of His People (2)
- Oct. 23—The Spark Eternal (2)
- Oct. 30—The Worth of a Life (2)
- Nov. 6—In the Clutches of the Gangsters (2)
- Nov. 13—The Hateful God (2)
- Nov. 20—The Master (2)
- Nov. 27—A Crook's Sweetheart (2)
- Dec. 4—Mother of the Shadows (2)
- Dec. 11—Fortunes of War (2)
- Dec. 18—The Game of Life (2)
- Dec. 25—In the Sage Brush Country (2)
- Jan. 1—The Deadly Spark (2)
- Jan. 8—A Midas of the Desert (2)

Keystone

- Nov. 9—His Trysting Places (2) (Special Release)
- Nov. 12—An Incompetent Hero
- Nov. 14—How Heroes Are Made
- Nov. 16—Fatty's Jonah Day
- Nov. 19—The Noise of Bombs
- Nov. 21—Fatty's Wine Party
- Nov. 23—His Taking Ways
- Nov. 23—Sea Nymphs (2) (Special Release)
- Nov. 26—His Halted Career
- Nov. 28—Among the Mourners
- Nov. 30—Leading Lizzie Astray
- Dec. 3—Shotguns That Kick
- Dec. 5—Getting Acquainted
- Dec. 7—His Prehistoric Past (2)
- Dec. 7—Other People's Business
- Dec. 10—The Plumber
- Dec. 12—Amrose's First Falsehood
- Dec. 14—Fatty's Magic Pants
- Dec. 17—Hogan's Annual Spree
- Dec. 19—A Colored Girl's Love
- Dec. 21—Wild West Love
- Dec. 21—Fatty and Minnie He-Haw (2) (Special Release)
- Dec. 24—A Fatal Bumping
- Dec. 26—His Second Childhood
- Jan. 4—Hushing the Scandal (2) (Special Release)

Komic

- Nov. 15—Out Again—In Again
- Nov. 22—Ethel Has a Steady (No. 11)
- Nov. 29—A Corner in Hats
- Dec. 6—Mr. Hadley's Uncle (No. 12)
- Dec. 13—The Housebreakers
- Dec. 20—Bill and Ethel at the Ball (No. 13)
- Dec. 27—The Record Breaker
- Jan. 3—Ethel's First Case (No. 14)
- Jan. 10—Love and Business
- Jan. 17—A Flyer in Spring Water (No. 15)
- Jan. 24—A Flurry in Art
- Jan. 31—Cupid and the Pest

Majestic

- Oct. 16—Back to the Kitchen
- Oct. 18—For Her Father's Sins (2)
- Oct. 20—Environment
- Oct. 25—A Flight for a Fortune (2)
- Oct. 27—A Mother's Influence
- Nov. 1—Paid With Interest (2)
- Nov. 3—False Pride
- Nov. 8—The Tear that Burned (2)
- Nov. 10—The Niggard
- Nov. 13—The Folly of Anne
- Nov. 15—The Odalisque (2)
- Nov. 17—The Little Country Mouse
- Nov. 22—The Saving Grace (2)
- Nov. 24—Another Chance
- Nov. 29—The Sisters (2)
- Dec. 1—Old Good For Nothing
- Dec. 6—A Question of Courage (2)
- Dec. 8—Her Brave Hero
- Dec. 11—In Wildman's Land
- Dec. 13—The Old Maid (2)
- Dec. 15—At Dawn
- Dec. 20—In Fear of His Past (2)
- Dec. 22—The Better Way
- Dec. 27—The Old Fisherman's Story (2)
- Dec. 29—The Baby's Ride
- Jan. 3—Vengeance Is Mine (2)
- Jan. 5—His Lesson
- Jan. 8—Branch No. 37
- Jan. 10—Three Brothers (2)
- Jan. 12—Prohation
- Jan. 17—What Might Have Been (2)
- Jan. 19—On the Table Top
- Jan. 24—The Better Man

Mutual Weekly

- Oct. 8—No. 93
- Oct. 15—No. 94
- Oct. 22—No. 95
- Oct. 27—No. 96
- Nov. 3—No. 97
- Nov. 10—No. 98
- Nov. 17—No. 99
- Nov. 26—No. 100
- Dec. 3—No. 101
- Dec. 10—No. 102
- Dec. 17—No. 103
- Dec. 24—No. 104
- Dec. 31—No. 105
- Jan. 7—No. 106

Princess

- Oct. 16—The Touch of a Little Hand
- Oct. 23—The Face at the Window
- Oct. 30—The Dead Line
- Nov. 6—When Vice Shuddered
- Nov. 13—Seeds of Jealousy
- Nov. 20—A Bum Mistake
- Nov. 27—The Wild, Woolly West
- Dec. 4—The Creator of "Hunger"
- Dec. 11—In the Conservatory
- Dec. 18—Shadows and Sunshine
- Dec. 25—The White Rose
- Jan. 1—When Fate Rebelled
- Jan. 8—Check No. 130

Reliance

- Nov. 16—Our Mutual Girl (No. 44)
- Nov. 18—The Hidden Message
- Nov. 21—His Responsibility (2)
- Nov. 23—Our Mutual Girl (No. 45)
- Nov. 25—They Never Knew
- Nov. 27—The Hop Smugglers
- Nov. 28—The Kafir's Skull (2)
- Nov. 30—Our Mutual Girl (No. 46)
- Dec. 2—The Lucky Shot
- Dec. 5—Who Shot Bud Walton? (2)
- Dec. 7—Our Mutual Girl (No. 47)
- Dec. 9—The Forest Thieves
- Dec. 12—On the Ledge (2)
- Dec. 14—Our Mutual Girl (No. 48)
- Dec. 16—The Joke on Yellentown
- Dec. 19—The Beat of the Year (2)
- Dec. 21—Our Mutual Girl (No. 49)
- Dec. 23—A Lucky Disappointment
- Dec. 25—Bobby's Medal
- Dec. 26—The Exposure (2)
- Dec. 28—Our Mutual Girl (No. 50)
- Dec. 30—The Message
- Jan. 2—A Banakie Maiden (2)
- Jan. 4—Our Mutual Girl (No. 51)
- Jan. 6—A Night's Adventure
- Jan. 9—The Lost Receipt (2)
- Jan. 11—Our Mutual Girl No. 52
- Jan. 13—The Terror of the Mountains
- Jan. 16—One Flight Up (2)
- Jan. 18—Mutual Monographs
- Jan. 20—The Sea Brat

Royal

- Nov. 6—Max's Money
- Nov. 14—A Fortune in Pants
- Nov. 21—Love Finds a Way
- Nov. 28—Before and After
- Dec. 5—Sherman Was Right—It's Very Trying
- Dec. 12—Percy the Milliner
- Dec. 19—Two Kisses
- Dec. 26—Her Mother's Voice
- Jan. 2—Putting It Over
- Jan. 9—Married By Instalment

Thanouser

- Nov. 10—The Terror of Anger (2)
- Nov. 15—The Man with the Hoe
- Nov. 17—Pawns of Fate (2)
- Nov. 22—A Messenger of Gladness—Nature's Celebrities (Split Reel)
- Nov. 24—Mrs. Van Ruyter's Strategem (2)
- Nov. 29—A Denver Romance
- Dec. 1—The Center of the Web (2)
- Dec. 4—Naidra, the Dream Woman
- Dec. 6—The Amateur Detective
- Dec. 8—The Reader of Minds (2)
- Dec. 13—When East Meets West
- Dec. 15—The Barrier of Flames (2)
- Dec. 20—Sid Nee's Finish
- Dec. 22—Under False Colors (2)
- Dec. 27—A Hatful of Trouble
- Dec. 29—Lucy's Elopement (2)
- Jan. 1—Shep the Sentinel
- Jan. 3—The Bridal Bouquet
- Jan. 5—Her Menacing Past (2)
- Jan. 10—An Inside Tip
- Jan. 12—The Speed King (2)
- Jan. 17—A Yellowstone Honey-moon
- Jan. 19—Craft vs. Love (2)
- Jan. 24—The Dog Catcher's Bride
- Jan. 26—Finger Prints of Fate (2)
- Jan. 29—The Volunteer Fireman
- Jan. 31—Helen Intervenes

Mutual Exchanges

Serving the Mutual Program

Albany, N. Y.	Mutual Film Corporation	733 Broadway
Amarillo, Texas	Mutual Film C. of Texas	304 E. 4th St.
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Baltimore, Md.	Mutual Film Exchange	28 W. Lexington St.
Boston, Mass.	M. F. C. of Mass.	1106 Boylston St.
Buffalo, N. Y.	Mutual Film Corporation	272 Washington St.
Butte, Mont.	Pacific Mutual Film Corp'n.	American Theatre Bldg.
Calgary, Alberta	M. F. C. of Canada, Ltd.	Leeson & Lineham Block
Charlotte, N. C.	Mutual Film Corporation	322 North Tryon St.
Chicago, Ill.	M. F. C. of Illinois	5 S. Wabash Ave.
	H. & H. Film Service Co.	117 N. Dearborn St.
Cincinnati, Ohio	The Mutual Film Company	111 East Seventh St.
Cleveland, Ohio	The Mutual Film Company	106 Prospect Ave., S. E.
Columbus, Ohio	The Mutual Film Company	422 N. High St.
Dallas, Texas	Mutual Film C. of Texas	1807 Main St.
Denver, Colo.	Colorado M. F. C.	21 Iron Bldg.
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Detroit, Mich.	Mutual Film Corporation	97 Woodward Ave.
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Grand Rapids, Mich.	Mutual Film Corporation	7-8 Hawkins Bldg.
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	Continental Feature Film Ex.	902 Filbert St., 3rd Floor
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Spokane, Wash.	Pacific Mutual Film Corp'n.	408 First Ave.
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Syracuse, N. Y.	Western Film Ex.	10 Welting Bldg.
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NEW MAJESTIC	Sapho
THANHOUSER	Moths
THANHOUSER	Robin Hood
THANHOUSER	A Legend of Provence
KAY BEE	The Battle of Gettysburg
KEYSTONE	Zu Zu, the Bandleader
THANHOUSER	Frou-Frou
MAJESTIC	Ruy Blas
R & M	The Great Leap
THANHOUSER	Joseph in the Land of Egypt
R & M	The Gangsters of New York
MUTUAL SPEC.	Seeing South America with Roosevelt
MUTUAL SPECIAL	Mexican War Pictures
R & M	The Battle of the Sexes
THANHOUSER	Cardinal Richelieu's Ward
R & M	The Floor Above
R & M	The Dishonored Medal
R & M	The Mountain Rat
R & M	Home Sweet Home
THANHOUSER	Dope
N. Y. MOTION PICTURE	The Wrath of the Gods
R & M	The Avenging Conscience

Mutual Program

(Week of Jan. 4th to Jan. 10th, inc.)

Monday, January 4th, 1915

AMERICAN.....The Legend Beautiful
(2 Reel Drama)
RELIANCE.....Our Mutual Girl No. 51
KEYSTONE.....Not yet announced

Tuesday, January 5th, 1915

THANHOUSER.....Her Menacing Past
(2 Reel Romantic Drama)
MAJESTIC.....His Lesson
(Drama)

Wednesday, January 6th, 1915

BRONCHO.....The Scourge of the Desert
(2 Reel Western Drama)
AMERICAN.....The Alarm of Angelon
(Drama)

RELIANCE.....A Night's Adventure
(Western Drama)

Thursday, January 7th, 1915

DOMINO.....The Scrub
(2 Reel College-Life Drama)
KEYSTONE.....Not yet announced
MUTUAL WEEKLY.....No. 106

Friday, January 8th, 1915

KAY BEE.....A Midas of the Desert
(2 Reel Western Drama)
PRINCESS.....Check No. 30
(Drama)

MAJESTIC.....Branch No. 37
(Drama)

Saturday, January 9th, 1915

RELIANCE.....The Lost Receipt
(2 Reel Drama)
KEYSTONE.....Not yet announced
ROYAL.....Married by Instalment
(Comedy)

Sunday, January 10th, 1915

MAJESTIC.....Three Brothers
(2 Reel Drama)
KOMIC.....Love and Business
(Comedy)
THANHOUSER.....An Inside Tip
(Drama)

MUTUAL WEEKLY No. 104

LATEST PICTURES FROM THE SEAT OF WAR.
In accordance with President Wilson's Policy of U. S. Neutrality, etc.

On the way to Chateau Thierry.
Ruins of Penchard.
Aviator Andre, intrepid air-scout, is wounded by the enemy.
The Flower of the English Army.
A Zeppelin shed is destroyed by shells.
Soldiers at the front are merry between battles.

THE "CAMINO" SAILS FOR ROTTERDAM VIA PANAMA CANAL WITH CALIFORNIA'S DONATION OF FOOD FOR THE STARVING BELGIANS. Mayor Rolph of San Francisco wishes Captain Ahlin of the "Camino" God Speed on his errand of mercy.

CHILDREN OF THE NATIONAL CAPITAL HOLD "A MILE OF PENNIES" CARNIVAL FOR BELGIAN RELIEF FUND. Dr. Harvey Wiley.

NEW YORK-CHICAGO FLYER GOES IN THE DITCH NEAR BUFFALO, N. Y. A freight train, laden with grain for warring powers, is wrecked near Bethel, Maine.

TENNESSEE RIVER IMPROVEMENT DELEGATES URGE HOUSE COMMITTEE TO EXPEND \$20,000,000 ON MUSSEL SHOALS PROJECT. Senator Oscar W. Underwood of Alabama who sponsors the movement.

FLAMES SWEEP OVER GREAT EDISON PLANT AT ORANGE, N. J., CAUSING \$7,000,000 LOSS.

GREAT MANUFACTURING PLANT AT NEW YORK CITY IS DESTROYED BY FIRE, CAUSING HALF-MILLION DOLLAR LOSS.

EVER HEAR OF WINTER BASEBALL? New York's Society Nines open the season despite wintry blasts. Some of the 400 on the bleachers.

A "SUBMARINE" DESIGNED FOR PLEASURE, NOT FOR WAR, IS HAULED THROUGH 'FRISCO'S STREETS TO THE EXPOSITION GROUNDS.

HISTORIC FRIGATE "INDEPENDENCE" WHICH FOUGHT IN THE WAR OF 1812 LEAVES MARE ISLAND NAVY YARD.

MUTUAL-KEYSTONE STARS, MABEL NORMAND, ROSCOE ARBUCKLE AND CHARLES CHAPLIN, ARE THE CYNOSURE OF ALL EYES AT 'FRISCO SCREEN CLUB BALL.

KINGS AND QUEENS OF THE POULTRY WORLD HOLD COURT AT OAKLAND, CALIFORNIA, SHOW. Some rooster!

REGULAR MUTUAL PROGRAM FEATURES

BRAND	TITLE	RELEASE
MAJESTIC	"Three Brothers" (2).....	JAN. 10
RELIANCE	"The Lost Receipt" (2).....	JAN. 9
KAY BEE	"A Midas of the Desert" (2).....	JAN. 8
DOMINO	"The Scrub" (2).....	JAN. 7
BRONCHO	"The Scourge of the Desert" (2).....	JAN. 6
THANHOUSER	"Her Menacing Past" (2).....	JAN. 5
AMERICAN	"The Legend Beautiful" (2).....	JAN. 4
MAJESTIC	"Vengeance Is Mine" (2).....	JAN. 3
RELIANCE	"A Banakie Maiden" (2).....	JAN. 2
KAY BEE	"The Deadly Spark" (2).....	JAN. 1
DOMINO	"A Flower in the Desert" (2).....	DEC. 31
BRONCHO	"The Face on the Ceiling" (2).....	DEC. 30
THANHOUSER	"Lucy's Elopement" (2).....	DEC. 29
AMERICAN	"When a Woman Waits" (2).....	DEC. 28
MAJESTIC	"The Old Fisherman's Story" (2).....	DEC. 27
RELIANCE	"The Exposure" (2).....	DEC. 26
KAY BEE	"In the Sage Brush Country" (2).....	DEC. 25
DOMINO	"The Last of the Line" (2).....	DEC. 24
BRONCHO	"The Passing of Two-Gun Hicks" (2).....	DEC. 23
THANHOUSER	"Under False Colors" (2).....	DEC. 22
AMERICAN	"The Sower Reaps" (2).....	DEC. 21
MAJESTIC	"The Fear of His Past" (2).....	DEC. 20
RELIANCE	"The Beat of the Year" (2).....	DEC. 19
KAY BEE	"The Game of Life" (2).....	DEC. 18
DOMINO	"A Political Feud" (2).....	DEC. 17
BRONCHO	"The Panther" (2).....	DEC. 16
THANHOUSER	"The Barrier of Flames" (2).....	DEC. 15
AMERICAN	"In Tune" (2).....	DEC. 14
MAJESTIC	"The Old Maid" (2).....	DEC. 13
RELIANCE	"On the Ledge" (2).....	DEC. 12
KAY BEE	"Fortunes of War" (2).....	DEC. 11
DOMINO	"Not of the Flock" (2).....	DEC. 10
BRONCHO	"The City of Darkness" (2).....	DEC. 9
THANHOUSER	"The Reader of Minds" (2).....	DEC. 8
AMERICAN	"Out of the Darkness" (2).....	DEC. 7
MAJESTIC	"A Question of Courage" (2).....	DEC. 6
RELIANCE	"Who Shot Bud Walton" (2).....	DEC. 5
KAY BEE	"Mother of the Shadows" (2).....	DEC. 4
DOMINO	"The Vigil" (2).....	DEC. 3
BRONCHO	"A Romance of Old Holland" (2).....	DEC. 2
THANHOUSER	"The Center of the Web" (2).....	DEC. 1
AMERICAN	"The Beggar Child" (2).....	NOV. 30
MAJESTIC	"The Sisters" (2).....	NOV. 29
RELIANCE	"The Kaffir's Skull" (2).....	NOV. 28
KAY BEE	"A Crook's Sweetheart" (2).....	NOV. 27
DOMINO	"The Mills of the Gods" (2).....	NOV. 26
BRONCHO	"The Cross in the Desert" (2).....	NOV. 25
THANHOUSER	"Mrs. Van Ruyter's Stratagem" (2).....	NOV. 24
AMERICAN	"In the Candlelight" (2).....	NOV. 23
MAJESTIC	"The Saving Grace" (2).....	NOV. 22
RELIANCE	"His Responsibility" (2).....	NOV. 21
KAY BEE	"The Master of the House" (2).....	NOV. 20
DOMINO	"Nipped" (2).....	NOV. 19
BRONCHO	"Shorty Falls Into a Title" (2).....	NOV. 18
THANHOUSER	"Pawns of Fate" (2).....	NOV. 17
AMERICAN	"Redbird Wins" (2).....	NOV. 16
MAJESTIC	"The Odallsque" (2).....	NOV. 15
RELIANCE	"The Floating Call" (2).....	NOV. 14
KAY BEE	"The Hateful God" (2).....	NOV. 13
DOMINO	"The Friend" (2).....	NOV. 12
BRONCHO	"Destiny's Night" (2).....	NOV. 11
THANHOUSER	"The Terror of Anger" (2).....	NOV. 10
AMERICAN	"A Slice of Life" (2).....	NOV. 9
MAJESTIC	"The Tear That Burned" (2).....	NOV. 8
RELIANCE	"A Woman Scorned" (2).....	NOV. 7
KAY BEE	"In the Clutches of the Gangsters" (2).....	NOV. 6
DOMINO	"In Old Italy" (2).....	NOV. 5
BRONCHO	"The Desperado" (2).....	NOV. 4
THANHOUSER	"The Turning of the Road" (2).....	NOV. 3
AMERICAN	"The Ruin of Manley" (2).....	NOV. 2
MAJESTIC	"Paid With Interest" (2).....	NOV. 1
RELIANCE	"The Wrong Prescription" (2).....	OCT. 31
KAY BEE	"The Worth of a Life" (2).....	OCT. 30
DOMINO	"Eric the Red's Wooling" (2).....	OCT. 29
BRONCHO	"The Golden Goose" (2).....	OCT. 28
THANHOUSER	"A Madonna of the Poor" (2).....	OCT. 27
AMERICAN	"Sir Galahad of Twilight" (2).....	OCT. 26

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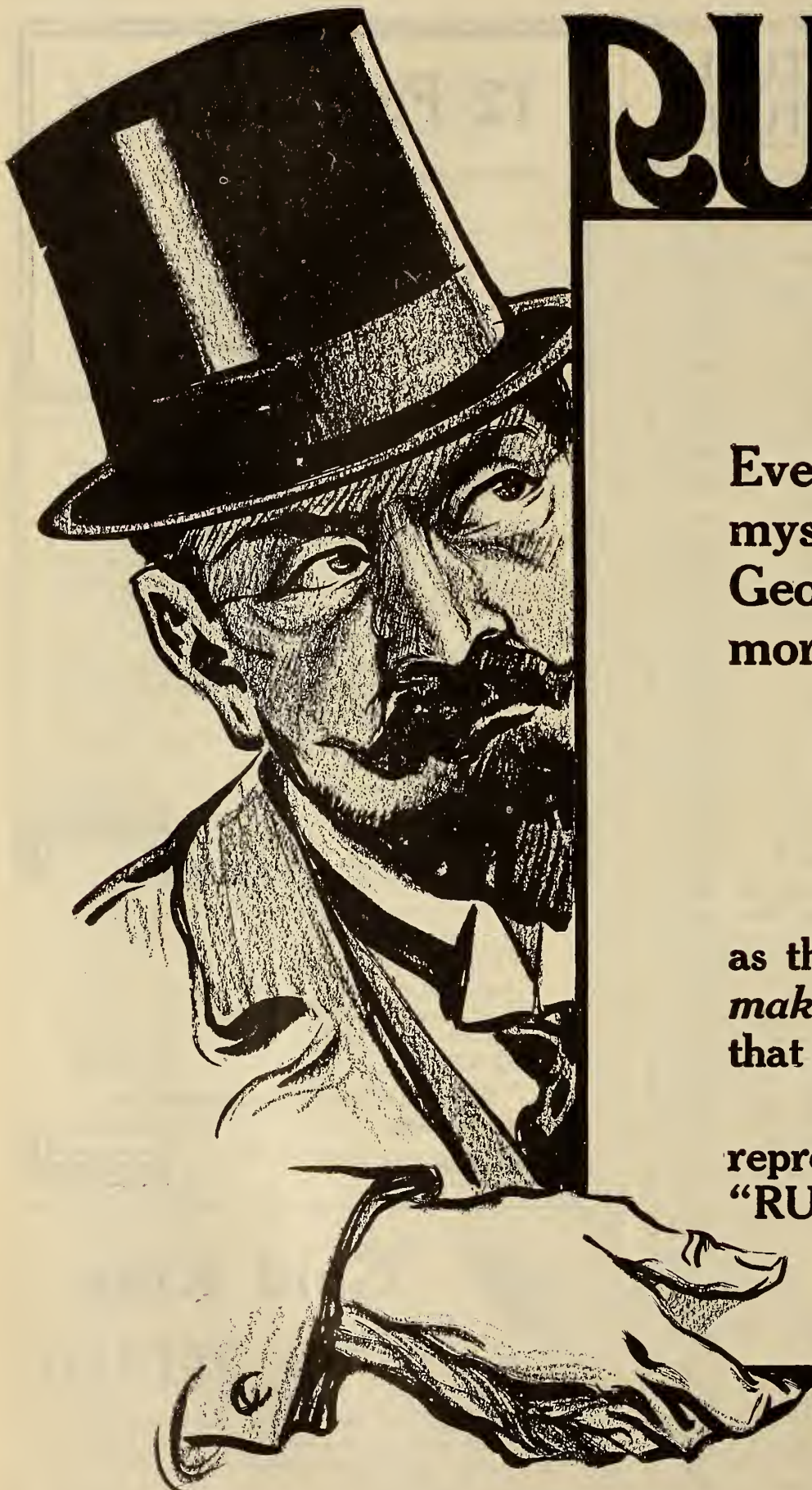
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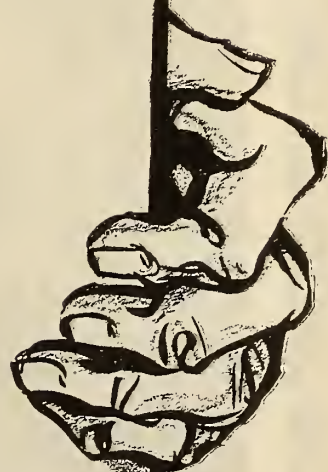
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The low price of effective apparatus will surprise you. Catalogue RL gives information.



Typhoon Air Warmer

THE TYPHOON FAN CO.

1544 Broadway

New York City

Would You Accept Our

Illustrated Song Slide Service

Provided we guarantee to furnish you with the Highest Priced Singing Talent that is in the United States?

You can hardly believe such a statement, but let us prove every word we state. Don't delay. Write today and secure exclusive territory before your competitor slips in before you.

Chicago Song Slide Exchange

32 S. Wabash Ave., Sta. R. L.

Chicago, Ill.

GREETINGS

We are not too early to extend our Season's Greetings to those who HAVE, as well as to those who HAVE NOT used

The "TYPO-PAD"

The latter class will find in the use of these Pads the only practical means of making Typewriter Slides, and the former class will tell you that this is true.

TWO SLIDES FOR A NICKEL!!!

That's all they cost you, for we sell them at \$2.50 per 100. With your first order for 50 Pads inclosing \$1.25, we will send you FREE, two beautiful two-color Bordered Pads on which to write your Season's Greetings to your audience, and if you will suggest the wording, we will write the Pads for you, just to show you how.

Our booklet will tell you all about it. Special prices to Supply Houses and Exchanges.

AMERICAN TYPO-PAD COMPANY

Raleigh, N. C.

SLIDES



OUR COMIC CATALOG
NEW
 ASK FOR IT
 complete catalogs
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Just what you need, the best made, \$1.75 per dozen. Say who. There is only one place to get them and that's from the

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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.

DON'T FAIL TO VISIT OUR SHOW ROOMS.

Write for Catalog. Established 1882

THE NEWMAN MFG. CO.

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ROLL TICKETS

SPECIALLY PRINTED AND ABSOLUTELY GUARANTEED

Cash with order. No C.O.D. at these prices.

50,000 for \$5.40	200,000 for \$15.30
30,000 for 4.50	100,000 for 9.00

Write for Samples and Prices on Other Quantities.
 404 So. 10th St.
 OMAHA, NEB. **REES TICKET CO.**



Movie Star Photos

SPECIAL OFFER. Beautiful hand colored, large 11x14 photo of your favorite actor or actress. These handsome hand colored photos are an exceptionally fine work of art suitable for framing. Ask Your Nearest Theatre or send 25c in stamps or coin to

Wyanoak Pub. Co. 140 W. 52nd St., New York City

News of the Trade

THE recent serious loss sustained by Thomas A. Edison, Inc., as a result of the fire on the night of December 9, at the plant in West Orange, N. J., is now said to be considerably less than \$1,000,000. The fire did not start, as at first stated, in the film plant, and as a matter of fact, this was the last to go. The only branch of the great establishment pertaining to the motion picture industry, that suffered seriously was the Projection Department and even this will be working to normal capacity within a few weeks. For this reason there may be some delay in making prompt deliveries on orders for the Edison Kinetoscope; but this will only continue for a limited period. By early Spring at the latest, this department, it is expected, will be turning out its full capacity again.

The Greater New York Slide Company, whose offices are in the Academy of Music Building, New York City, have increased the size of their plant, and now occupy the entire floor in that building. This addition in space dates back only a few weeks, at which time, President H. A. Rosenberg took a life partner and became a member to the Benedict Club.

Not only is the company manufacturing high grade slides, but every music publisher throughout the country is buying their Mica chorus and title slides. Besides this they recently installed an up-to-date printing plant and are now manufacturing Mica Stock announcement slides in colors, which will take the place of the brass slides now on the market, as the mica shows up better on the screen and can be mailed in an ordinary envelope. The selling price of the Mica slides is 35 cents, or 3 for \$1.00.

The 1915 catalogue now on the press will be from 16 to 20 pages with about 150 to 200 illustrations showing everything in stock announcement as well as advertising slides. All Mutual Feature Player slides will be mentioned in the catalogue, as well as illustrated. Printing to the trade is being made a specialty and at prices which are extremely reasonable. The catalogue will be mailed free on request.

The Newman Manufacturing Company, Cincinnati, Ohio, with branch factories at 108 W. Lake Street, Chicago, Ill., and 101 Fourth Avenue, New York City, who make brass poster frames, easels, railings, ticket choppers and theatre fixtures of every description, have recently put on the market an attractive brass easel poster frame, which is something exceedingly attractive, and at the same time a money maker. This poster frame displays a one sheet poster in the centre, and surrounding this are various compartments in which eight advertising cards can be inserted. These advertising cards bring a revenue of \$1.50 per week each, and the advertisements can be taken from the stores in the vicinity or from national advertisers. The Newman Manufacturing Company will be glad to send out more complete literature pertaining to same, as well as their complete catalogue of other theatre fixtures upon request.

The American Typo-Pad Company, Raleigh, N. C., have got out a very unique method for making slides. A pad is used from which typewritten slides can be made at a very nominal cost. Full particulars and descriptions are sent to anyone upon request.

MOON SCREEN



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

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

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

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

The International Moon Screen Co. (Inc.)

387 Grand Street, New York

A POSTAL WILL BRING SAMPLES AND PRICES

RESERVED SEAT COUPON



SAME AS MONEY
 MINT REGULATIONS GOVERN OUR OUTPUT

ARCUS TICKET CO.

633 PLYMOUTH CT. CHICAGO

COMPENSARC

That's the device that saves Moving Picture men two-thirds on their electric light bills, and yet gives better light. Did you see our ad last week? Well, don't look it up. Just write for our

BOOKLET 5027

Fort Wayne Electric Works

of General Electric Co.,
 1703 Broadway

FORT WAYNE, INDIANA 733

PHOTOPLAYWRIGHTS

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

REX LITERARY BUREAU

57 STOCKTON ST. BROOKLYN, N. Y.

PRINCESS FILM COMPANY

PRESENT

“When Fate Rebelled”

A Comedy-Drama Brimful of Clever Contrasts
and Strong Situations

WITH

BOYD MARSHALL
MURIEL OSTRICHE

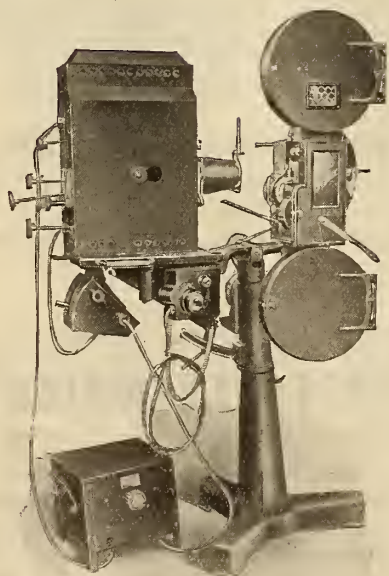
AND

PRINCESS
PLAYERS
PERFECT



RELEASED FRIDAY, JANUARY 1st, 1915

Simplex Greetings



We could use up a great deal of space telling you of the cardinal features of the Simplex Projector—

But why should we?

Naturally, any manufacturer is biased in favor of his own product. Therefore, we ask you to convince yourself that the Simplex is supreme by asking any owner of a Simplex machine his verdict. **Each Simplex is a silent Salesman.**

Think that over and after you have had a Merry Xmas, which is our wish, write for Catalogue A.

MADE AND GUARANTEED BY

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317 East 34th St. New York

HAPPY NEW YEAR!



KEYSTONE



MACK SENNETT
MANAGING DIRECTOR
OF KEYSTONE COMEDIES
It is he whom we have to
thank for all the wonder-
ful Keystone Successes
of the past Year.

DOMINO



A Flower
in the Desert

Thursday Dec. 31.

KAY-BEE



The Deadly Spark

Friday Jan. 1

BRONCHO



The Face
on the Ceiling

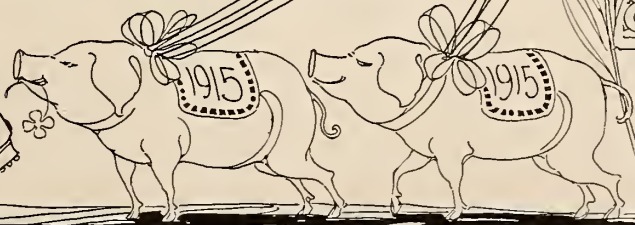
Wednesday Dec. 30.

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

Released
Exclusively through the
Mutual Film Corporation



TIME
TABLE
TO
TIPPERARY



NEW YORK MOTION PICTURE CORPORATION

KESSEL & BAUMANN, MANAGERS.

LONGACRE BUILDING, 42^d STR. AND BROADWAY,

NEW YORK.



*The Reliance Motion Picture Corporation
Presents to the World of Motion Pictures*

THE FILM

¶ A weekly magazine of motion pictures and smart fashions for the audiences of motion picture theatres and for them **EXCLUSIVELY**.

¶ **THE FILM** succeeds **OUR MUTUAL GIRL WEEKLY**, the circulation record breaker and pioneer of theatre distribution magazines.

¶ **THE FILM** will bring your audiences close to the personality of the famous players of the Reliance and Majestic Companies, with articles of supreme personal interest, especially attractive to women, the big factor in motion picture patronage.

¶ Write us today and we will tell you how the exhibitor can distribute this superb magazine free to his patrons and without cost to himself.

THE FILM

**29 Union Square
NEW YORK**

Reel Life

5 Cents

A MAGAZINE OF MOVING PICTURES



FLORENCE CRAWFORD—*Reliance and Majestic*

Jan. 2

"THE SCRUB"—*Domino*

1915



BRONCHO

The Scourge of the Desert

Wednesday Jan 6

KAY-BEE

A Midas of the Desert

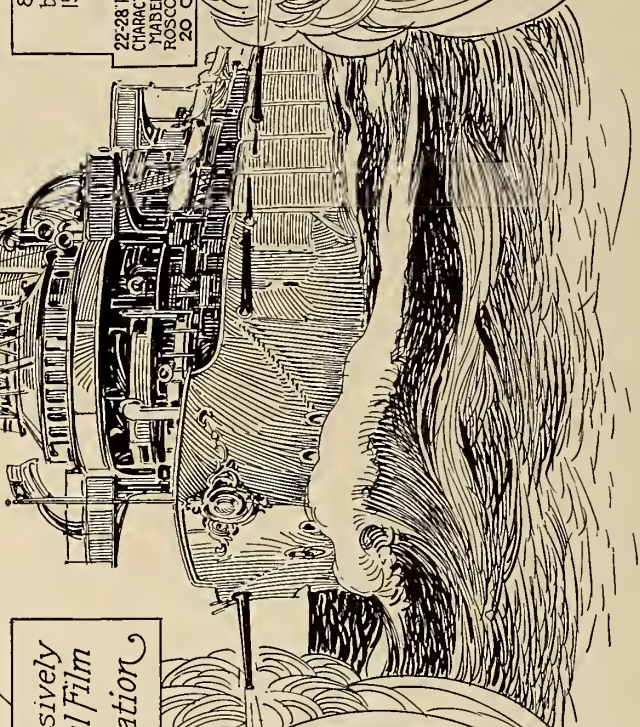
Friday Jan 8

Released Exclusively through the Mutual Film Corporation

DOMINO

The Scrub

Thursday Jan 7



8-10" Photos of our Players can be had by sending to Publicity Dept 15 Cents for one-50 Cents for set of 4

A WONDERFUL LOBBY DISPLAY

22-28 PHOTO LAYOUTS IN CHARACTER MAKEUP OF LABEL NORSTAND & POSCOE ARBUCKLE 20 CENTS EACH

KEYSTONE

Hushing the Scandal

Monday Jan 4



NEW YORK MOTION PICTURE CORPORATION

KESSEL & BAUMANN, MANAGERS.

LONGACRE BUILDING, 42^d STR. AND BROADWAY.

NEW YORK.

SEE AMERICANS FIRST

Flying "A" and American "Beauty" Feature Films
MADE IN U.S.A.

The SPIRIT OF GIVING A BEAUTY FEATURE

Joseph Harris and Virginia Kirtley
as principles in the most
fascinating drama of the hour.



Direction
of
Frank Cooley

Release,
Tuesday,
Jan. 12, 1915.

FLYING "A" FEATURES

"RESTITUTION" (Two Acts)

An intense and thrilling human interest drama. WINNIFRED GREENWOOD and ED COXEN play leads.
Under direction of Henry Otto. Release Monday, January 11th, 1915.

"THE BLACK GHOST BANDIT"

Featuring VIVIAN RICH and an all star cast in a Western melodrama.
Direction of Thos. Ricketts. Release Wednesday, January 13, 1915.

"THE CLUBMAN'S WAGER"

A comedy with a punch.

"Producing a Nation's Pride"

An educational feature.

Release Friday, January 15th, 1915.

AMERICAN FILM MFG. CO.



CHICAGO



RUNAWAY

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It Starts

The Release Date of the Great Love-Story

GEORGE RAND

See the Serial Publication Corporation Representative
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71 WEST TWENTY-THIRD STREET

Produced by RELIANCE MOTION PICTURES
29 UNION SQUARE



Y JUNE E CHASE

January 13th

Serial by

DOLPH CHESTER

Representative at Any Mutual Exchange for Dates,
Get Open Dates Before It Is Too Late.

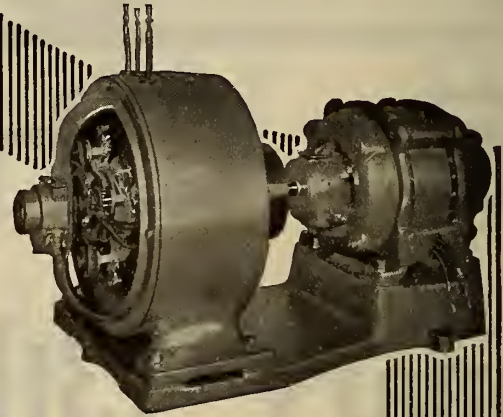
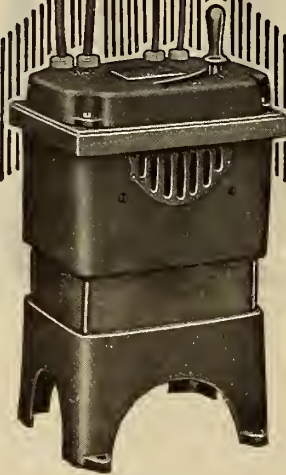
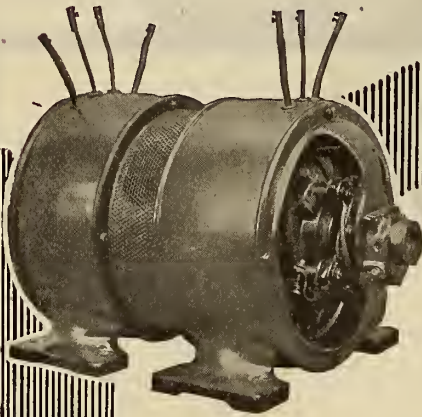
ON CORPORATION
STREET, NEW YORK, N. Y.

ON PICTURE CORPORATION
NEW YORK, N. Y.



BETTER LIGHT

LESS CURRENT



The DC Compensarc lowers the voltage of a direct current supply to that required at the lamp without needless waste.

The AC Compensarc cuts $\frac{2}{3}$ from your lighting bill if you use alternating current.

The AC to DC Compensarc will transform alternating into direct current and reduce the voltage at the same time without need- less waste.

No matter what current you have---Alternating or Direct---or what voltage or frequency, one of the

FORT WAYNE COMPENSARCS

will enable you to secure a light that will give those clear, bright pictures that everybody now demands.

What's the use of paying extra money for special screens, projecting machines, and first run films and then spoil the whole result with poor light? With the Fort Wayne Compensarcs you can get any kind of light you want regardless of the kind or quality of your current supply.

The Compensarcs will give you

STEADY LIGHT. No flickering, no sputtering, even when changing intensities or from one machine to another.

WHITE LIGHT. No yellow streaks, no ghosts.

BRIGHT LIGHT. Three times the light with two-thirds the current.

They are safe, efficient, easy to operate, fool proof and reliable.

FORT WAYNE ELECTRIC WORKS

OF GENERAL ELECTRIC COMPANY

1703 BROADWAY

FORT WAYNE, INDIANA

Compensarcs are so commonly found in motion picture theatres that many people now call all current saving and transforming devices by that name.

But Remember

*If it isn't a FORT WAYNE
it isn't a "COMPENSARC"*



*Send TODAY for this
FREE descriptive booklet*

Reel Life

A MAGAZINE OF MOVING PICTURES

PUBLISHED BY THE MUTUAL FILM CORPORATION

29 Union Square, New York City
Telephone, Stuyvesant 683

MERRITT CRAWFORD
Editor

HENRY JAMES
Business and Advertising
Manager

Vol. V, No. 16

JANUARY 2, 1915

Five Cents—\$2.50 a Year

“Taking” a Scene Amid Picturesque Surroundings



Director John O'Brien, of the Majestic-Mutual Company, Staging "The Old Fisherman's Story" on the Rugged Californian Coast.

Perhaps no stretch of the Pacific shore-line lends itself more readily for reproduction on the screen, than the wild and desolate reaches of Portuguese Bend, where this picture was taken. Certainly few spots present the same possibilities for stereoscopic effects, coupled with the impressive grandeur of its sea and mountain background.

FACTS AND FIGURES AND SUCH

DDOUBLE-EXPOSURES are such a common incident in film production nowadays, that seldom are they worthy of note, although always interesting if well done. From time to time, however, an effect is produced, which arouses the admiration and excites the comment of motion picture experts, as well as that of the average photo-playgoer. Such a one is to be seen in *Mother Hulda*, the Broncho-Mutual two reel release for January 13, 1915, which is one of the most pretentious fairy story productions ever made for the screen. An entire forest of trees is slowly transformed before the eye into an army of soldiers and without any cutback, the army, which has been called into being by the fairy Prince to protect him from a band of robbers, advances to the attack.

Just how this really wonderful double-exposure was accomplished is a secret, which neither Mr. Ince nor Raymond B. West, the producer of *Mother Hulda*, have thus far consented to disclose. Certainly it is one of the most remarkable effects ever obtained in a motion picture. It is said that both Mr. Ince and Mr. West spent several days planning the effect and that the result surprised even themselves.

IN a formal statement the American Film Manufacturing Company announce the court's favorable decision in their litigation with the Famous Players Film Company, which has extended over several months. The statement follows.

"After extensive litigation, the courts have dismissed the injunction suit of the Famous Players Film Company against the American Film Manufacturing Company, to restrain the latter from the use of the title *The Aftermath*, and the American Film Manufacturing Company is granted the full and unrestricted use of the title *The Aftermath*, their two-reel feature release of August 31, 1914."

THE current issue of the *Mutual Weekly* presents many novel and interesting scenes, which cannot fail to arouse much favorable comment for this live and up-to-date news film. Among these are scenes showing the Los Angeles police raiding an opium joint and the official burning of the "lay-outs" and "dope" pipes; the school children of California writing letters to their friends all over the world, telling them that the Exposition will open on time, despite the war, to secure which the Post Office and the Board of Education co-operated with the *Mutual Weekly's* operator; a remarkable religious feast conducted by a strange people

in Central America; and the conference of the Ministers and Ambassadors of the South and Central American republics with Secretary of State Bryan on the question of neutrality.

Beginning with the issue of Jan. 7, 1915, the *Mutual Weekly*, will be renumbered. Thus, while the release for Dec. 31, 1914, is No. 105, that for Jan. 7, 1915, will be No. 1.

STARTLING developments are promised in the forthcoming chapters of *Zudora*, Thanouser's big serial,

which bid fair to bring even bigger results, as far as the box office is concerned, than have yet been achieved by this popular mystery photo-play, considerable as they already have been. In Episode Seven two extraordinary climaxes are presented—the blowing up of a giant battleship at sea and the destruction by fire of one of the finest old mansions in suburban New York. A new hero—*James Baird*—appears, and he but heralds the entrance upon the screen of a beautiful woman, whose personality and influence on the fate of the fair *Zudora* is shrouded in mystery. James Cruze, the dashing, inspiring hero that made famous *The Million Dollar Mystery*, who thus far has been seen only in the rôle of *Hassam Ali*, the plotting uncle of *Zudora*, will undergo a strange transformation, more weird and startling, than any which could be

conceived by the most vivid imagination. And these are only a few of the many spectacular and dramatic surprises that are scheduled to appear in the ensuing chapters of this popular serial.

A NOTABLE addition to the New York Motion Picture Corporation's artistic staff, announced this week, is that of Billy Walsh, the famous cabaret entertainer, who has just signed a long time contract, whereby he is to appear in Keystones. Mr. Walsh is well known as a comedian to thousands of Broadway folk. With Harry D. Ward, the popular "Dutch" comedian, he accompanied Mr. Kessel and Mr. Baumann on their recent trip to Inceville.

RAY JOHNSTON, assistant to Dr. Addison Jones, general manager of Thanouser, returned this week from a trip covering the Eastern Mutual exchanges, where *Zudora* is being released by the Thanouser Syndicate Corporation, and gave glowing reports of the bookings of that serial. According to Mr. Johnston, they have already broken the record made by *The Million Dollar Mystery*.

REASON WHY BULLETIN No. 10

MUTUAL MOVIES fill the flying hours with supreme enjoyment.

MUTUAL MOVIES thrill as well as interest, hold as well as attract, instruct as well as entertain.

MUTUAL MOVIES reached a point well in advance of other motion pictures and then drew farther away in the lead.

THAT'S WHY more Exhibitors are showing MUTUAL MOVIES today than ever before.



American-Beauty Films Have a Charm That is All Their Own



1. Joseph Harris and Gladys Kingsbury in "The Spirit of Giving". 2. George Field, King Clark and Charlotte Burton in "Restitution". 3. Charlotte Burton, Ed Cozen, King Clark and George Field (same). 4. Ed Cozen and Winnifred Greenwood (same). 5. Vivian Rich, Jack Richardson, Joseph Knight and John Sampson in "The Black Ghost Bandit". 6. Louise Lester, Vivian Rich, Jack Richardson and Harry Von Meter (same). 7. Joseph Harris in "The Spirit of Giving". 8. William Bowman, William Morse, Herman Frank and James Hamilton in "The Clubman's Wager". 9. Fred Gamble and Gladys Kingsbury in "The Spirit of Giving". 10. Charlotte Burton and King Clark in "Restitution".

STORIES OF THE NEW PHOTOPLAYS

A NOTABLE cast is that of *Runaway June*, the new Reliance serial, which was especially written for screen production by George Randolph Chester, author of the famous Wallingford stories, and his wife, Lillian Chester. Incidentally, the scenario on which the fifteen instalment photoplay of *Runaway June* is based, is by Marc Edmund Jones, creator of scores of successful motion picture plots, in co-operation with Oscar Eagle, the famous director of super-screen plays.

J. W. Johnston, who formerly played leads with Eclair, is to appear as *Ned Warner*, the young bridegroom in *Runaway June*. The rôle of *June*, herself, will be filled by Norma Phillips, who needs no introduction to REEL LIFE's readers. Old *Aunt Debby*, the negro cook in the *Moore* household, and a character Mr. Chester has apparently loved writing about, will be impersonated by Myra Brooks, who formerly distinguished herself in the company of the late Richard Mansfield. Winifred Burke will be seen as the svelte and vivacious *Iris Bletherington*, *June's* closest friend and Mlle. Evelyn Dumo has come all the way from Paris to play the part of *Marie*, maid in the *Moore* household, and incidentally afford a living for herself and her parents, left penniless by three sons who have died for France.

One of the most important rôles in the play, that of *Gilbert Blye*, the *Man with the Black Vandyke*, in the wake of whose motor all the crowd comes streaming, will be embodied for screen purposes by Arthur Donaldson, who will be remembered from the cast of "The Prince of Pilsen".

OUR MUTUAL GIRL (Chapter 52)

January 11, 1914

CAST

Margaret.....	Norma Phillips
Jack Stuyvesant.....	Mr. Johnston
Mrs. Knickerbocker.....	Maym Kelso
Aunt Abbie.....	Grace Fisher
Margaret's Maid.....	Miss Dumo

MARGARET, looking from her boudoir window, fell under the spell of the outdoors. The early winter-afternoon had broken in a flood of golden sunshine, and soon, attired in comfortable walking clothes, and taking *Bouncer*, her pet collie, she started for a tramp through the fields. The same lure of the open had enthralled that day a young society man of New York. In knickerbockers and walking jacket, shotgun in hand, he was proceeding on a jaunt through the woods. But *Jack Stuyvesant* was not in good shooting form, and a third clumsy attempt merely chipped a big piece of bark off an oak.

Our Mutual Girl was sitting on a boulder, amusing herself and *Bouncer* by throwing twigs and stones in a brook for him to recover—when the piece of bark fell into her lap. At the same instant, *Jack Stuyvesant* came bounding through the underbrush to see what had fallen to his gun. Face to face with each other, there was almost instant attraction. But *Margaret* had conventions to consider—and after talking awhile, they parted with never an idea that they should ever meet again.

That night *Our Mutual Girl* had a dream. She lived over all her experiences—her childhood on the Maryland farm, her year of shopping, sight-seeing, meeting celebrities, her little romances—but at the end of them all she seemed to see *Stuyvesant's* face, like the solution of a complicated problem. When the next morning came a note from *Auntie*

Knickerbocker bidding *Margaret* return to the Fifth Avenue house, her instinct told *Our Mutual Girl*, that something real was going to happen. Well, she went—and that evening *Auntie Knickerbocker* introduced her to—Yes, gentle reader, to *Jack Stuyvesant*. And it ends in the way all girlhood romances should end—they started to live happily forever after.

This is the last of the fifty-two chapters of *Our Mutual Girl*. It is followed by *Runaway June*, the new Reliance serial, in which the favorite of thousands of young people all over the country appears weekly.

HER MENACING PAST—Thanouser

(Two Reels)

A Study in Psychopathy, Featuring Mignon Anderson and Morris Foster

By Philip Lonergan

January 5, 1915

ANNA SANDERSON has been trained by her father, who is a professional burglar to be his accomplice. She loves the excitement of the life and has no desire to reform. One day, however, the police trail the father and daughter, and *Anna*, in scaling a high wall, falls and is knocked senseless. Her father carries her in his arms for some distance. Then, seeing that there can be no escape for either of them thus, he places her in the vestibule of a house, and makes his getaway alone. A young doctor and his mother discover the unconscious girl. But when they have revived her they find that she has lost all remembrance of her past life. They keep her in their home, and eventually *Anna* and the doctor fall in love and are married. Some time after this, a fall from a horse restores the girl's memory. The old life of peril and adventure reasserts its attraction for her, and she is on the point of rejoining her father, who has discovered where she is living, when she realizes that stronger than love of adventure is the new love which she bears her husband.

THE ALARM OF ANGELON—American

The Pathetic Story of an Immigrant and His Family

January 6, 1915

CAST

Dan Grey, attorney.....	Ed Coxen
Edna Lane, his fiancée.....	Winnifred Greenwood
Angelon.....	George Field
Marie, his wife.....	Josephine Ditt
Judge Walsh.....	John Steppling
An Invalid.....	Edith Borella

ANGELON, a poor Italian, after months of hard labor in America, saves enough money to send to Naples for his wife and children. He buys a postal order and in attempting to mail it at a fire box he is arrested and given his choice, either of paying a fine, the equivalent of his savings, or serving a term in prison. He sends the money to his family. When they reach New York, *Angelon*, still in jail, is not there to meet them. They fall into the hands of a padrone from whom they are rescued by *Edna Lane*, a young woman engaged in social service work. She finds *Angelon's* wife a position with an invalid Italian woman interpreter, and the children are sent out to sing and play

(Continued Overleaf)

Latest Majestic-Komic Releases Brim with Clever and Amusing Situations



1. Wallace Reid, Claire Anderson and E. D. Sears in "The Three Brothers". 2. E. D. Sears and Claire Anderson (same). 3. Scene from "Probation". 4. Cora Drew (same). 5. Same. 6. Tammany Young and Bobby Feuhrer in "Ethel's First Case" (No. 15). 7. Cora Drew and Loretta Blake in "Probation". 8. Claire Anderson and Mr Hinckley in "The Three Brothers". 9. Fay Tincher, Tod Browning and Tammany Young in "Ethel's First Case". 10. Wallace Reid, E. D. Sears and Claire Anderson in "The Three Brothers". 11. Mr. Hinckley and Claire Anderson (same).

STORIES OF THE NEW PHOTOPLAYS

in the streets. *Angelon* recognizes the voices of his children, whom he hears singing outside his cell. They discover him and run home to their mother with the news. Through *Edna's* help and that of *Dan Grey*, her fiancé, a young attorney, *Angelon* is freed, and once more the family is happily united.

A NIGHT'S ADVENTURE—Reliance.

Wherein a Great Many Things Happen to a Doctor

By George Hennessey

January 6, 1915

CAST

Dr. Watson.....Howard Gaye
Bland.....Walter Long

DR. WATSON, on his way East, gets off the train to stretch his legs at a way station, and being called to the aid of a section boss, who has broken his arm, he finds there is no other train East till morning. He gets a room at the Red Horse Hotel and to while away the time joins in a faro game, winning all the money in sight. *Bland*, the gambler, and his assistants, *Jack* and *Bill*, hate to think of the doctor getting away with so much cash, so they conspire with the hotel keeper to drug *Watson's* drink, intending to rob him later.

The doctor, however, only pretends to drink the doped liquor, and when the gambler attacks him in his room he overpowers him with his hyperdermic needle and succeeds in escaping from the hotel, pursued by *Jack* and *Bill*. *Watson* finds refuge in the cottage of *Granby*, the section boss whom he has doctored. Already he has become much interested in his patient's pretty daughter, *May*. That night, in an attack upon the cottage by *Watson's* enemies, the gambler's accomplices, *May* is instrumental in saving the doctor's life. The rest of the story is eloquently implied.

THE SCOURGE OF THE DESERT—Broncho

(Two Reels)

A Thrilling Romance of the Arizona Staked Plains

By William H. Clifford and Thomas H. Ince

January 6, 1915

CAST

Bill Evers.....William S. Hart
John Holt.....Gordon Mullen
Ellen Holt.....Rhea Mitchell
Pastor Holt.....Joseph Dowling

PASTOR HOLT has a wild son, who gambles away a sum of money which his father has given him to deposit in the bank at Grey Rock. The money belongs to the church and is for the erection of a new mission. Young *John Holt's* sister, *Ellen*, has sold her saddle horse in order to complete the amount. *Bill Evers*, the gambling house keeper, has won away from *John* his watch also, and *Evers* falls in love with *Ellen's* picture in the back of the case. Previously, as it happens, he has bought *Ellen's* horse from the trader to whom she sold it, and on the animal running back to its old home a meeting is brought about between *Evers* and *Ellen*. The attraction between them proves mutual. Later *John Holt* is sent for the mission fund which he pretends to have deposited in the bank. In a desperate attempt to make up the loss the boy robs the stage, but is wounded and brought home by his horse. *Bill Evers* manages to take *John's* place and to take the guilt upon himself. In the end his sacrifice is disclosed and *Ellen* and he are happily united.

THE SCRUB—Domino

(Two Reels)

The Tale of a Football Hero

By C. Gardner Sullivan and Thomas H. Ince

January 7, 1915

CAST

Gordon Elliott.....George Elliott
Dick Blackwood.....James McLoughlin
Coach Sloane.....Lewis Durham
Professor Burgess.....Joseph Dowling
Marjorie Burgess.....Louise Glauam

GORDON ELLIOTT, a student at one of the big universities, is unable to make the football team until his senior year. He is then awarded a position at center because of his superior method of passing the ball, though his lightness is against him. He overhears the head coach say that *Dick Blackwood* would make a better center if only he could master the pass. In his loyalty to the college *Elliott* teaches *Blackwood* the pass, thereby eliminating himself, not merely from the team, but also, as he supposes, from the possibility of winning *Marjorie Burgess*, who has commanded him to return for his answer after he has played his first big game. The game is played and won, largely through the efforts of *Blackwood*, and he is a hero. At the banquet, where the letters are awarded, the victorious center tells the whole story of *Elliott's* sacrifice. *Elliott* wins one of the letters—and *Marjorie's* promise. This story is told in fiction form on page sixteen of this issue of REEL LIFE.

A MIDAS OF THE DESERT—Kay Bee

(Two Reels)

The Story of a Miser's Life and Death

By C. Gardner Sullivan and Thomas H. Ince

January 8, 1915

CAST

Jed Thompson.....Walter Edwards
Dora Thompson.....Elizabeth Burbridge
Ray Knowles.....Mr. Coulson
Old Bill Knowles.....Mr. Hollingsworth

JED THOMPSON keeps a supply store near the gold fields, and is cordially disliked by the miners because of his miserly ways. An epidemic of malaria breaks out and *Jed* sees his chance to get rich by selling quinine capsules at five dollars a dozen. He refuses to let *Ray Knowles*, who has no money, take any of the medicine on credit for his sick father, and sternly forbids *Dora*, his daughter, to part with any quinine except for cash. The next day *Ray* returns, pleading that his father is much worse. *Dora*, who is alone in the store, gives him the capsules. On returning and discovering her action, *Jed Thompson* remains to tend shop and forces his daughter to work the claim. *Dora* becomes ill from exposure. But *Thompson* is too stingy to waste quinine upon her. In her delirium she wanders to the *Knowles* cottage, where she is taken in and nursed back to health by *Ray*. Her father comes to claim her but the miners hold an indignation meetings—and then they give the miser his choice of selling out or being kicked out. He chooses the former, and starting with his pile across the desert, on finding a little gold in the sand he uses his last drop of water panning it. The old man dies of thirst and in his last delirious dreams it seems to him that everything about him has turned to gold. (Continued Overleaf)

Broncho, Domino and Kay Bee Subjects Fine Examples of Film Artistry



1. Elizabeth Burbridge in "Mother Hulda". 2. Alfred Hollingsworth in "The Cross of Fire". 3. Barney Sherry and Harry Keenan in "The Still on Sunset Mountain". 4. Howard Hickman and Walter Belasco in "The Chinatown Mystery". 5. Walter Belasco and Sessue Hayawaka (same), 6. Elizabeth Burbridge in "Mother Hulda". 7. William S. Hart in "The Scourge of the Desert". 8. Walter Edwards in "The Cross of Fire". 9. Same. 10. Jack Nelson and Clara Williams in "The Still on Sunset Mountain". 11. William S. Hart and Walter Belasco in "The Scourge of the Desert".

STORIES OF THE NEW PHOTOPLAYS

BRANCH NUMBER THIRTY-SEVEN—Majestic

An Episode in the Romance of a Police Officer and a Plucky Girl

January 8, 1915

Featuring Loretta Blake

BECAUSE *James*, a mounted policeman, is too poor to marry yet, his sweetheart, *Mary*, gets a position secretly taking in bundles at a laundry. But one day the police officer comes to the place with his own bundle and, seeing *Mary* behind the window, is offended and goes away without speaking to her. That same afternoon an Italian chances to cast greedy eyes on pretty *Mary*. He goes into a saloon nearby and later, in a tipsy state, reaches for his laundry bundle to find that it contains celery. Someone in the saloon has exchanged bundles with him by mistake. However, in his befuddled condition, he goes back to the laundry branch to put the blame on the girl. *Mary* is just counting the money. He attacks her and she defends herself as best she can. Remorse, meanwhile, has overtaken her policeman lover. He calls up to ask her forgiveness and when the receiver is knocked off the 'phone by the Italian in the scuffle *James* hears the commotion and gallops to the rescue. Some brother officers hurry to his assistance. The Italian is arrested—and *James*, who had believed *Mary* lacking in spirit and proper pride, discovers that she is a heroine.

CHECK NO. 130—Princess

An Unusual Story With a Strong Sympathetic Appeal

January 8, 1915

CAST

Doris Hall.....	Muriel Ostriche
Boyd Morris.....	Boyd Marshall
Lawyer Morris.....	Morgan Jones
Mr. Dana.....	Ernest Ward
His wife.....	Virginia Waite

HARRY DANA'S married life is unhappy because his wife is suspicious and petulant. Discovering that his stenographer, *Doris Hall*, is ambitious to study art, he persuades her to accept a check for four hundred dollars to be spent for an evening course in modelling. Shortly afterward *Mrs. Dana* visits her husband's office and discovers in a bunch of vouchers, returned monthly by the banks, the check in favor of the stenographer. Convinced that *Dana* is faithless, she purloins the check as evidence and secretly prepares to begin divorce proceedings. *Doris* has witnessed the removal of the incriminating check, but she hesitates to inform *Dana*. Later she learns from the stenographer employed by *Mrs. Dana's* attorney that a divorce is impending. Determined to prevent the wrecking of *Dana's* family life at any cost, *Doris* goes to the attorney and makes a confession of crime, declaring that she forged the check. *Dana* receives a note from the attorney. Placing it in his wife's hands, utterly puzzled, he hurries away. She is now convinced of her error in suspecting him. Taking the check from its hiding place, she chokes back a sob, permitting the bit of paper to slip to the floor. Before she can recover it the check is drawn into the fire and destroyed.

Dana, meanwhile, has learned the truth. He is trying to dissuade *Doris* from her sacrifice when his wife bursts into the office and tells of the destruction of the check. As the evidence is lost no one now can be found legally guilty. *Mr. and Mrs. Dana* leave together. Then *Doris*, who has momentarily disappeared, returns to receive the earnest compliments of *Lawyer Morris* and his son, *Boyd*, who is in love with her.

THE LOST RECEIPT—Reliance

(Two Reels)

A Breathless Plot Involving Dynamite and a Doll

January 9, 1915

CAST

John Powers.....	Eugene Pallette
Colonel Stone.....	Mr Cosgrave
Lucy.....	Anna May Walthall

JOHAN POWERS, a struggling young manufacturer of explosives, borrows money from *Colonel Stone*, giving him a bill of sale of the factory. Later, when the amount falls due and *Powers* cannot pay, *Stone* refuses to renew the loan. The young manufacturer manages to pawn and borrow enough to raise the money. He pays it to *Stone's* clerk, who credits it by mistake to the wrong name, though he gives *Powers* a correct receipt. In putting the receipt into the safe *Powers* is called away a moment and a gust of wind blows the slip upon the floor. His little sister, *Jane*, picks it up and makes it into a curl paper for her doll. *Powers*, noticing the child's new toy, asks *Jane* where her doll came from, and when he learns that *Lucy Stone*, the *Colonel's* daughter, has given it to *Jane* he snatches it away and tosses it upon a shelf.

Meanwhile, *Stone* has discharged his careless clerk though without discovering that *Powers's* payment is wrongly credited. Supposing the bill still unpaid he takes possession of the factory. *Powers* has no redress because the receipt is missing. Thoroughly embittered, he determines to blow up the plant rather than see *Stone* profit by the business. Setting a lighted candle in a can of powder, he leaves the mill to its fate. Meanwhile, little *Jane* has been found by *Lucy Stone* and her father, crying for her doll. They go with her to the factory to recover the toy. *Powers* learns just in time where his sister is. Rushing back to the factory, he plucks the candle from the powder and hurries into the office. The receipt has been found in the doll's hair. Secure in his property, he and the *Stones* are reconciled.

MARRIED BY INSTALMENT—Royal

A Comedy in "Dismal Fractions"

January 9, 1915

MRS. ACRE, a widow with ten children, reads the advertisement of a matrimonial agency and answers it, describing herself as "a widow with ten acres." *Fritz Snell*, a waiter, sends her the photograph of a handsome friend purported to be himself. They meet at the agency—and though he does not come up to the picture, *Mrs. Acre* accepts him and they are married. She then conducts home the expectant *Fritz*, who has visions of a fine little property awaiting him. He is introduced, instead, to the ten children, and after washing for them, helping feed them and administering variously to their tenfold little needs, he rebels. Jumping on a passing freight, he makes his getaway, leaving the widow and her ten *Acres* weeping beside the track.

AN INSIDE TIP—Thanouser

A Strong Play of Graft and a Girl

January 10, 1915

CAST

Nell.....	Mignon Anderson
Jack.....	Morris Foster

WHITEY'S gang of crooks have flourished on waterfront robbery because *Tom*, the district attorney's secretary, has tipped them off from the inside. *Jack Morrison*, a police reporter for THE HERALD, joins the gang for

(Continued Overleaf)

Scenes from Latest Reliance Releases and "Runaway June," the New Serial



1. James Montgomery Flagg in the Reliance Studio (Our Mutual Girl No. 51). 2. Artist Flagg inspects the amateur caricaturist's work (same). 3. Artist Flagg and Norma Phillips (same). 4. W. E. Lowery, Charles Eberts and Florence Crawford in "The Terror of the Mountains". 5. Florence Crawford (same). 6. Florence Crawford (same). 7. Margaret Loveridge (Tommy Thomas) and Arthur Donaldson (The Man With The Black Vandyke) chat with George Rector the famous restaurant man, in "Runaway June". 8. Artist Flagg and Norma Phillips in "Our Mutual Girl No. 51". 9. Scene from "Runaway June". 10. Margaret Loveridge and Arthur Donaldson in "Runaway June".

STORIES OF THE NEW PHOTOPLAYS

the sake of a story later. He is suspected, however, by the crooks; and *Nell*, a girl of the underworld, overhears *Whitey* and his pals plotting to make way with the new member. She decides to "squeal," as *Jack* has formerly defended her from insult. The police, however, won't believe her story. Meanwhile, the gang has got *Jack* in its power. They determine to drop him, gagged and bound, in the river, under cover of darkness. *Nell* again appeals to the authorities, and this time the police sergeant believes her. She and the policemen give chase in a motor boat. They reach the craft containing the crooks just after *Jack* has been dropped overboard. *Nell* dives after him while a gun battle is on, and with the aid of one of the policemen she gets him unbound and into the motor boat. After the crooks have been rounded up, *Jack's* editor, who has been called to the police station, says that he will be responsible for *Nell*. But *Jack* relieves his chief of that responsibility.

LOVE AND BUSINESS—Komic

Wherein it is Shown that the Two Won't Mix
January 10, 1915

CAST

Fred.....Tod Browning
His wife.....Fay Tincher

FRED GATES is an attorney for a patent derrick and windlass concern. One day while demonstrating the windlass the hook catches in the dress of a woman, lifting her several feet from the sidewalk. She is a very proper spinster person, president of the Anti-Cigarette League. She files a claim against *Fred's* company and becomes a regular pest at his office. One morning at breakfast *Fred* and his wife have a little misunderstanding. After reaching the office he becomes penitent. He writes two letters—one a curt business note to the spinster, advising her that he will settle all claims against him for \$500, and the other a tender missive, asking forgiveness, to his wife. The office boy gets the two letters exchanged in the envelopes, and on their arrival both ladies have hysterics. The spinster lady and *Fred's* wife arrive simultaneously at the office. Poor *Fred* gets all he ever deserved in his life. But when, at last, he effects the exchange of the two letters everybody is happy.

PROBATION—Majestic

The Story of a Spartan Judge's Mistake
January 12, 1915

CAST

Judge Miller.....Joseph Chanler
Mrs. Miller.....Cora Drew
Tom Miller, their son.....F. McDermott
Helen Moore.....Loretta Blake

TOM MILLER'S father, who is a judge, opposes a popular movement to win probation for first offenders. His son, *Tom*, is discovered by his father to be spending a great deal of time lounging about a pool room and is sharply reprimanded. Ridiculed by his young pals, however, as "papa's boy," he breaks his promise to the *Judge* and to his sweetheart, *Helen Moore*, and visits the pool room in secret. A man is shot and *Tom* is accused of the crime. Under an alias he hopes to get through his trial and serve his time. But *Judge Miller* is transferred to the criminal department and *Tom* is recognized. He pleads probation. The Spartan father, however, sentences his son to five years. At the "pen," *Tom* overhears a plot against his father. He escapes and follows the crooks to his home, where they attack *Mrs.*

Miller and *Helen*, who are alone. *Tom* is accidentally wounded by *Mrs. Miller*, while he is trying to defend her. His father, arriving, takes him for an accomplice of the crooks and orders him carried to a public hospital pending his return to the pen. Later, *Tom* and the nurse overhear the confession of the man who committed the murder in the pool room. *Helen* intercedes with the judge. The man's confession is accepted and *Tom* is vindicated.

THE SPEED KING—Thanouser

(Two Reels)

An Automobile Romance Featuring Arthur Ashley

By Philip Lonergan

January 12, 1915

CAST

Alfred Atherton.....Arthur Ashley
Muriel Randall.....Muriel Ostriche
Her mother.....Carey L. Hastings

ALFRID ATHERTON, an automobile enthusiast, is falsely accused by George Ranston, a rival in love, of cheating at cards. He is expelled from the club and disowned by his father and sweetheart, *Lucy Randall*. *Mrs. Randall*, *Lucy's* father, however, gives the young man a chance to begin life anew in his automobile factory. Three years later, when *Randall's* daughters, *Lucy* and her younger sister *Muriel*, return from abroad they find *Atherton* greatly changed. He is no longer a young idler, but a dependable business man. A keen competition is instituted between the various automobile companies with the result that unless *Randall's* company wins the great race at the Brighton Motor Drome they will be forced to the verge of bankruptcy. *Randall*, however, is optimistic, as he has engaged the most skillful driver in the country. An accident at the last minute, however, disables his man. *Atherton* volunteers to take his place. He wins the race for the company and the love of *Muriel*. Soon after this the truth about the card cheating comes out. *Arthur's* father asks his son's forgiveness and, cleared now before the world, he marries *Muriel*.

THE TERROR OF THE MOUNTAINS—Reliance

A Clever Western Drama Starring Arthur Mackley

January 13, 1915

CAST

Dan Melton, Sheriff.....Arthur Mackley
Soapy Smith.....Eugene Pallette
Daisy Dale.....Florence Crawford

DAN MELTON is in love with *Daisy Dale*, who, being of a coquettish disposition, permits herself to become infatuated with *Soapy Smith*, gentleman gambler. *Sheriff Melton* is greatly worried by the continual holdups committed by *Black Jack*, a desperado, who has become the terror of the mountains. His excursions in quest of the bandit compel him to neglect *Daisy* somewhat. One day *Daisy* meets with an accident while riding and applies for assistance at a lonely shack in the hills. To her astonishment *Soapy Smith* opens the door. She accepts his invitation to enter. Once she is inside, however, *Soapy* betrays his real character and attacks her. *Daisy's* screams are heard by *Morristette*, a Mexican, who rushes in and intervenes. Smarting under the blow *Soapy* deals him, he gallops to town and informs the sheriff. On arriving at the shack to rescue his sweetheart *Melton* finds that *Soapy Smith* and the long-sought desperado, *Black Jack*, are one and the same.

Thrills Aplenty in Latest Productions from Thanhouser-Princess Studios



1. Arthur Ashley in "The Speed King". 2. Morris Foster and Mignon Anderson in "An Inside Tip". 3. Carey L. Hastings, Morgan Jones, Muriel Ostriche and Ethel Jewett in "The Speed King". 4. Morgan Jones and Arthur Ashley (same). 5. Muriel Ostriche and Virginia Waite in "Check No. 130". 6. Muriel Ostriche and Ernest Ward (same). 7. Mignon Anderson in "An Inside Tip". 8. Mignon Anderson (same). 9. Morris Foster (same).

"The Scrub"

Two Reel Drama of
College Life Presented
By Domino Players

Written by
C. Gardner Sullivan
and Thomas H. Ince

CAST

Gordon Elliott.....	George Elliott
Dick Blackwood.....	James McLoughlin
Coach Sloane.....	Lewis Durham
Professor Burgess.....	Joseph Dowling
Marjorie Burgess.....	Louise Glaum

IT was *Gordon Elliott's* senior year before his chance to "make good" came. For four years he had been a member of the "scrub" and each season had just missed capturing a place on the Varsity eleven, chiefly because in the opinion of the coach, there was always somebody just a shade better than he for the coveted place. It happened that the Benham varsity was unusually strong in its back field and *Elliott's* lightness in weight consistently eliminated him from a position in the line. Nevertheless, his work on the "scrub" had called forth much praise from the coaches. He was quick on his feet, a hard tackler, and while his play was never spectacular, he was always to be depended upon in a pinch.

"If *Elliott* had fifteen or twenty pounds more weight," said *Head Coach Sloane* to the team captain one day, "there wouldn't be a better man at center in the college. When I put him in at center this afternoon, he did wonders with that freak pass he's developed. But he needs the beef."

Elliott overheard the remark and the next afternoon redoubled his efforts to "make good". Throughout his college life it had been his earnest ambition to capture a place on the Varsity, if only for one big game. If he could only gain the right to wear the big "B", which is the prerogative only of those, who have served their college in the foremost rank of athletic endeavor, he felt that he would not have lived in vain. Thus far, however, the privilege had been denied him. A "scrub" he was, and a "scrub" he seemed destined to be to the end of his college career.

Latterly he had felt his failure to gain the coveted right still more keenly. *Marjorie Burgess*, the winsome daughter of *Professor Burgess*, dean of the department of mathematics, had first captivated, then enslaved him. Then in a day he was raised to the seventh heaven of joy and doubt. *Head Coach Sloane* had told him to go in at center on the Varsity, in preparation for the game with the University, that was Benham's greatest rival on the football field, and *Marjorie* had told him, that she would give him her answer after that game.

Elliott knew that it was his unusual pass, which had won him the post, for he was greatly underweight, his opponent on the other eleven tipping the beam at forty pounds more than he. So it was, that even though *Elliott* labored his

hardest, the coaches shook their heads. The game was the most important of the year and much depended on it.

A week before it was to take place *Elliott* heard *Coach Sloane* talking to the captain in the gym. "If *Dick Blackwood* could only pass the ball like *Elliott*," he said ruefully, "he'd be the man we need at center. He's got the beef and the ginger as well. As it is I don't think we've got a chance."

All that night *Elliott* pondered over the words. Then he made his decision, although it meant to him the loss of the coveted "B" and worst of all—so it seemed to him—the loss of fair *Marjorie's* hand. What answer could she make to a man, who had to sit on the side lines, while others fought and struggled for the honor of their university?

The next morning he went to *Blackwood*, and daily thereafter until the day of the great game arrived, he coached him in the peculiar snap-back, which had been his sole perquisite. *Coach Sloane* and the captain saw and appreciated the sacrifice, but none the less profited thereby. *Blackwood* went into *Elliott's* place at center, and in a battle, which has since become historic in the gridiron annals of Benham, became the

chief factor in trailing the colors of the rival institution in the dust of the Benham campus.

That night the annual dinner of the football team took place at which the much-prized "B's" were given out. In the balcony were the smiling faces of the fair ones, who had cheered the team to victory, among them *Marjorie Burgess*. *Elliott* feared to look in her direction, for even the joy of victory did not quite console him for his loss.

But amazement suddenly replaced the mingled feelings that filled his breast. In the silence that preceded the distribution of the coveted letters, *Blackwood*, the man whose strength had won the game, has risen and is speaking words that bring a flush of embarrassment to *Elliott's* cheek. In a daze he hears him tell of their secret practice. Then as the room shakes with cheers and handclapping, he hears *Blackwood* conclude, "And so, I think you will agree with me, that *Elliott* deserves his "B" with the rest of us."

For the first time that evening *Elliott* dared to raise his eyes to the balcony, where sat *Marjorie*, for the answer awaiting there. As he did so the girl tossed something down upon the table before him. It was a red rose.



"He Deserves His 'B' With the Rest of Us", Said *Blackwood*

Our Mutual Girl Films Artist Flagg

By Marc Edmund Jones

Chapter Fifty-One

CAST

Margaret.....Norma Phillips
James Montgomery Flagg.....By Himself

IN the studio there would have been considerable excitement had it been known that James Montgomery Flagg was to appear that morning to be photographed with *Our Mutual Girl*. Margaret, you remember, had met Mr. Flagg before and had sat to him for her portrait. So, to return his courtesy, she wrote him a note asking him to come down to 29 Union Square and see for himself how a big picture was made.

Right on the appointed moment the artist presented himself at the studio door. But there was an obdurate and very stupid door-tender on the job. His orders had been to admit no one who wasn't working in the scenes actually in course of production. Having a stern task master, and being a person of no imagination, it was a difficult thing for him to realize the proper moment for disobeying orders.

But trust an artist who has fought his way to the very pinnacle of fame and fortune to know how to handle a little thing like a stupid door-man—though this little thing stood six feet four and weighed two hundred on the hoof. Two minutes, thirty and one-fifth seconds elapsed between the time Flagg tried to enter the studio and the time he did enter it. Two minutes and thirty seconds were used up by the door-man telling Flagg he couldn't go inside. One-fifth of a second was spent by Flagg proving he could. For sheer efficiency—well a triumphal march by a conquering army doesn't compare with it!

But Margaret, on this, of all mornings, was late. Flagg looked in vain around the studio for her. Then he inquired. The inquiry developed her absence and galvanized many persons into instant activity. *Our Mutual Girl* was called on the telephone, and when she realized the situation, she was so chagrined at being late that she tossed the stopped watch, which had caused the trouble, into the waste basket.

The artist, meanwhile, was strolling around the studio, watching with interest the details of picture-making. Presently he saw a stage-hand, idle for the moment, busying himself with a blank canvas strip of scenery and a crayon. The stage-hand was attempting a caricature of a very fat camera man whose ability seemed out of proportion to his bulk.

Flagg for a time watched the progress of the cartoon and then, without telling who he was, offered to help out the stage-hand. Quickly the master's image grew, to the admiration, even of the fat man who was being cartooned.

little difficulty in finding her not guilty. The director rehearsed Margaret in a short scene and then it came Flagg's turn to go before the camera with *Our Mutual Girl*. From spectator to actor was a matter of but an instant or two for the artist. The scene was re-rehearsed by the director,

And then Margaret arrived. Her apologies were both profuse and sweet, and Flagg had very little difficulty in finding her not guilty. The director rehearsed Margaret in a short scene and then it came Flagg's turn to go before the camera with *Our Mutual Girl*. From spectator to actor was a matter of but an instant or two for the artist. The scene was re-rehearsed by the director, this time with Flagg playing opposite Margaret. Soon the camera was grinding out the story. It reminded Margaret's famous guest of the first time he posed for the movies, also for the Mutual director. "Believe me or not," he had remarked after that occasion to a Dutch-treat Club friend, "I found, that when that chap was grinding out pictures of me while I worked, I could speed up more than I had supposed any artist in or out of captivity could. I guess about the best thing editors could do with a lot of you fellows is to take a moving picture of you when they order copy in a hurry. If they make that Mutual chap the director you'll hurry it, all right. I'd rather face a Mexican firing squad than fail to do what he told me to do."

So, when from the other side of the room, Oscar Eagle, director of "Runaway June," the new Reliance serial, who was in need of an extra man, saw in Flagg the very type he wanted, and taking him for a new actor engaged for *Our Mutual Girl*, called him over, Flagg, obedient now by habit to the orders of a Mutual director, instantly answered the call.

Margaret, a bit panic-stricken, rushed up to the *Runaway June* director. Just as she was about to tell him the identity of her "super," Flagg cautioned her against it by a quick signal. He had decided it would be a great lark to play the part. And so, with Margaret, the artist actually went through a difficult role. When the scene was ended he received one of those pink slips which are worth five dollars to an "extra" in the movies. Laughingly, Flagg accepted the order, cashed it at the office upstairs, and devoted the proceeds to the best possible use—heaps of candy for the charming young women in the company. And then he permitted Margaret to tell them about it.

"How do you keep your temper so even, Mr. Flagg?" asked Margaret.

"Oh," said he, "I keep it in a thermos bottle."

Flagg, perhaps the most prolific of American illustrators and certainly one of the most popular, says that there is no discipline in versatility and speed like acting for the movies.



Margaret and James Montgomery Flagg, the Famous Artist, at the Reliance Studio

The Exhibitor's End of It

JUST because a house has an exceptionally good location is no reason why an exhibitor should think that it will run itself. Instead, the exhibitor, after thanking his stars that he is fortunate enough to be so situated, that good business is the rule and not the exception at his theater, should be even more particular in his attention to its needs. As a matter of fact, the better location a theater has, the more care should be given to its clientele.

"People are absolutely wrong," said a well known exhibitor recently, "when they think that because a theater does a big business it will take care of itself. Indeed, the contrary is always the case. Take our own theater, as an example. Our people demand a lot of personal attention and must have courteous treatment from the ticket seller to the ticket taker, to the usher and to the boy who opens the exit doors. And the manager of the theater must be on the job every minute to see that the attaches of the house live up to these requirements.

"Quite often, indeed very often, employes forget their duties and become impertinent and gruff to patrons; these facts seldom come to the manager's attention, and as a result the theater loses patronage and the owner wonders why. There is no line of business that needs so much watching as the moving-picture theater; people are coming and going constantly, the attractions differ each day, and the patrons must be satisfied.

"The manager must know what the patrons of his particular theater prefer in the way of attractions and must cater to them. A theater must be kept looking clean, so that a live manager has his hands full trying to keep up the appearance of his theater, seeing that his patrons are properly handled and giving them the proper kind of entertainment. The bigger the house the more business it does, and the better the location the more personal attention is required."

THE lobby of the Optic Theater, Los Angeles, Cal., a picture of which appears on this page, presents one of the most attractive displays, which has come to our notice in some time. Seth D. Perkins, manager of the Optic, makes a specialty of installing enlarged photographs in his lobby, it being his belief that they are a most effective form of advertising. Evidently there is a good deal in the idea, for although the Optic's admission price is only five cents, the house is packed at every performance.

As may be seen in the accompanying picture, practically every Mutual star is to be seen in Manager Perkins' lobby display, among this number being Mae Marsh, Lillian Gish, Dorothy Gish, Miriam Cooper, Robert Harron, Robert Burns, Fay Tincher, Irene Hunt, F. A. Turner, Francelia Billings-

ton, Vivian Rich, Charles Chaplin, Mabel Normand, Florence La Badie and many others. The Optic uses the Mutual program exclusively and according to Manager Perkins, "It is the only program, that pleases all the people all the time".

EVER since we told on this page of that Bronx exhibitor, who started the fashion of checking babies, while their mothers were enjoying the show, exhibitors in many sections of the country have been following his example. The latest of these to come to our attention is Clune's theater in Los Angeles, Cal., although it is now no longer entirely new there, as the scheme has been in vogue at that house for some time. In the lobby of the theater is an attractive sign, about the size of a one sheet, displaying the following:

WE CHECK THE BABY
You Enjoy the Show

For a time it was quite a novelty, but now it is getting to be a regular thing for mothers to leave their little ones in care of the official care-taker, while they watch the rapidly changing scenes on the screen. Manager W. W. Dunlap declares the scheme to be a distinct success. In the basement of the theater is a play room with a sand pile, hobby horses, swings, blocks and other indoor sports for children. In charge is a pleasant looking nurse, who usually has from two to ten little ones in her charge. From the first she cared for from fifteen to thirty babies each day and the number is steadily growing bigger as more

mothers learn of the innovation. According to Manager Dunlap it has proved one of the best advertising stunts he has ever employed, for every woman who takes advantage of the opportunity to check her baby, is sure to come again and tells her other married friends about it as well, so that the number of the house's patrons steadily increases.

COMPETITION is keen in Butte, Mont., in the motion picture business. Each theater has two ladies' days in the week, when a \$10 gold piece is given to the lucky lady, who holds the right number. New schemes are being tried right along by the different managers, although the patronage is fairly steady. All the managers advertise freely in the daily papers, securing liberal space for free readers in proportion to the size of their advertisement.

For a ten-inch, double column advertisement, the theater is allowed a reader about seven inches long. Each theater employs a press agent, and changes its show twice, three times and occasionally four times weekly. The rate paid for advertising is low as compared with big cities, being but fifty cents an inch, with the privilege of a free reader and space at all times for good cuts and illustrations.



The Lobby of the New Optic Theater, South Main Street, Los Angeles, Displays Only Mutual Stars

"The Mystery
of the
Chang
Case"

"ZUDORA"

A Drama of
Love and Adventure
By Daniel
Carson Goodman

Episode Eight
Reels Fifteen and Sixteen

IN this chapter of *Zudora*, the affairs of that sorely beset heiress take a sudden startling turn. Grown suspicious of her uncle, *Hassam Ali*, and impatient of the delays that he has thrown in the way of her marriage to *John Storm*, of a sudden *Zudora* determines to cut the Gordian knot by eloping with the man of her choice. Their plans are complete and the girl is in her room waiting for the time, when *Storm*, will call for her to take her away from the mysterious guardianship of *Hassam Ali*, when an event occurs which changes everything.

Hassam Ali has made the acquaintance of a certain *Mr. Chang*, a Chinese hypnotist and mystic of unusual powers. Seeing him place a boy in a condition in which the lad is alternately abnormally bright or stupid, at the will of the celestial, *Zudora's* uncle determines to use him as a tool in putting his niece out of the way and in gaining possession of the fabulously rich *Zudora* mine. Associated with *Chang* is *Madame du Val*, a strikingly handsome woman of shady reputation, and at *Hassam Ali's* invitation the precious pair come to his house, arriving just at the time when the elopement plans are complete.

Hassam Ali, and *Chang* go to a room adjoining *Zudora's* and there the strange hypnotic power of the latter is exerted. Soon *Zudora* sinks under it, yielding obedient to the will of the hypnotist, just as *Storm* arrives at the house in an automobile, ready to speed away with the girl he loves. *Storm* sees her at the window, where she has agreed to wait for him, but to his consternation she gives him no sign of recognition. Instead, she holds up a Japanese doll, as if in derision. As he waits in puzzled astonishment, *Zudora* disappears from her place at the window and the next moment *Chang* comes down the steps with *Madame du Val*, soon afterward being followed by *Hassam Ali* and *Zudora*. Before *Storm* can interfere the party are whisked away in their automobile.

Storm follows them and sees them enter a great house, the home of *Chang* and *Madame du Val*. Realizing that his fiancée is in serious danger, he goes to seek the aid of the

police, while within the house *Zudora* is being placed in a curiously designed alcove which has a false wall, that can be slid in front of it at will. While she remains there, *Hassam Ali* dons garments similar to those worn by *Chang*, disguising himself to resemble the celestial in other respects also. He has just rejoined *Chang* and *Madame du Val*, when *Storm* and a squad of detectives force their way into the house. *Chang* leaps into the alcove and pulls the lever that closes the wall.

When the police enter they find only the disguised *Hassam Ali* and *Madame du Val* chatting and laughing together. They make a thorough search of the house, but without finding anything suspicious and are just about to depart, when suddenly a girl's voice rings out, which *Storm* recognizes as that of his sweetheart. Mystified, but assured now that they have made no mistake, *Storm* rushes at the disguised *Hassam Ali*, who calls for assistance. In the meantime the real *Chang* hidden behind the false wall of the alcove, is overpowering *Zudora*. After a desperate struggle he succeeds in pinioning her

arms behind her, but a fresh search of the house discloses nothing to the puzzled detectives and with *Storm*, they are compelled to leave without locating *Zudora's* prison. A hurried consultation between *Hassam Ali* and *Chang*, after the departure of *Storm* and the police leads to a decision to send *Zudora* away in the custody of *Madame du Val*. Meanwhile *Storm*, assured that his sweetheart is somewhere in the house, returns with the detectives, and a hand to hand struggle follows. *Zudora*, her hands bound behind her, thrusts them under a magnifying glass, which stands on a table in the alcove, and the sun's rays being concentrated upon her bonds soon burn them off. Hearing the struggle in the room outside, she pounds madly upon the wall and *Storm*, hearing the sounds, with the aid of the detectives batters down the wall and rescues her.

Hassam Ali, however, arch criminal of all, escapes, leaving *Chang* and *Madame du Val* to the tender mercies of the police. As for *Storm*, he is too well content to have saved *Zudora*, to give heed to aught else.



Zudora Holds up the Japanese Doll as if in Derision



Zudora Is Rescued (Inset Above) Burning Her Bonds With the Magnifying Glass

Storm Attacks the Disguised Hassam Ali in Chang's House

EXHIBITORS who want to attract people to their theatre and keep them coming

EXHIBITORS who are interested in seeing an increase in their box office receipts

EXHIBITORS who know the value of the class atmosphere in a theatre

EXHIBITORS who appreciate the value of a handsome souvenir bearing their own house program and speaking in behalf of their own attractions, are placing liberal orders for

THE FILM

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THE FILM, 29 Union Sq., New York

Mutual Releases

MONDAY—American (2), Reliance, Keystone.

TUESDAY—Thanouser (2), Majestic, Beauty.

WEDNESDAY—Broncho (2), American, Reliance.

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

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

SATURDAY—Reliance (2), Keystone, Royal.

SUNDAY—Majestic (2), Komic, Thanouser.

American

- Nov. 11—The Stolen Masterpiece
- Nov. 16—Redbird Wins (2)
- Nov. 18—Beppo
- Nov. 20—Old Enough to be Her Grandpa
- Nov. 23—In the Candlelight (2)
- Nov. 25—The Archaeologist
- Nov. 30—The Beggar Child (2)
- Dec. 2—The Strength o' Ten
- Dec. 7—Out of the Darkness (2)
- Dec. 9—The Girl in Question
- Dec. 14—In Tune (2)
- Dec. 16—The Silent Way
- Dec. 18—Trapped by a Heliograph
- Dec. 21—The Sower Reaps (2)
- Dec. 23—The Tin Can Shack
- Dec. 28—When a Woman Waits (2)
- Dec. 30—The Unseen Vengeance
- Jan. 4—The Legend Beautiful (2)
- Jan. 6—The Alarm of Angelon
- Jan. 11—Restitution (2)
- Jan. 13—The Black Ghost Bandit
- Jan. 15—The Clubman's Wager—Producing a Nation's Pride (Split Reel)
- Jan. 18—Refining Fires (2)
- Jan. 20—The Crucifixion of Al Brady

Beauty

- Sept. 29—The Legend of Black Rock
- Oct. 6—Nieda
- Oct. 13—Winsome Winnie
- Oct. 20—Dad and the Girls
- Oct. 27—A Rude Awakening
- Nov. 3—The Tightwad
- Nov. 10—Motherhood
- Nov. 17—When Queenie Came Back
- Nov. 24—As a Man Thinketh
- Dec. 1—Cupid and a Dress Coat
- Dec. 8—Limping to Happiness
- Dec. 15—Her Younger Sister
- Dec. 22—Brass Buttons
- Dec. 29—Love Knows No Law
- Jan. 5—In the Vale of Sorrow
- Jan. 12—The Spirit of Giving
- Jan. 19—A Girl and Two Boys

Broncho

- Oct. 21—Shorty and Sherlock Holmes (2)
- Oct. 28—The Golden Goose (2)
- Nov. 4—The Desperado (2)
- Nov. 11—Destiny's Night (2)
- Nov. 18—Shorty Falls Into a Title (2)
- Nov. 25—The Cross in the Desert (2)
- Dec. 2—A Romance of Old Holland (2)
- Dec. 9—The City of Darkness (2)
- Dec. 16—The Panther (2)
- Dec. 23—The Passing of Two Gun Hicks (2)
- Dec. 30—The Face on the Ceiling (2)
- Jan. 6—The Scourge of the Desert (2)
- Jan. 13—Mother Hulda (2)
- Jan. 20—The Chinatown Mystery (2)

Domino

- Nov. 19—Nipped (2)
- Nov. 26—The Mills of the Gods (2)
- Dec. 3—The Vigil (2)
- Dec. 10—Not of the Flock (2)
- Dec. 17—A Political Feud (2)
- Dec. 24—The Last of the Line (2)
- Dec. 31—A Flower in the Desert (2)
- Jan. 7—The Scrub (2)
- Jan. 14—In the Land of the Otter (2)
- Jan. 21—The Still on Sunset Mountain (2)
- Jan. 28—Through the Murk (2)

Kay Bee

- Oct. 16—The Word of His People (2)
- Oct. 23—The Spark Eternal (2)
- Oct. 30—The Worth of a Life (2)
- Nov. 6—In the Clutches of the Gangsters (2)
- Nov. 13—The Hateful God (2)
- Nov. 20—The Master (2)
- Nov. 27—A Crook's Sweetheart (2)
- Dec. 4—Mother of the Shadows (2)
- Dec. 11—Fortunes of War (2)
- Dec. 18—The Game of Life (2)
- Dec. 25—In the Sage Brush Country (2)
- Jan. 1—The Deadly Spark (2)
- Jan. 8—A Midas of the Desert (2)
- Jan. 15—The Cross of Fire (2)
- Jan. 22—Sergeant Jim's Horse—The Man Who Died (Split Reel)
- Jan. 29—The Bottomless Pit—The Famine (Split Reel)

Keystone

- Nov. 16—Fatty's Jonah Day
- Nov. 19—The Noise of Bombs
- Nov. 21—Fatty's Wine Party
- Nov. 23—His Taking Ways
- Nov. 23—Sea Nymphs (2) (Special Release)
- Nov. 26—His Halted Career
- Nov. 28—Among the Mourners
- Nov. 30—Leading Lizzie Astray
- Dec. 3—Shotguns That Kick
- Dec. 5—Getting Acquainted
- Dec. 7—His Prehistoric Past (2)
- Dec. 7—Other People's Business
- Dec. 10—The Plumber
- Dec. 12—Ambrose's First Falsehood
- Dec. 14—Fatty's Magic Pants
- Dec. 17—Hogan's Annual Spree
- Dec. 19—A Colored Girl's Love
- Dec. 21—Wild West Love
- Dec. 21—Fatty and Minnie He-Haw (2) (Special Release)
- Dec. 24—A Fatal Bumping
- Dec. 26—His Second Childhood
- Dec. 28—Gussie, the Golfer
- Dec. 31—Hogan's Wild Oats—Steel Rolling Mills (Split Reel)
- Jan. 2—A Dark Lover's Play
- Jan. 4—Hushing the Scandal (2) (Special Release)

Komic

- Nov. 15—Out Again—In Again
- Nov. 22—Ethel Has a Steady (No. 11)
- Nov. 29—A Corner in Hats
- Dec. 6—Mr. Hadley's Uncle (No. 12)
- Dec. 13—The Housebreakers
- Dec. 20—Bill and Ethel at the Ball (No. 13)
- Dec. 27—The Record Breaker
- Jan. 3—Ethel's First Case (No. 14)
- Jan. 10—Love and Business
- Jan. 17—A Flyer in Spring Water (No. 15)
- Jan. 24—A Flurry in Art
- Jan. 31—Cupid and the Pest

Majestic

- Oct. 18—For Her Father's Sins (2)
- Oct. 20—Environment
- Oct. 25—A Flight for a Fortune (2)
- Oct. 27—A Mother's Influence
- Nov. 1—Paid With Interest (2)
- Nov. 3—False Pride
- Nov. 8—The Tear that Burned (2)
- Nov. 10—The Niggard
- Nov. 13—The Polly of Anne
- Nov. 15—The Odalisque (2)
- Nov. 17—The Little Country Mouse
- Nov. 22—The Saving Grace (2)
- Nov. 24—Another Chance
- Nov. 29—The Sisters (2)
- Dec. 1—Old Good For Nothing
- Dec. 6—A Question of Courage (2)
- Dec. 8—Her Brave Hero
- Dec. 11—In Wildman's Land
- Dec. 13—The Old Maid (2)
- Dec. 15—At Dawn
- Dec. 20—In Fear of His Past (2)
- Dec. 22—The Better Way
- Dec. 27—The Old Fisherman's Story (2)
- Dec. 29—The Baby's Ride
- Jan. 3—Vengeance Is Mine (2)
- Jan. 5—His Lesson
- Jan. 8—Branch No. 37
- Jan. 10—Three Brothers (2)
- Jan. 12—Probation
- Jan. 17—What Might Have Been (2)
- Jan. 19—On the Table Top
- Jan. 24—The Better Man
- Jan. 31—A Farewell Dinner (2)

Mutual Weekly

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|-----------------|-----------------|
| Oct. 15—No. 94 | Dec. 3—No. 101 |
| Oct. 22—No. 95 | Dec. 10—No. 102 |
| Oct. 27—No. 96 | Dec. 17—No. 103 |
| Nov. 3—No. 97 | Dec. 24—No. 104 |
| Nov. 10—No. 98 | Dec. 31—No. 105 |
| Nov. 17—No. 99 | Jan. 7—No. 1 |
| Nov. 26—No. 100 | Jan. 14—No. 2 |

Princess

- Oct. 23—The Face at the Window
- Oct. 30—The Dead Line
- Nov. 6—When Vice Shuddered
- Nov. 13—Seeds of Jealousy
- Nov. 20—A Bum Mistake
- Nov. 27—The Wild, Woolly West
- Dec. 4—The Creator of "Hunger"
- Dec. 11—In the Conservatory
- Dec. 18—Shadows and Sunshine
- Dec. 25—The White Rose
- Jan. 1—When Fate Rebelled
- Jan. 8—Check No. 130
- Jan. 15—Pleasing Uncle

Reliance

- Nov. 18—The Hidden Message
- Nov. 21—His Responsibility (2)
- Nov. 23—Our Mutual Girl (No. 45)
- Nov. 25—They Never Knew
- Nov. 27—The Hop Smugglers
- Nov. 28—The Kaffir's Skull (2)
- Nov. 30—Our Mutual Girl (No. 46)
- Dec. 2—The Lucky Shot
- Dec. 5—Who Shot Bud Walton? (2)
- Dec. 7—Our Mutual Girl (No. 47)
- Dec. 9—The Forest Thieves
- Dec. 12—On the Ledge (2)
- Dec. 14—Our Mutual Girl (No. 48)
- Dec. 16—The Joke on Yellowstone
- Dec. 19—The Beat of the Year (2)
- Dec. 21—Our Mutual Girl (No. 49)
- Dec. 23—A Lucky Disappointment
- Dec. 25—Bobby's Medal
- Dec. 26—The Exposure (2)
- Dec. 28—Our Mutual Girl (No. 50)
- Dec. 30—The Message
- Jan. 2—A Banakie Maiden (2)
- Jan. 4—Our Mutual Girl (No. 51)
- Jan. 6—A Night's Adventure
- Jan. 9—The Lost Receipt (2)
- Jan. 11—Our Mutual Girl No. 52
- Jan. 13—The Terror of the Mountains
- Jan. 16—One Flight Up (2)
- Jan. 18—Mutual Monographs
- Jan. 20—The Sea Brat
- Jan. 23—The Love Pirate (2)

Royal

- Nov. 28—Before and After
- Dec. 5—Sherman Was Right—It's Very Trying
- Dec. 12—Percy the Milliner
- Dec. 19—Two Kisses
- Dec. 26—Her Mother's Voice
- Jan. 2—Putting It Over
- Jan. 9—Married by Instalment
- Jan. 16—The Unwilling Bride
- Jan. 23—Her Hero
- Jan. 30—Ring Around Rosey

Thanouser

- Nov. 10—The Terror of Anger (2)
- Nov. 15—The Man with the Hoe
- Nov. 17—Pawns of Fate (2)
- Nov. 22—A Messenger of Gladness—Nature's Celebrities (Split Reel)
- Nov. 24—Mrs. Van Ruyter's Strategem (2)
- Nov. 29—A Denver Romance
- Dec. 1—The Center of the Web (2)
- Dec. 4—Naidra, the Dream Woman
- Dec. 6—The Amateur Detective
- Dec. 8—The Reader of Minds (2)
- Dec. 13—When East Meets West
- Dec. 15—The Barrier of Flames (2)
- Dec. 20—Sid Nee's Finish
- Dec. 22—Under False Colors (2)
- Dec. 27—A Hatful of Trouble
- Dec. 29—Lucy's Elopement (2)
- Jan. 1—Shep the Sentinel
- Jan. 3—The Bridal Bouquet
- Jan. 5—Her Menacing Past (2)
- Jan. 10—An Inside Tip
- Jan. 12—The Speed King (2)
- Jan. 17—A Yellowstone Honeymoon
- Jan. 19—Craft vs. Love (2)
- Jan. 24—The Dog Catcher's Bride
- Jan. 26—Finger Prints of Fate (2)
- Jan. 29—The Volunteer Fireman
- Jan. 31—Helen Intervenes

Majestic Motion Picture Company

TWO-PART FEATURE FOR RELEASE

SUNDAY, JANUARY 10



Wallace Reid

Three Brothers

A powerful drama of Canadian
rural life featuring

WALLACE REID

supported by a full company of
Majestic players

Majestic and Komic Guide for Exhibitors

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

- THE BABY'S RIDE.** (1 Reel Majestic)—Release date Tuesday, December 29.—An interesting story of a lost child told in a new way. Fairly well produced.
- VENGEANCE IS MINE.** (2 Reel Majestic)—Release date Sunday, January 3—A strong story of moral appeal. It might have been better presented, but is nevertheless a good offering. The wronged girl takes vengeance into her own hands, but is at last moved to relent by the biblical injunction that "Vengeance is mine, saith the Lord; I will repay."
- ETHEL GETS THE EVIDENCE.** (1 Reel Komic)—Release date Sunday, January 3—No. 14 of the popular "Bill, the Office Boy" stories of Paul West, featuring Fay Tincher as Ethel, the stenographer. Ethel secures the needed evidence in a divorce case in an amusing way. This is one of the best of the "Bill" pictures.
- HIS LESSON**—(1 Reel Majestic)—Release date Tuesday, January 5—An interesting story of a ward politician who for a time forgets his sweetheart of the tenements but at last learns that she alone is faithful.
- BRANCH 37.** (1 Reel Majestic)—Release date Friday, January 8—A young girl in a branch laundry is attacked by a robber and finds her rescuer and future husband in the person of a mounted policeman of the neighborhood. Not as well produced as it might have been.
- THREE BROTHERS.** (2 Reel Majestic)—Release date Sunday, January 10—A story of Canada in which the love of three brothers for one girl results in the defeat of treachery and the victory of innocence and virtue. A different sort of story well acted and photographed.

Bromide Enlargements of Majestic Stars for Lobby Display

(Mae Marsh, Lillian Gish, Dorothy Gish, Miriam Cooper, Mary Alden, Fay Tincher, Robert Harron, Wallace Reid and others.) All sizes and shapes up to 5 ft. high. 5 x 7, 15c. each; 8 x 10, 25c. each; 11 x 14, 40c. each; 14 x 17, 50c. each; 22 x 28, \$2.00; 20 x 60, \$2.50; 28 x 42, \$3.00. Order direct from Majestic Studio, 4500 Sunset Blvd., Los Angeles, Calif., or from any Mutual Exchange.

Majestic Motion Picture Company

STUDIOS:

4500 Sunset Blvd., Los Angeles, Calif.

BUSINESS OFFICE:

29 Union Sq. W., New York City

Mutual Exchanges

Serving the Mutual Program

Albany, N. Y.	Mutual Film Corporation	733 Broadway
Amarillo, Texas	Mutual Film C. of Texas	304 E. 4th St.
Atlanta, Ga.	Mutual Film Corporation	Mion Bldg. Luckie St.
Baltimore, Md.	Mutual Film Exchange	28 W. Lexington St.
Boston, Mass.	M. F. C. of Mass.	1106 Boylston St.
Buffalo, N. Y.	Mutual Film Corporation	272 Washington St.
Butte, Mont.	Pacific Mutual Film Corp'n.	American Theatre Bldg.
Calgary, Alberta	M. F. C. of Canada, Ltd.	Leeson & Lineham Block
Charlotte, N. C.	Mutual Film Corporation	322 North Tryon St.
Chicago, Ill.	M. F. C. of Illinois	5 S. Wabash Ave
	H. & H. Film Service Co.	117 N. Dearborn St.
Cincinnati, Ohio	The Mutual Film Company	111 East Seventh St.
Cleveland, Ohio	The Mutual Film Company	106 Prospect Ave., S. E.
Columbus, Ohio	The Mutual Film Company	422 N. High St.
Dallas, Texas	Mutual Film C. of Texas	1807 Main St.
Denver, Colo.	Colorado M. F. C.	21 Iron Bldg.
Des Moines, Iowa	Mutual Film Corporation	Cohen Bldg.
Detroit, Mich.	Mutual Film Corporation	97 Woodward Ave.
El Paso, Texas	M. F. C. of Texas	524 Trust Bldg.
Evansville, Ind.	M. F. C. of Indiana	Keene Bldg.
Grand Rapids, Mich.	Mutual Film Corporation	7-8 Hawkins Bldg.
Harrisburg, Pa.	M. F. C. of Pa.	9 N. 4th St.
Indianapolis, Ind.	Mutual Film Corporation	150 N. Illinois Street
Kansas City, Mo.	M. F. C. of Mo.	928 Main St.
Los Angeles, Cal.	Pacific Mutual Film Corp'n.	738 South Olive St.
Louisville, Ky.	Mutual Film Corporation	2006 Inter Southern Bldg.
Memphis, Tenn.	Mutual Film Corporation	McCall Building
Milwaukee, Wis.	Western Film Ex. of Mil'kee	301 Enterprise Bldg.
Minneapolis, Minn.	Mutual Film Corporation	22 North Sixth St.
Montreal, P. Q.	M. F. C. of Canada, Ltd.	154 St. Catherine St.
New Orleans, La.	Mutual Film Corporation	340 Carondelet St.
New York City	Mutual Film Corporation	71 West 23rd St.
	Western Film Branch M. F. C.	145 West 45th St.
Oklahoma City, Okla.	M. F. C. of Oklahoma	120 W. Grand Ave.
Omaha, Neb.	M. F. C. of Neb.	1413-1415 Harney St.
Philadelphia, Pa.	Mutual Film Exchange	902 Filbert St., 4th Floor
	Continental Feature Film Ex.	902 Filbert St., 3rd Floor
Phoenix, Ariz.	Mutual Film Corporation	201 O'Neill Bldg.
Portland, Ore.	Pacific Mutual Film Corp'n.	389 Oak St.
Portland, Me.	Mutual Film Corporation	410 Fidelity Bldg.
Regina, Sask., Can.	M. F. C. of Canada, Ltd.	512 Westman Chambers
Salt Lake City, Utah	M. F. C. of Utah	123-5 East Second South St.
San Francisco, Cal.	Pacific Mutual Film Corp'n.	162-164 Turk St.
St. John, N. B.	M. F. C. of Canada, Ltd.	Waterloo St.
St. Louis, Mo.	M. F. C. of Mo.	1311 Pine Street
Seattle, Wash.	Pacific Mutual Film Corp'n.	205-6 Joshua Green Bldg.
Sioux Falls, S. O.	Mutual Film Corporation	209 West 9th Street
Spokane, Wash.	Pacific Mutual Film Corp'n.	408 First Ave.
Springfield, Mass.	Mutual Film Ex. of Mass.	179 Dwight Ave.
Syracuse, N. Y.	Western Film Ex.	10 Weiting Bldg.
Tampa, Fla.	Mutual Film Corporation	405 Curry Bldg.
Toronto, Ont.	M. F. C. of Canada, Ltd.	15 Wilton Ave.
Vancouver, B. C.	M. F. C. of Canada, Ltd.	963 Granville St.
Washington, O. C.	Mutual Film Corporation	428 Ninth St., N. W.
Wheeling, W. Va.	Mutual Film Corporation	Rooms 4 & 5 Register Bldg.
Wilkesbarre, Pa.	Western F. Corp'n of Pa.	61 S. Pennsylvania Ave.
Winnipeg, Manitoba	M. F. C. of Canada, Ltd.	McDermott Ave.

Other Exchanges Using the Mutual Program

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

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

Mutual Program

(Week of Jan. 11th to Jan. 17th, inc.)

Monday, January 11th, 1915

AMERICAN	Restitution
	(2 Reel Drama)
RELIANCE	Our Mutual Girl No. 52
KEYSTONE	Not yet announced

Tuesday, January 12th, 1915

THANHOUSER	The Speed King
	(2 Reel Drama)
MAJESTIC	Probation
	(Drama)
BEAUTY	The Spirit of Giving
	(Drama)

Wednesday, January 13th, 1915

BRONCHO	Mother Hulda
	(2 Reel Romantic Fairy Tale Drama)
AMERICAN	The Black Ghost Bandit
	(Western Melodrama)
RELIANCE	The Terror of the Mountains
	(Western Drama)

Thursday, January 14th, 1915

DOMINO	In the Land of the Otter
	(2 Reel Canadian Northwest Drama)
KEYSTONE	Not yet announced
MUTUAL WEEKLY	No. 2

Friday, January 15th, 1915

KAY BEE	The Cross of Fire
	(2 Reel French Canadian Drama)
PRINCESS	Pleasing Uncle
	(Comedy)

AMERICAN	The Clubman's Wager
	(Split Reel—Drama-Educational)

Saturday, January 16th, 1915

RELIANCE	One Flight Up
	(2 Reel Newspaper Life Drama)
KEYSTONE	Not yet announced
ROYAL	The Unwilling Bride
	(Comedy)

Sunday, January 17th, 1915

MAJESTIC	What Might Have Been
	(2 Reel Drama)
KOMIC	A Flyer in Spring Water (No. 15)
	(Comedy)
THANHOUSER	A Yellowstone Honeymoon
	(Scenic Drama)

MUTUAL WEEKLY No. 105

LATEST PICTURES FROM THE SEAT OF WAR

LOS ANGELES POLICE BURN OPIUM LAYOUTS CONFISCATED IN Raids on Chinatown.

SAN FRANCISCO NOTIFIES ALL AMERICA THAT Panama-Pacific Exposition is Ready and Will Open Despite the War.

A STRANGE RELIGIOUS FIESTA ON CATHEDRAL PLAZA at Misco, Gautemala.

MOTORCYCLE HILL CLIMBING CONTEST IS HELD AT Washington, D. C.

LIEUT. JEAN DE CHEVIGNY BUYS AMERICAN HORSES for the French Army.

ARTHUR SHATTUCK, PIANO SOLOIST OF AMERICAN Symphony Orchestras, Arrives in America.

COUNTESS KUTCHERRA OF THE ROYAL OPERA, Berlin.

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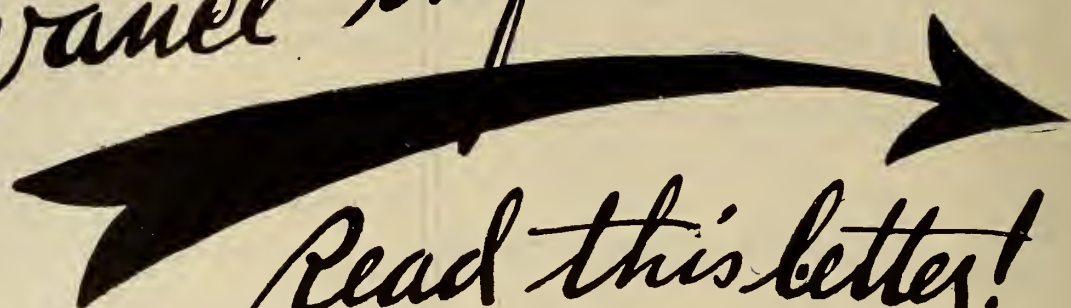
UNCLE SAM SENDS TROOPS, COMMANDED BY GEN. Bliss, to Naco, Arizona, to Quell Mexican Trouble on Border.

CAPT. K. VON SCHOENBERG (IN UNIFORM), COMMANDER of the ill-fated Cruiser "Nurnberg," the Fourth of the Kaiser's Pacific Squadron to be Sunk by the British Fleet.


REPRESENTATIVES OF SOUTH AMERICAN REPUBLICS Meet Secretary of State Bryan at Washington, D. C., to Discuss Questions of Neutrality.



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Vice President.

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REGULAR MUTUAL PROGRAM FEATURES

BRAND	TITLE	RELEASE
MAJESTIC	"What Might Have Been" (2)	JAN. 17
RELIANCE	"One Flight Up" (2)	JAN. 16
KAY BEE	"The Cross of Fire" (2)	JAN. 15
DOMINO	"In the Land of the Otter" (2)	JAN. 14
BRONCHO	"Mother Hulda" (2)	JAN. 13
THANHOUSER	"The Speed King" (2)	JAN. 12
AMERICAN	"Restitution" (2)	JAN. 11
MAJESTIC	"Three Brothers" (2)	JAN. 10
RELIANCE	"The Lost Receipt" (2)	JAN. 9
KAY BEE	"A Midas of the Desert" (2)	JAN. 8
DOMINO	"The Scrub" (2)	JAN. 7
BRONCHO	"The Scourge of the Desert" (2)	JAN. 6
THANHOUSER	"Her Menacing Past" (2)	JAN. 5
AMERICAN	"The Legend Beautiful" (2)	JAN. 4
MAJESTIC	"Vengeance Is Mine" (2)	JAN. 3
RELIANCE	"A Banakie Malden" (2)	JAN. 2
KAY BEE	"The Deadly Spark" (2)	JAN. 1
DOMINO	"A Flower In the Desert" (2)	DEC. 31
BRONCHO	"The Face on the Ceiling" (2)	DEC. 30
THANHOUSER	"Lucy's Elopement" (2)	DEC. 29
AMERICAN	"When a Woman Waits" (2)	DEC. 28
MAJESTIC	"The Old Fisherman's Story" (2)	DEC. 27
RELIANCE	"The Exposure" (2)	DEC. 26
KAY BEE	"In the Sage Brush Country" (2)	DEC. 25
DOMINO	"The Last of the Line" (2)	DEC. 24
BRONCHO	"The Passing of Two-Gun Hicks" (2)	DEC. 23
THANHOUSER	"Under False Colors" (2)	DEC. 22
AMERICAN	"The Sower Reaps" (2)	DEC. 21
MAJESTIC	"The Fear of His Past" (2)	DEC. 20
RELIANCE	"The Beat of the Year" (2)	DEC. 19
KAY BEE	"The Game of Life" (2)	DEC. 18
DOMINO	"A Political Feud" (2)	DEC. 17
BRONCHO	"The Panther" (2)	DEC. 16
THANHOUSER	"The Barrier of Flames" (2)	DEC. 15
AMERICAN	"In Tune" (2)	DEC. 14
MAJESTIC	"The Old Mald" (2)	DEC. 13
RELIANCE	"On the Ledge" (2)	DEC. 12
KAY BEE	"Fortunes of War" (2)	DEC. 11
DOMINO	"Not of the Flock" (2)	DEC. 10
BRONCHO	"The City of Darkness" (2)	DEC. 9
THANHOUSER	"The Reader of Minds" (2)	DEC. 8
AMERICAN	"Out of the Darkness" (2)	DEC. 7
MAJESTIC	"A Question of Courage" (2)	DEC. 6
RELIANCE	"Who Shot Bud Walton" (2)	DEC. 5
KAY BEE	"Mother of the Shadows" (2)	DEC. 4
DOMINO	"The Vigil" (2)	DEC. 3
BRONCHO	"A Romance of Old Holland" (2)	DEC. 2
THANHOUSER	"The Center of the Web" (2)	DEC. 1
AMERICAN	"The Beggar Child" (2)	NOV. 30
MAJESTIC	"The Sisters" (2)	NOV. 29
RELIANCE	"The Kaffir's Skull" (2)	NOV. 28
KAY BEE	"A Crook's Sweetheart" (2)	NOV. 27
DOMINO	"The Mills of the Gods" (2)	NOV. 26
BRONCHO	"The Cross In the Desert" (2)	NOV. 25
THANHOUSER	"Mrs. Van Ruyter's Stratagem" (2)	NOV. 24
AMERICAN	"In the Candlelight" (2)	NOV. 23
MAJESTIC	"The Saving Grace" (2)	NOV. 22
RELIANCE	"His Responsibility" (2)	NOV. 21
KAY BEE	"The Master of the House" (2)	NOV. 20
DOMINO	"Nipped" (2)	NOV. 19
BRONCHO	"Shorty Falls Into a Title" (2)	NOV. 18
THANHOUSER	"Pawns of Fate" (2)	NOV. 17
AMERICAN	"Redbird Wins" (2)	NOV. 16
MAJESTIC	"The Odallsque" (2)	NOV. 15
RELIANCE	"The Floating Call" (2)	NOV. 14
KAY BEE	"The Hateful God" (2)	NOV. 13
DOMINO	"The Friend" (2)	NOV. 12
BRONCHO	"Destiny's Night" (2)	NOV. 11
THANHOUSER	"The Terror of Anger" (2)	NOV. 10
AMERICAN	"A Slice of Life" (2)	NOV. 9
MAJESTIC	"The Tear That Burned" (2)	NOV. 8
RELIANCE	"A Woman Scorned" (2)	NOV. 7
KAY BEE	"In the Clutches of the Gangsters" (2)	NOV. 6
DOMINO	"In Old Italy" (2)	NOV. 5
BRONCHO	"The Desperado" (2)	NOV. 4
THANHOUSER	"The Turning of the Road" (2)	NOV. 3
AMERICAN	"The Ruin of Manley" (2)	NOV. 2

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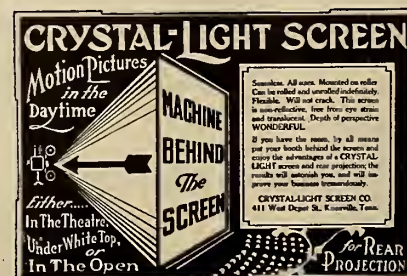
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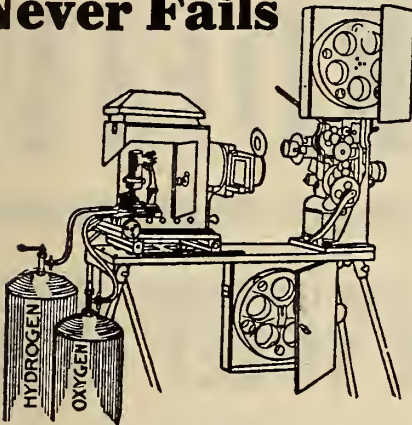
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The Wyanoak Publishing Company, 136 West Fifty-second Street, New York City, are putting out exceptionally attractive photographs of motion picture stars, which are handsomely prepared either in the plain or colored forms. A large stock of practically every motion picture star in the business, is carried on hand and shipments can be made of any quantity on short notice.

The Precision Machine Company, 317 East Thirty-fourth Street, New York City, manufacturers of the Simplex Projector, are now putting out a high grade lubricating oil known as the SIMPLEX Oil. All exhibitors interested in a proper lubricant for projecting machines would do well to look into the Simplex Oil proposition.

C. A. Du Bosch, sales manager for Hugo Reisinger, sole importer of "Electra" carbons, reports that shipments in limited quantities have been received and that others are now on the way. This is a good sign, for it means that the foreign carbon situation is no longer critical and that relief is already at hand.

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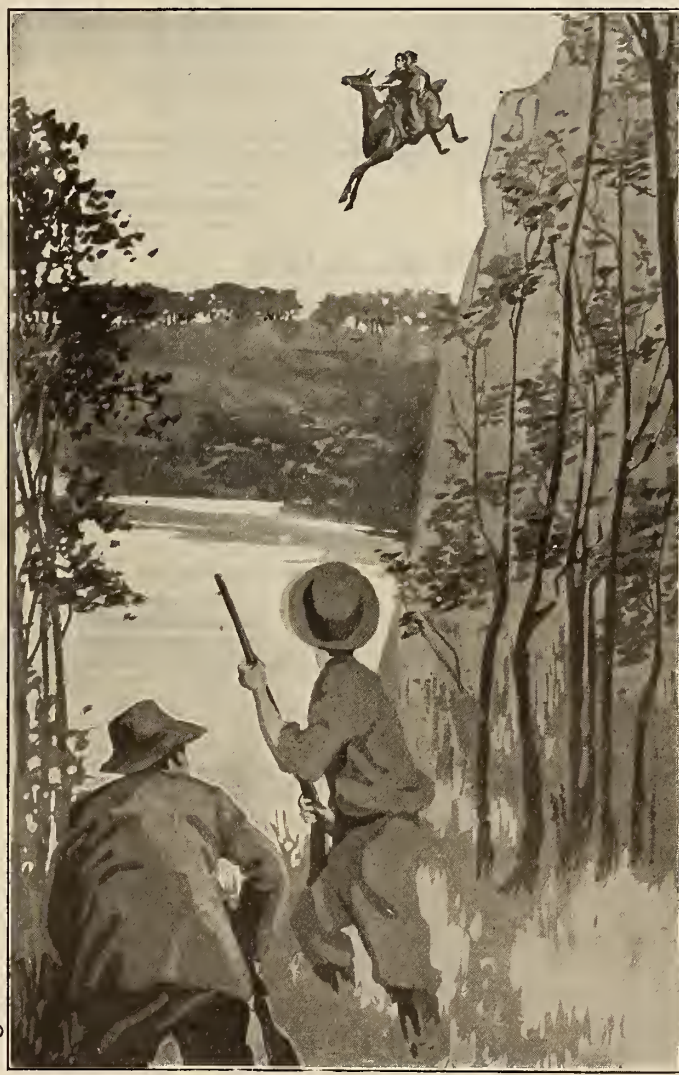
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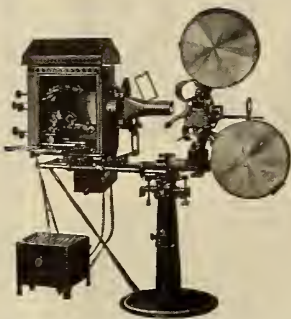
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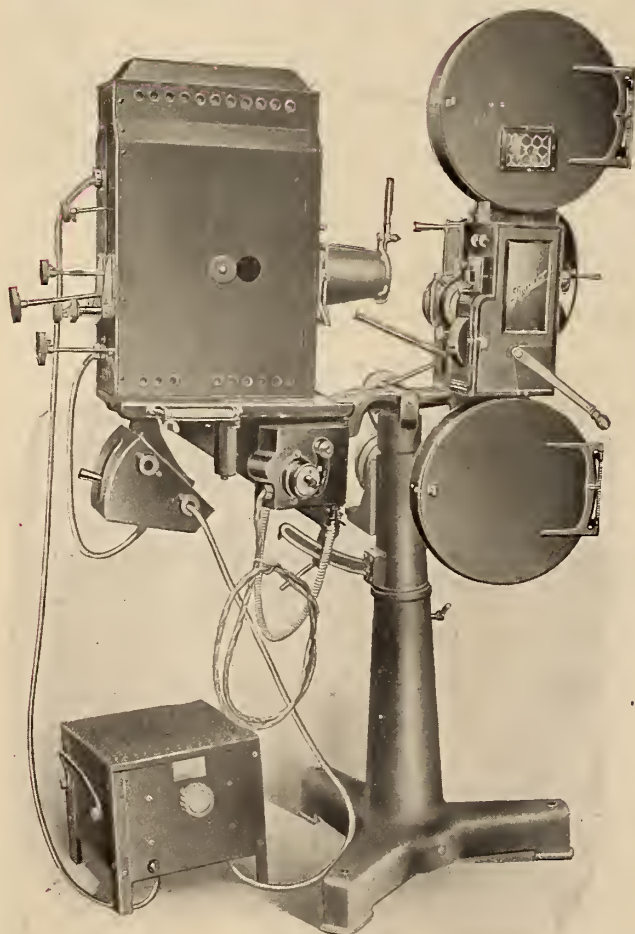
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Jan. 9

"The Black Ghost Bandit"—American

1915



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You Will Get A Mutual Monograph Every Other Week Instead of Every Week As Announced Before

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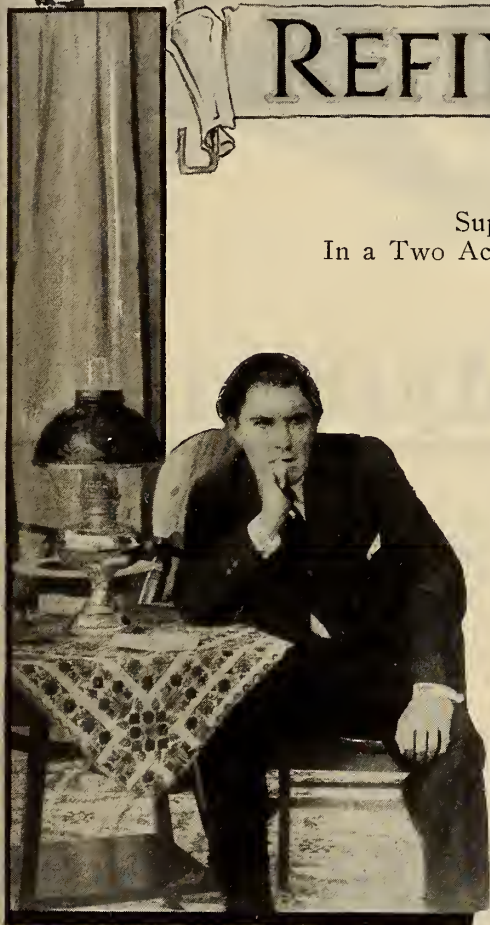
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A Regular "Beauty" Comedy-Drama

Featuring **VIRGINIA KIRTLEY** as the girl, with **JOSEPH HARRIS** and **WEBSTER CAMPBELL**
as the two boys

Under direction of Frank Cooley

Release Tuesday, January 19th, 1915

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Featuring **ED COXEN** and **WINNIFRED GREENWOOD** in a delightful and pleasing Western Drama

Under direction of Henry Otto

Release Wednesday, January 20th, 1915



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ZUDORA

Thanouser's Greatest Photoplay

The appearance of the Woman of Mystery in ZUDORA is only one of the spectacular surprises that are scheduled to appear in this remarkable production. We are spending *thousands and thousands* of dollars for elaborate settings to stage thrilling scenes. In Episode No. 7 you will find two extraordinary climaxes—the blowing up of a giant battleship at sea and the destruction by fire of one of the finest old mansions in Suburban New York, with a thrilling rescue of Zudora by the new hero, Jim Baird. Watch for these dramatic and stupendous surprises.



**COMING! BIGGER THINGS!
NEWER THINGS!** 



SHE?

Sensational!

Another sensational scene will be shown in Episode No. 8 of ZUDORA. James Cruze will portray three different characters and will later be transformed into the dashing inspiring hero that made famous "The Million Dollar Mystery."

The overwhelming success of ZUDORA is bringing thousands of dollars in profits to exhibitors. This absorbing serial story by Harold MacGrath is now appearing in 300 Newspapers throughout the country. In the photoplay production are such famous stars as Marguerite Snow, James Cruze and Harry Benham.

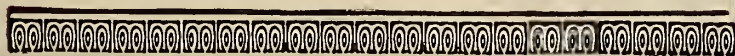
Book This Big Feature NOW!

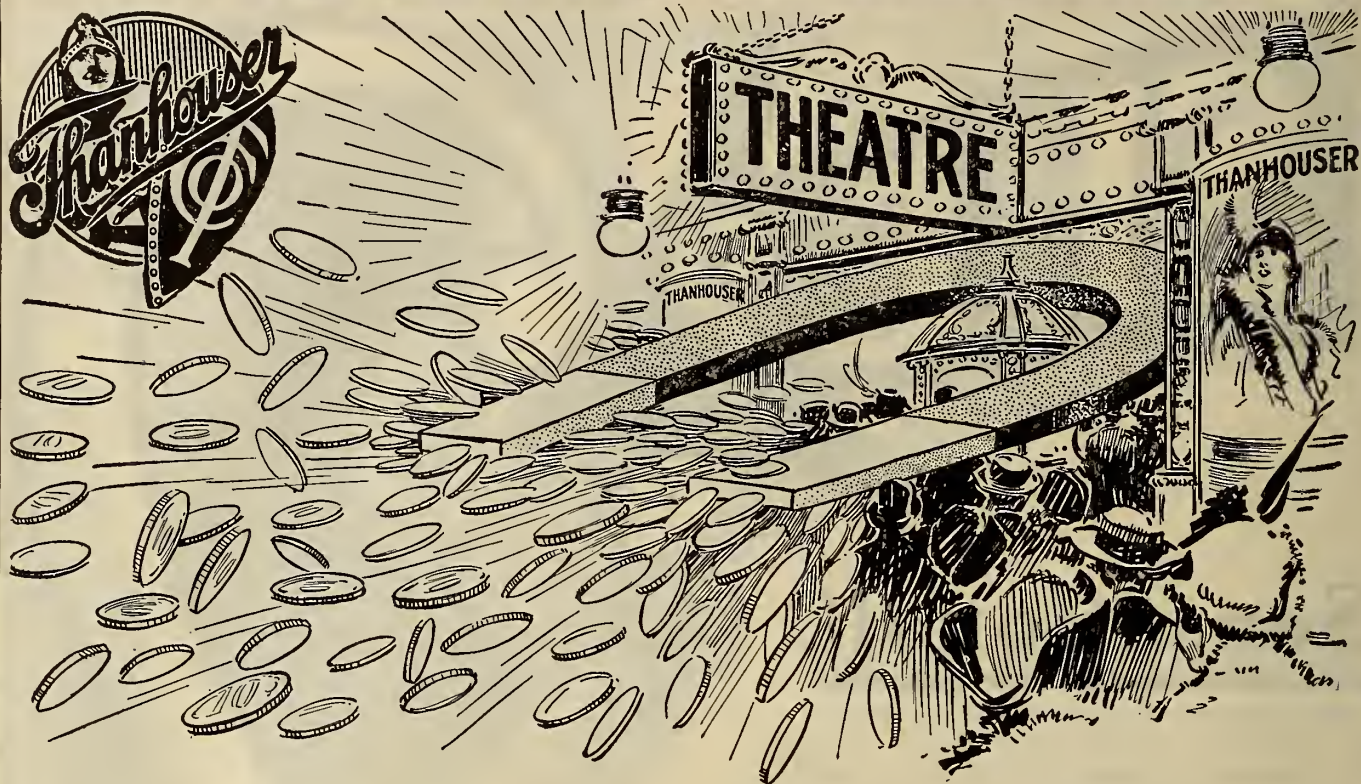
Exhibitors: Zudora is an independent release and may be obtained regardless of the regular program being used. Book this gigantic attraction NOW. The entire play will take 20 Episodes of two reels each, one Episode is released each week. See the representative of Thanouser Syndicate Corporation at any Mutual Exchange in America.

Thanouser Syndicate Corporation

71 W. 23rd St., New York City, N. Y.

Produced by Thanouser Film Corporation, New Rochelle N. Y., Producers of "The Million Dollar Mystery" 212





Thanhouser Photoplays

Money Magnets For Exhibitors

“BIGGER box office receipts during 1915!” Let that be your slogan, Mr. Exhibitor. The first step in that direction is to book every regular release of the Thanhouser Film Corporation. Get productions featuring such famous stars as Florence LaBadie, Sidney Bracy, Mignon Anderson, Morris Foster, Helen Badgley and a host of others. Get productions that show elaborate settings, beautiful photography, expert direction. Get Thanhouser photoplays—released exclusively through the Mutual Film Corporation in the United States and Canada.

Three-A-Week!

Three reels are released by Thanhouser each week through the Mutual Film Corporation. For the current week we announce:

TUESDAY, JANUARY 12th—“THE SPEED KING”. (Two Reels). A powerful romantic drama, in which an exciting automobile race forms a thrilling climax, featuring Arthur Ashley and Muriel Ostriche.

SUNDAY, JANUARY 17th—“A YELLOWSTONE HONEYMOON”. A beautiful scenic production, with a clever plot, lots of action and plenty of thrills, with Mignon Anderson and Morris Foster in the stellar roles.

Thanhouser Film Corporation
New Rochelle, New York

Reel Life

A MAGAZINE OF MOVING PICTURES

PUBLISHED BY THE MUTUAL FILM CORPORATION

29 Union Square, New York City

Telephone, Stuyvesant 683

MERRITT CRAWFORD
Editor

HENRY JAMES
Business and Advertising
Manager

Vol. V, No. 17

JANUARY 9, 1915

Five Cents—\$2.50 a Year

While The Wedding Bells Chimed Merrily



A Pretty Bridal Scene from "Refining Fires," a Forthcoming Flying "A" Two-Reel Release.

In this eloquent sociological drama, portraying in powerful fashion the story of a woman's supreme love and sacrifice, an all-star cast of American players register splendidly. Vivian Rich as the heroine, Harry Von Meter, Jack Richardson and Charlotte Burton are in the leading roles. It will be released in the Mutual Program, January 18th, 1915.

FACTS AND FIGURES AND SUCH

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**Mutual's
Newest
Exchange**

Film Corporation, to deal adequately with the tremendous stress of new business, has opened a complete new branch office at Albany. The Mutual has put in charge of this exchange, as manager, Mr. J. M. Mullen, who has been identified with the film business in that territory for many years. The new exchange occupies the fine building at 733 Broadway, Albany, and beginning with the New Year all exhibitors interested in the Mutual program who make the state capital their headquarters will find a welcome at that address.

The exchange was installed by W. F. Rodgers and Alfred Weiss, district manager of the Mutual Film Corporation. Mr. Rodgers formerly was Albany manager for the General Film Company, and he has an especial understanding of the needs of the territory. Mr. Rodgers and Mr. Weiss spent some time in Albany arranging for a staff of competent assistants and they did not leave until they had seen the new branch open and in operation.

The Albany office will buy the entire output of the Mutual program, and, in order to take care of the additional business, new film for a considerable period back was purchased complete so that the new exchange was immediately in a position to supply demands for past releases now famous in the screen world.

In opening this new office the Mutual Film Corporation completes a chain of five branch exchanges in the state of New York alone. These exchanges reach from Buffalo to New York City. Two of them are located in New York City, and the other three in Buffalo, Syracuse and Albany.

ISSUES One and Two of *The Film*, the new Reliance publication, have made their appearance. If they can be accepted as the criterion of what this weekly magazine will maintain as its standard, they mark a new level in sprightliness and interest. Each issue out so far contains a three-page illustrated fiction version of George Randolph Chester's *Runaway June*. This story is written from the screen pictures.

In addition there are two pages of the new Spring fashions for women, some very interesting biographical data

EST in and
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of famous Mutual stars, a page of new fun of the day, an illustrated synopsis of the new series that takes the place of *Our Mutual Girl* in the Mutual program, and a page of May Manton fashions. Also there are two pages of splendid pictures from the particular episode of *Runaway June* which is fictionized in that issue.

The Film is intended for distribution at theaters showing *Runaway June*. It can be obtained in such a way that the exhibitor can distribute it free to his women patrons without costing him anything. Application for details to *The Film*, 29 Union Square, New York, will prove valuable to every exhibitor.

REASON WHY BULLETIN No. 11

MUTUAL MOVIES are uniform in their excellence because each brand stands at the head of its class.

MUTUAL MOVIES are made primarily to entertain and secondarily to instruct. The entertainment is the object, the instruction is the incident.

MUTUAL MOVIES breathe the vital life—supreme in story, superior in manufacture, superb in interest.

That's Why MUTUAL MOVIES are shown by more exhibitors to-day than ever before.

WITH the conclusion of *Our Mutual Girl* series, the last chapter of which is released January 11, 1915, the Monday Reliance release in the Mutual program will consist of *Mutual Monographs*—a reel brimful of splendid dramatic action, which at the same time introduces to picture-lovers the people they want to see most, those, who by reason of their attainments or some other distinctive quality, have gained national fame—or a single reel subject of new and novel character. At first it was planned to release *Mutual Monographs* weekly, but the determination to maintain this reel up to a consistently high standard led to a change in the original intentions. Hence it will alternate with a single reel production of unusual artistic merit.

This single reel will be one of the few single reel subjects that have an all-star cast throughout. The first one—*The World Upstairs*—released January 25, 1915, has Margaret Loveridge, Winifred Burke, William Marlo, Charles Mason and Viola Cheshire, all well known names in the drama. It is a unique story, presenting a new theme in pictures and fairly sparkles with rapid and dramatic action.

SOME of the most spectacular scenes ever caught by a motion picture camera will be shown in Episodes Nine and Ten of *Zudora*, the great Thanhouser serial. Among these is the blowing up at sea of a battleship of the super-dreadnought type and a thrilling rescue from a burning mansion presented in startling fashion. James Cruze, famous as the reporter-hero of *The Million Dollar Mystery*, and thus far appearing in *Zudora* as *Hassam Ali*, her sinister and mystical uncle, will appear in a new and dashing role. A beautiful and dangerous woman of mystery appears, whose influence is at once apparent in the development of the story.

Splendid Examples of Motion Picture Art from American-Beauty Studios



1. Ed Coxen in "The Crucifixion of Al Brady". 2. Josephine Ditt, Winnifred Greenwood and Edith Borella (same). 3. Ed Coxen and Winnifred Greenwood (same). 4. Harry Von Meter, Josephine Ditt and Charlotte Burton in "Refining Fires". 5. Vivian Rich and Charlotte Burton (same). 6. Joseph Harris, Webster Campbell and Virginia Kirtley in "A Girl and Two Boys". 7. John Stepping and George Field in "The Crucifixion of Al Brady". 8. Charlotte Burton and Jack Richardson in "Refining Fires". 9. Jack Richardson, Charlotte Burton and Vivian Rich in "Refining Fires". 10. Virginia Kirtley and Joseph Harris in "A Girl and Two Boys".

STORIES OF THE NEW PHOTOPLAYS

BEFORE the next issue of REEL LIFE is published the first chapter of *Runaway June*, the great Reliance serial, written by George Randolph Chester, famous as the author of the Wallingford stories, will have been released. So much has already been published concerning this splendid production that it is hardly necessary to say more. Prophecies are not in order when *Runaway June*, herself, so soon will make her bow to the public. That she will storm her way into the hearts of photoplay-lovers everywhere is certain. Moreover, the problem she seeks to solve is one which thousands of women the world over have been trying, themselves, to solve. Wives will bring their husbands, maidens their sweethearts to see this remarkable story, as it develops on the screen.

With the release of the first chapter, many an exhibitor will regret that he has failed to investigate the possibilities of this wonderful serial, which will keep his house packed to the doors, every day it is shown. He will then be too late to get the cream of the business, or his competitor may get in ahead of him. Now, however, there is yet time to get in on the ground floor. Write or wire *today* for bookings or particulars about *Runaway June* to the Serial Publication Corporation, 71 West Twenty-third Street, New York City.

RUNAWAY JUNE (Episode 1)

(Two Reels)

By George Randolph Chester

January 13, 1915

CAST

June Moore.....	Norma Phillips
Ned Warner.....	J. W. Johnston
Mrs. Moore.....	Mrs. Dora Mills Adams
Mr. Moore.....	Alfred Fisher
Gilbert Blye.....	Arthur Donaldson
Iris Bletherington.....	Winnifred Burke
Bobby Bletherington.....	William J. Marlo
Marie.....	Evelyn Dumo
Aunt Debby.....	Myra Brooks
Bouncer.....	By Himself
Cunningham.....	Charles Mason
Edwards.....	Ezra Walck
Tommy Thomas.....	Margaret Loveridge
Mrs. Honoria Blye.....	Ricca Allen

JUNE MOORE, who only a few hours before has become Mrs. June Warner, for the first time receives money from her husband. It proves a painful shock such as she could not have imagined. She realizes that as a wife she is dependent on the bounty of the man she has married. Worn out with the excitement of her wedding-day, June falls asleep, and Warner strolls out to the smoker, returning every few minutes to peer in upon his beloved bride. In her troubled sleep dreams further irritate the sensitive impression she has received of her helpless dependence on Ned, and when she wakes, her resentment galvanizes into action. Throwing the crumpled bills on the floor of the compartment, she hurriedly leaves the train at its first stop. Then ensues a frantic search for the runaway bride, spreading from the frantic bridegroom to her own family, and curiously involving a man with a black vandyke whom Warner twice glimpses with June, though powerless himself to intervene. In a thrilling race in taxi cabs up Fifth Avenue, he loses them at last in the maze of traffic.

THREE BROTHERS—Majestic

(Two Reels)

Wherein it is Proved that Affection for a Brother Sometimes Will Overmaster Love

January 10, 1915

CAST

Will.....	Wallace Reid
Bob.....	E. D. Sears
Charlie.....	Mr. Hinckley
Their mother.....	Josephine B. Crowell
Mae.....	Claire Anderson

THREE brothers, *Bob*, *Will* and *Charlie*, all are in love with *Mae*. *Bob*, the eldest, is sullen and revengeful, and *Mae* is afraid of him. *Will*, the middle brother, is a happy-go-lucky boy with whom she falls in love, and *Charlie*, the youngest, sacrifices his own feelings for *Will*, who loves *Charlie* devotedly. *Will* and *Mae* are engaged. During his absence in the city, where he is trying to get a hold in business, so that he and *Mae* can marry, *Bob* makes violent love to his brother's fiancée. *Charlie* comes to her rescue. Learning of the episode, later, *Will* has word sent home, that he is dead—and *Mae* marries *Charlie*. Some time after this, *Will* cannot resist coming home to see his mother and *Charlie*—though he intends that *Mae* shall not know of his return. Before he can slip away, however, an incident occurs in which he is called upon to save *Charlie's* life. His presence and his heroism become known to *Mae*. The inference is that she has a good deal of a struggle to overcome vain regrets.

RESTITUTION—American

(Two Reels)

A Gripping Story of Love and False Accusation

January 11, 1915

CAST

Lester Harrison.....	Ed Coxen
Helen Ward.....	Winnifred Greenwood
Earl Rand.....	George Field
Elsa Detrow.....	Charlotte Burton
Carlton Fox.....	King Clark
Jim Crow.....	William Bertram
An Adventuress.....	Edith Borella

LESTER HARRISON and *Earl Rand* take supper after the theatre at a popular restaurant where they meet *Elsa Detrow*, the star whom they have both intensely admired that evening behind the footlights. *Helen Ward*, also a member of the theater party, misunderstands her fiancé's frank enthusiasm for *Elsa's* talent, and breaks her engagement to *Harrison*. After that he visits the actress frequently, and at length becomes involved in the murder of *Carlton Fox*, who has been *Elsa's* constant attendant. At the trial she testifies against *Harrison*; and *Earl Rand*, who is in love with *Helen Ward*, permits his former friend to be convicted, although he, himself, knows all the details of his innocence. *Harrison* escapes from prison and finds work on a western ranch where, eventually, he meets *Helen* and *Rand*. The latter is on the point of exposing him to the sheriff when *Elsa Detrow*, now queered in the theatrical profession, who is working as housekeeper at a hotel near by, comes forward and confesses the truth.

(Continued Overleaf)

Productions that Amuse and Thrill from Majestic-Komic Studios



1. Fay Tincher, Tod Browning and Tammany Young in "A Flyer in Spring Water" (Bill No. 15). 2. Fay Tincher and Sylvia Ashton (same). 3. Mary Alden, Spottiswoode Aitken and Jack Conway in "What Might Have Been." 4. Fay Tincher and Edward Dillon in "A Flyer in Spring Water." 5. Mary Alden in "What Might Have Been." 6. Max Davidson, Fay Tincher, Sylvia Ashton and Tod Browning in "A Flyer in Spring Water." 7. Eleanor Washington, Fred Burns, Bob Burns and Olga Gray in "The Better Man." 8. Fred Burns and Bob Burns (same). 9. Mary Alden in "What Might Have Been." 10. W. E. Lawrence, Richard Cummings and Billie West in "On the Table Top." 11. W. E. Lawrence and Billie West (same).

STORIES OF THE NEW PHOTOPLAYS

THE SPIRIT OF GIVING—Beauty Wherein One Peter Stearns Wakes Up January 12, 1915

CAST
Peter Stearns.....Joseph Harris
Annie Stearns.....Virginia Kirtley
Mrs. Stearns.....Gladys Kingsbury

PPETER STEARNS, a prosperous business man, is perfectly willing to squander his wealth upon his wife and daughter, *Annie*, but he cannot understand the true spirit of giving. His clerks are raising a purse for *Jones*, one of the office force, who recently has been presented with a son and heir. *Stearns* refuses to subscribe, and later he discharges *Jones* for being late. The agent for the Belgian Relief Fund also meets with a frigid reception. *Peter* takes a dose of medicine, and falls asleep. He dreams that he is refused admittance to Heaven until he shall have done some charitable deed. He wanders over the earth, hopelessly seeking his opportunity. When at last he wakes from the effects of the narcotic which the druggist has sent him by mistake, he is a changed being. His conversion is like that of *Scrooge*—and he hastens with his wife to adopt a family of little Belgian refugees.

THE BLACK GHOST BANDIT—American A Western Romance—With a Mystery January 13, 1915

CAST
Brand, the Black Ghost Bandit.....Jack Richardson
His daughter, *Nell*.....Vivian Rich
Sheriff *Jordan*.....Harry Von Meter
Mrs. *Palmer*.....Louise Lester
Mr. *Palmer*.....Reaves Eason
Stage Driver.....Joseph Knight
Guard.....John Sampson

NELL BRAND lives with her aunt and uncle, *Mr.* and *Mrs. Palmer*. For some mysterious reason she never is allowed to visit her father, who lives in a distant village, though occasionally, he comes to see her. At last *Nell* runs away by stage coach to her father's town. En route the coach is held up by the *Black Ghost Bandit*, and thus *Nell* meets young *Sheriff Jordan*, who takes her to her father's cottage. *Nell* lives happily with her father, except that she cannot overcome his prejudice against *Jordan*, whom he never will see. One day during *Brand's* absence she meets with an accident on horseback while riding alone. She is thrown and hurt. When she comes to herself she starts to walk to the village. She comes upon the *Black Ghost Bandit*, shadows him to his cave, and then hurries on to inform the sheriff. They return together to make him captive only to discover that the bandit and *Nell's* father are the same. This story is told in fiction form on page sixteen of this issue of REEL LIFE.

MOTHER HULDA—Broncho (Two Reels) A Delightful Old-Fashioned Fairy Tale By William H. Clifford and Thomas H. Ince January 13, 1915

CAST
Mary.....Elizabeth Burbridge
Widow Boden.....Gertrude Clair
Mother Hulda.....Miss Herrington
Martha.....Miss Philly
Prince Charming.....Mr. Campbell
Fairy.....Margaret Thompson

THE WIDOW BODEN has a step-daughter, *Mary*, whom she abuses, while lavishing every kindness upon her own daughter, *Martha*. A robber chieftain, who happens

along, is much enamoured of *Mary* and buys her with a bag of gold from her step-mother. Then it is discovered that the girl has disappeared. The fact is, she has been transported to fairyland by way of the well, where she is closely observed by *Mother Hulda*, a wise old fairy, who decides that *Mary* is just the wife for *Prince Charming*. The *Prince* loves *Mary* and they are betrothed. *Mary*, however, has a longing to return once more and let her step-mother know that she is still alive. This is granted her. The *Widow Boden* treats her cruelly and this time she is handed over to the robber chieftain. *Martha*, meanwhile, has put on *Mary's* clothes and gone to fairyland. But her deception is found out by *Mother Hulda* in time to prevent her marriage with the *Prince*. *Mary* calls on her fairy lover for aid by means of a locket he has given her. He arrives, turns the trees into soldiers, and defeats the robber chieftain. *Mother Hulda* finishes up matters by changing the widow and her daughter into stone. Then the *Prince* and *Mary* return to fairyland, where they reign together happily forever after.

IN THE LAND OF THE OTTER—Domino (Two Reels)

The Tale of a Quarter-Breed and His Sacrifice
By C. Gardner Sullivan and Thomas H. Ince
January 14, 1915

CAST
Anne.....Louise Glaum
Joe Eagle.....Frank Borzage
Henri Levesque.....Jerome Storm
Ben Anderson.....Roy Laidlaw

BEN ANDERSON, factor of the trading station, impatient with his daughter *Anne's* coquetries, calls all the trappers back the most valuable catch of furs in the spring. *Anne* fancies herself in love with *Henri Levesque*, a Frenchman. So when he is reported to have brought in the biggest prize she is delighted. But the following day, *Joe Eagle*, a quarter-breed, reaches the station with twice *Henri's* catch. *Ben* insists that *Anne* marry *Joe*, but she swears she never could become the wife of the French Indian; and because he really loves her, *Joe*, who has overheard her protestations, hides half his furs under his cabin floor. *Anne* is married to *Henri*, but in a few months is very unhappy. He is a heavy drinker; he neglects her, and, at last, being penniless, he steals a bale of furs from the station. The factor sets *Joe* to catch the thief. He discovers the guilty man is *Henri*, and gives him a chance to leave the country. However, witnessing a heart-breaking scene between *Henri* and *Anne*, *Joe* sends word to the factor that he will find many furs in his (*Joe's*) cabin and to search no further for the thief. He then leaves for the south.

PLEASING UNCLE—Princess A Jolly Little Comedy, Featuring a Roomful of Babies January 15, 1915

CAST
Jack.....Boyd Marshall
His wealthy uncle.....George Welch
Jack's friend.....John Reinhard
Muriel, his wife.....Muriel Ostriche

JACK'S wealthy uncle threatens to cut off his allowance unless he marries and settles down. *Jack* writes *Uncle John* telling him that as he feared his marriage would not please him he had been keeping it a secret, but that now he is only too happy to be able to say that he has the dearest

(Continued Overleaf)

Striking Scenes from New York Motion Picture Corporation's Latest Releases



1. 'Midnight', the trained horse in "Sergeant Jim's Horse". 2. J. Frank Burke and Walter Edwards in "The Man Who Died". 3. Shorty Hamilton and 'Midnight' in "Sergeant Jim's Horse". 4. Elvira Weil and Jack Nelson in "Through the Murk". 5. Same. 6. 'Midnight' in "Sergeant Jim's Horse". 7. Walter Edwards in "The Man Who Died". 8. Shorty Hamilton and 'Midnight' in "Sergeant Jim's Horse". 9. Walter Edwards in "The Man Who Died". 10. Elvira Weil in "Through the Murk".

STORIES OF THE NEW PHOTOPLAYS

little wife in the world. *Uncle* telegraphs back that he is coming on immediately to make the young pair a visit. In his extremity, *Jack* prevails upon *George*, his best friend, to let him pass off *Muriel*, *George's* wife, as *Mrs. Jack*. *Uncle* is delighted with *Muriel*, and *Jack* is perfectly content—until his rich relative remarks that if only his nephew had a son and heir he would give him \$50,000. The nephew manages to get the butler busy, and he goes out and borrows a baby. *George*, meanwhile, who has been palmed off as a boarder, is getting restless. It is something of a strain to have to see one's own wife willingly masquerading as the wife of one's best friend. So he contrives to put up a joke on *Jack* and *Muriel*. When *Uncle* is conducted to the supposed nursery to see the one precious infant, he is dumbfounded to find a roomful of babies. Then he begins to scent the joke, and the entire deception is unravelled.

THE CLUBMAN'S WAGER—PRODUCING A NATION'S PRIDE—American

(Split Reel)

January 15, 1915

CAST

The Clubmen.....	{ William Bowman William Morse James Hamilton Herman Frank
Tramp.....	Ben Turpin
Clothing merchant.....	Harry De Vere

FOUR clubmen importune a tramp to change a \$1,000 bill to settle a wager. The experiences of the tramp in his efforts to get change make a series of highly comic situations.

The second half of the reel is educational. It is particularly timely as it shows in detail that branch of the steel industry which manufactures armor plate and cannon. The process is depicted from the handling of the ore to the finished product, and a vivid demonstration is given of how these monster machines of war are used.

THE CROSS OF FIRE—Kay Bee

(Two Reels)

A Beautiful Story of French Canadian Life
By Thomas H. Ince and C. Gardner Sullivan

January 15, 1915

CAST

Jacques Dupré.....	Walter Edwards
Fanchette, his daughter.....	Marvel Stafford
Father Valoid.....	Alfred Hollingsworth
Annie Dupré.....	Fannie Midgley

DUPRÉ, a French Canadian with a childlike faith in the efficacy of prayer, begs God to spare his sick wife to him. She dies—and renouncing God, he become a blasphemer. On May Day he refuses to let his little daughter, *Fanchette*, attend the festival of the Virgin. That night, however, *Fanchette* has a dream in which the Holy Mother appears to her, smiling sadly, and asking if she has no flowers to offer. The next morning early, when her father has gone out into the woods, the child steals away to the church. A heavy storm comes up, and *Dupré's* cottage is struck by lightning. He hurries home to find it in flames, and on *Fanchette's* bed a blackened cross. Rushing half mad through the streets, he hears the voices of children singing in the church. He goes in. On finding *Fanchette* there, safe and happy, he sinks to his knees, pouring out his heart in thanksgiving to God.

ONE FLIGHT UP—Reliance

(Two Reels)

A Thrilling Newspaper Story

January 16, 1915

CAST

Alice Reed.....	Irene Hunt
Dr. Trine.....	Ralph Lewis'

ALICE REED, reporter on *The Herald*, hurts her finger in her typewriter, and goes to *Dr. Trine's* office. She is the unseen witness to the abduction of the doctor, blindfolded, by a suspicious looking character. Following in a taxi, she shadows them to a nearby tenement house and into a miserable room where lies a wounded man. She then is discovered by the crooks and made a prisoner. The wounded man is able to hold a gun and he agrees to keep her safely covered while his pal goes with the doctor's prescription to the drug store. Under cover *Alice* is commanded to do something for the helpless crook. She contrives to get her hands on the prescription and scrawls on the back an appeal for help. She also changes the formula so that the victim shall be drugged into insensibility. The clerk in the pharmacy rushes help to *Alice*. The crooks are captured. And the girl lands a big story for her paper.

THE UNWILLING BRIDE—Royal

A Financial Farce

January 16, 1915

ABROKER in desperate financial straits determines to marry his son, *Bob*, to a wealthy young woman. To this end, he wires him to come home from college at once. But *Bob* is betrothed to the daughter of a banker. So he persuades his roommate to dress up like a girl and telegraphs his father that he already is married and about to pass his honeymoon at Lakewood. *Bob* and his roommate, the broker, the banker and his daughter all meet at the famous winter resort. Much consternation is caused by the roommate being taken for a bearded lady. But in the end *Bob* marries the banker's daughter, and everybody's troubles dissolve into joys.

A FLYER IN SPRING WATER—Komic

Chapter 15 of the "Bill" Series By Paul West

January 17, 1915

CAST

Ethel.....	Fay Tincher
Bill.....	Tammany Young
Izzy.....	Bobby Feuhrer
Mr. Hadley.....	Tod Browning

ETHEL'S sweetheart makes her a present of a large bottle of perfume. *Bill* and *Izzy* hit upon the brilliant scheme of filling empty bottles and selling them for spring water. But when they turn the faucet they discover that the odor is not precisely what might be expected from nature's crystal wells, so they steal *Ethel's* perfume and doctor their bum goods. It chanced that another office holder, who has bought water from *Bill* and *Izzy* spills some on his coat. His wife notices the odor, and becoming suspicious, she traces it to *Ethel*. *Ethel* does a little detective work, and the two office boys are caught in the act. But his latest venture costs *Bill* his job. (Continued Overleaf)

Distinctive Artistic Values in Productions of the Reliance Studios



1. R. A. Walsh and Fay Tincher in "The Love Pirate." 2. Scene from "One Flight Up." 3. Thomas Hull in "The Sea Brat." 4. Thomas Hull and Loretta Blake (same). 5. Same. 6. W. E. Lowery and Florence Crawford in "The Terror of the Mountains." 7. R. A. Walsh and Beulah Burns in "The Love Pirate." 8. Same. 9. Beulah Burns, (same). 10. E. A. Hennebery in "One Flight Up."

STORIES OF THE NEW PHOTOPLAYS

WHAT MIGHT HAVE BEEN—Majestic (Two Reels)

An Exceptionally Dramatic Story, Ably Acted by Four
Majestic Stars
January 17, 1915

CAST

Charlie Jackson.....Jack Conway
Aunt Sarah.....Mary Alden
Constance.....Billie West
Her uncle.....Spottiswoode Aitken

CHARLIE JACKSON, on the death of his parents, is sent to live with his *Aunt Sarah*, a drug fiend and crook. She works upon the child's sympathies, until she has induced him to commit a robbery in her lodging house. Ten years later finds him her accomplice in all sorts of outrages. *Charlie* meets a young woman, *Constance Grey*, who is a teacher in a mission in the neighborhood. He protects her from a pair of roughs and wins her friendship. She gives him books and encourages him to study for a career. At length love develops between them. *Constance's* rich uncle discovers the attachment, and determined to know just what sort of a boy *Charlie* is, he takes a room at *Aunt Sarah's* boarding-house. She sees him counting his money and prevails upon her nephew to help her rob him. They enter the room and are about to get the money, when the old man wakes. A struggle ensues in which the aunt kills her lodger. But *Charlie*, who has not seen the blow, believes he is guilty. On the discovery of the crime, the young man is condemned to death and his aunt to life imprisonment. On the eve of *Charlie's* execution, *Aunt Sarah* is visited by mental pictures of "what might have been." She sees how, for the boy's sake, she might have become a good woman; how his instincts for decency might have been developed; sees him making a career for himself, and marrying *Constance*. At that moment *Charlie* and his guards come by the cell on the way to the gallows. She screams out her confession—that it was she who killed the man, that *Charlie* is innocent.

A YELLOWSTONE HONEYMOON—Thanouser

In Which Tears and Laughter Mingle, with Yellowstone
Park as the Mise-en-scene
By Carl L. Gregory

January 17, 1915

CAST

Jack Benedict.....Morris Foster
May.....Mignon Anderson
The guide.....John Lehnberg

JACK and *May* were always great lovers of the out-of-doors—as well as of one another; so they decided to spend their honeymoon in the most wonderful place in North America, Yellowstone Park. They had a perfectly blissful time of it until they went out to see the bears. *May* was frightened nearly to death, and while *Jack* amused himself with feeding one of the cubs, she took to flight. She ran until she was exhausted. Then, sitting down on the edge of a canyon, she fell asleep in a cozy nook between two boulders, where her frantic husband passed her right by. When she woke she made inquiries of a stolid guide, who had seen nothing of the one she sought. But a little further along, the guide met *Jack* and told him of the little woman who was weeping at the top of the upper falls. He tore back—discovered his lost bride—and mutual vows were exchanged that never again should they be separated.

WITH JULIAN STREET AND WALLACE MORGAN—Reliance

Mutual Monograph No. 1
By Marc Edmund Jones
January 18, 1915

WHEN Julian Street and Wallace Morgan made their now celebrated trip across the country to write up the various cities and big towns, they had experiences without number not included in their book, "Abroad at Home." At a reception recently they were presented to *Our Mutual Girl*, who, as is her custom with the famous folks she meets, begged them for a tale not in print. The incident they related had to do with a town which they chose to call Squeedville. The experiences are true enough, only the real name of the city being concealed. The telephone operator of the leading hotel in the town was beloved of the hotel reporter on the biggest daily in the place, and also by the secretary of the Chamber of Commerce. When Street and Morgan stopped at this hotel, it made it nice for the hotel reporter, and also gave an equally good reason why the secretary should linger in the lobby. There was much rivalry between the two, both in love and in the matter of monopolizing the distinguished visitors. The reporter lost out, however, on his interview, as Street and Morgan accepted an invitation of the Chamber of Commerce to dinner that evening. The next morning there was a mix-up about the hour when Morgan was to be called. He had left explicit instructions with the phone girl to make it ten o'clock and she had roused him at six. He learned too late that it was Street who had countermanded his order, after he had had the girl fired. The hotel manager extended the joke on Street, who sympathized with the girl, by telling him how needy she was; and Street started for the address given him by the manager, in quest of the mistreated damsel. The reporter and the secretary of the Chamber of Commerce were tipped off also that if they went to the same number they would be able to buttonhole the two celebrities, so the hotel was pretty well deserted. When they all returned a little later, disappointed in their search for the girl, they found that she had married the hotel manager.

REFINING FIRES—American (Two Reels)

An Eloquent Sociological Drama
January 18, 1915

CAST

John Alstrom.....Harry Von Meter
Judge Stone.....Jack Richardson
Mary.....Vivian Rich
Nina, the judge's daughter.....Charlotte Burton
Sister Superior.....Louise Lester
Florence.....Josephine Ditt

JOHAN, a poor young man with prospects, falls in love with *Mary* who is penniless and socially beneath him. He dares not marry her for fear of losing his fortune. However, he persuades her to live with him, telling her, that when his rich uncle dies they will marry. *Mary* has occasion to believe that *John* is tired of her, and leaves him. Weary and ill, she finds in *Nina Stone*, *Judge Alstrom's* daughter, a friend who takes her into her own home and gradually restores her to health and spirits. *John's* uncle dies and he comes into the money. As it happens, the young millionaire meets and loves *Nina Alstrom*, who loves

(Continued on Page Twenty-Two)

Thanouser-Princess Stars at Their Best in Latest Releases



1. Mignon Anderson and Morris Foster in "A Yellowstone Honeymoon." 2. Sidney Bracy and Harris Gordon in "Craft vs. Love." 3. Arthur Bauer, Harris Gordon and Florence LaBadie (same). 4. John Reinhard and Muriel Ostriche in "Pleasing Uncle." 5. Ethel Jewett (same). 6. Florence LaBadie and Sidney Bracy in "Craft vs. Love." 7. Boyd Marshall and Muriel Ostriche in "Pleasing Uncle." 8. Riley Chamberlain, Morgan Jones and Fan Bourke in "The Dog Catcher's Bride." 9. Florence LaBadie and Sidney Bracy in "Craft vs. Love." 10. Muriel Ostriche and Boyd Marshall in "Pleasing Uncle."

"The Black Ghost Bandit"

A Story of Mystery and Romance in the Early Days of the West

Featuring Vivian Rich, with an All-Star Cast of American Players

CAST

Brand, the Black Ghost Bandit.....	Jack Richardson
Nell, his daughter.....	Vivian Rich
Jordan, the Sheriff.....	Harry Von Meter
Mrs. Palmer, Brand's sister.....	Louise Lester
Palmer.....	Reaves Eaton
Stage Driver.....	Joseph Knight
Express Messenger.....	John Sampson

NELL BRAND never knew why it was that she had always lived with her aunt and uncle. The Palmers were quiet folk, and if sometimes they speculated on the reasons themselves, they kept their own counsel. They knew that *Brand* had been rather wild before he had married *Nell's* mother, and when the latter died, it had seemed eminently proper that the child should come to them. While her father's visits to her were few and far between, the fact that he lived in a distant village, and that travel was difficult, seemed sufficient reasons for his long absences. Nevertheless as *Nell* blossomed into womanhood, these absences became increasingly difficult to explain.

"Daddy dear," she said pleadingly to *Brand*, on one of his infrequent visits, "won't you please take me back with you? I'm old enough to help you now."

Brand looked at her approvingly. She was tall for her seventeen years and—even her father admitted it, as he looked—very beautiful. But he shook his head in a firm denial, nor could all her wheedling move him to change his decision. An hour later he was gone.

Nell watched his horse disappear over the hill and a sudden determination filled her breast. She would go to him willy-nilly. Once there, he could not send her back, she reasoned in feminine fashion, and that night saw her glide silently forth from the house to meet the down stage on the highway a mile from the house, which would carry her to her father's village. *Joe Knight*, the driver, gave vent to what sounded very much like an oath as she stepped from shadows at the roadside into the bright moonlight.

"Excuse me, lady," he said as he reined up, and the guard helped her into the coach's dark interior. "I thought fust you wuz ther Black Ghost Bandit. He's been reported about recently and we've got a load aboard to night 'at might tempt him." *Nell* smiled sweetly in answer and a minute later settled back in the seat to regain some of her lost beauty sleep. It seemed that she had barely reached the land of dreams, although three or four hours must have passed, when the stage stopped again with a jerk, that almost threw the passengers from their seats. At a gruff command they all descended from the coach, scarcely knowing what

was happening. Standing in the pale moonlight stood a solitary figure, cloaked from head to foot in sombre black. With a rapidity that betokened long practice, the party was soon divested of its valuables, the express messenger's strong-box placed by the roadside, and then the driver was directed to go on, with instructions not to look behind as he valued his skin.

Arrived at the village an hour later *Sheriff Jordan* was notified of the hold-up, but with scant hope of catching the robber. It was the sheriff, however, who escorted *Nell* to her father's house, where she found, true to her instinct, that she was allowed to remain. Between *Jordan* and *Nell* there sprang up one of those sudden, but none the less sincere attachments, which are occasionally met with, especially in the West. Strange to say, *Brand* frowned on the young sheriff's attentions. So much so that soon the couple were compelled



Standing in the Moonlight Stood a Solitary Figure Cloaked in Sombre Black

to meet secretly. Then upon a day, when her father is away on business, *Nell* rides out part way with the sheriff, who has been called to a neighboring town. Returning alone, she is thrown by her fractious horse, who promptly runs away. Night draws on before she regains consciousness and as she sets out for the village, she is startled to see riding toward her the dreaded Black Ghost Bandit. She controls her first impulse to flee and follows him to a cave deep in the forest. Certain that she has tracked him to his hiding-place she then sets out for the village, where she tells her lover of her discovery. Together they form a plan. *Nell* pretends to have a badly sprained ankle and the robber steps forth from his cave to help her. An instant later *Jordan* has the "drop" on him.

It is their turn to be startled, however, as *Nell* strikes a match, the better to see the features of their captive. In the Black Ghost Bandit she recognizes none other than *Brand*, her father, "The game's up I guess," he said quietly, though with a trace of bitterness. "But it took my own blood to take me."

Jordan's pistol hand sank slowly to his side. "Go," he said slowly. "I reckon it isn't for me to say who you are. If you're willing to stay *John Brand*, I guess I'm willing to forget the sheriff ever saw the Black Ghost Bandit."

Our Mutual Girl Meets Her Fate

By Marc Edward Jones

Chapter Fifty-Two

CAST

Margaret.....	Norma Phillips
Jack Stuyvesant.....	Mr. Johnston
Mrs. Knickerbocker.....	Maym Kelso
Aunt Abbie.....	Grace Fisher
Margaret's maid.....	Miss Dumo

MARGARET could not resist the temptation — albeit it was only to take a walk. The early winter day had broken in a flood of golden sunshine. The roads past the Westchester home were crowded with flying motors. As *Our Mutual Girl* looked from her boudoir window, she fell under the spell of the outdoors. So she called *Marie* and told her to get out her walking things. Soon, attired in a short tweed skirt, a soft, loose blouse, sweater and Jaeger wool scarf, which she wore in bewitching fashion—very much as a Turkish woman wears her veil so that little save two sparkling eyes was visible—she started for a tramp through the fields.

Bouncer, her collie, leaped at her side. The air was exhilarating. They ran across the meadow to the woods and soon were crashing through the underbrush.

The same joyous weather, the same lure of the open, had enthralled a young society man of New York. Getting into knickerbockers and walking jacket, with his shot gun for companion, he had motored to the northern limits of the town. Then he had dismissed the car and plunged across country. But *Jack Stuyvesant* was not in good shooting form that morning—at least not for the game usually taken by a shotgun. When he tripped the trigger on the third effort, instead of hitting the target he merely chipped a rather large piece of bark from a nearby oak.

Our Mutual Girl had seated herself on a boulder near a slender brook, and was amusing herself and fascinating *Bouncer* by throwing twigs and stones in the water for him to bring back to her, when the fragment of bark tumbled into her lap. Startled, she jumped to her feet, just as *Stuyvesant* came bounding through the thicket to see what had fallen to his gun. Face to face with each other, there was almost instant attraction. *Bouncer*, too, viséed, *Stuyvesant's* passports by leaping joyously upon him and otherwise showing his approval. After a long conversation—in which personalities were curiously lacking—they parted with never an idea when they should see each other again. *Margaret* had the conventions to consider—but she had been strongly impressed by this strange young man. His rough clothes, she thought, became him. After a year of shopping

life. And, somehow, her new-found friend fitted vaguely into her dreams.

That night *Margaret* had many real dreams. When she wakened a letter from *Auntie Knickerbocker* lay by her pillow. Its invitation to return for a few days' visit to the Fifth Avenue house seemed to promise—well, that something *real* was about to happen.

It did. *Margaret*, taking her prettiest at-home evening gown, arrived at the familiar mansion in time for tea; and then she and *Auntie Knickerbocker* had a good, cozy talk. Then *Margaret* dressed herself with care for dinner; for something kept whispering to her that that evening of all in her experience she must look her prettiest and be in the best of spirits.

Auntie Knickerbocker's guest arrived. When she heard his voice in the hall *Our Mutual Girl's* heart beat as though it would suffocate her. The next instant he crossed the drawing-room—and her hand was clasped in that of *Jack Stuyvesant*.

The man of that wonderful quarter of an hour in the winter woods! The one man of *Margaret's* dreams every minute since! Yes, gentle reader, it ends in the way all girlhood romances should end—for they started, then and there, to live happily ever after.

And that was the happiest evening of all *Margaret's* wonderful year in New York. For, after all, love is the supreme adventure—and what, to the girl in love, is the greatest celebrity she may meet compared with the one man, eminent or obscure, who makes her heart beat faster than all the rest? Not that *Stuyvesant* was not distinguished. He was a clever young lawyer, studying for the diplomatic service, and the son of an aristocratic family of Old New York. But *Margaret* did not know any of these things when she crowned him the man of her dreams. So everything turned out exactly as it should.

This is the last of the fifty-two chapters of *Our Mutual Girl*. It is followed by *Runaway June*; written for you by George Randolph Chester. In this new Reliance serial your favorite actress will appear weekly.



Margaret, Jack Stuyvesant and Bouncer in the Westchester Woods

The Exhibitor's End of It

THE wide popularity among all Mutual photoplay-lovers of the *Flying "A"* and *Beauty* brands, by reason of the superior artistic qualities of their productions, both technically and photographically, makes the picture which appears at the top of this page especially interesting. While it gives but a general idea of the magnitude of the Chicago laboratories and general offices of the American Film Manufacturing Company, located at No. 6227-35 Broadway, Chicago, as the place where the technical work on all their productions is executed, it has a distinctive interest.

In the beautiful and widely diversified landscapes around Santa Barbara, Cal., which have made American films justly celebrated for their remarkable scenic beauty, all the *Flying "A"* and *Beauty* subjects are produced, but it is here in the Chicago plant that all are viséd, the prints made, the sub-titles inserted, and all the infinite details attended to, which are necessary before their release. The number of experts employed in this work, whose names are never known to the average exhibitor or photoplaygoer, yet who receive salaries almost as big, and in some instances even bigger, than the artists, who win applause by their work on the screen, would make a good-sized battalion, if called upon for military service. It must be admitted, however, that many of them are of the gentler sex, certain branches of motion picture production being best performed by feminine workers.

Besides President S. S. Hutchinson, the presiding genius of the great plant is R. R. Nehls, the general manager. It is Mr. Nehls, who keeps all the intricate machinery that goes to make the *Flying "A"* companies the big factor they are in filmdom, running smoothly and harmoniously. With all the countless demands on his time, Mr. Nehls never overlooks the tiniest detail, which has need of his attention. He is constantly in touch with exhibitors and others concerning matters pertaining to the business of the American Film Manufacturing Company in all parts of the country.

Said a Chicago film man recently: "Nehls is one of the lvest wires in the business. He is on the job every minute. With all the thousand and one things he has to attend to, he finds time to give as much attention to the small things as to the big ones. It's this faculty which has won him sig-

nal success in his chosen field and has made him a big factor in the remarkable success of the *Flying 'A'.*"

ONE of the cleverest New Year cards, we have seen thus far, is that sent out by O. L. Meister, owner of the Vaudette Theater, Milwaukee, Wis., a miniature reproduction of which appears on this page. On the reverse side, on a flap which folds so as to make it appear that it is being fired from Meister's "rapid firing gun", is a cloud of good wishes for a "happy and prosperous New Year" from the sender. When this is opened it discloses the reason the Vaudette has enjoyed prosperity since its opening (for further information examine the accompanying picture closely) and, it may be, offers a suggestion to other exhibitors, which they might find profitable to follow.

Mr. Meister, it may be remembered, and his up-to-date ideas and methods have come

in for comment on this page on more than one occasion. He is one of those wise exhibitors, who runs a Keystone every day in the year and has found out that there is no program, that quite equals the Mutual for quality and business-bringing results. It's a little late in the day (the card came too late for last week's issue) but REEL LIFE wishes Mr. Meister and all exhibitors like him, continued prosperity in the New Year and more of it. We might add that *Mutual Movies* will

continue to do in 1915, what they did in 1914 and before that from the period of their inception, and that is make time fly faster and more merrily for thousands and thousands of photoplay lovers, bringing an ever-increasing stream of patrons to the doors of all houses bearing the sign of the winged clock.



General Offices and Chicago Laboratories of the American Film Manufacturing Company, 6227-35 Broadway, Chicago, Ill.



A Clever New Year Card Sent Out by O. L. Meister, Owner of the Vaudette Theatre, Milwaukee, Wis.

house almost from the beginning was recently inaugurated by the management of the Ideal Theater, Louisville, Ky. The house is in a thickly populated district and many residents have entered the contest, with the result that all their friends have become daily patrons of the Ideal, each ticket being good for a vote. It is planned to have the contest run several weeks.

Several prizes are offered, among them being a trip to the Panama-Pacific exposition and a piano.

A POPULARITY con-

test, which has been the means of packing the

"Kidnapped,"
or
"The Mystery of the
Missing Heiress"

"ZUDORA"

A Drama of
Love and Adventure
By
Daniel Carson Goodman

Episode Nine Reels Seventeen and Eighteen

SOON after *Zudora's* thrilling escape from the clutches of *Chang*, the Chinese hypnotist, in which *John Storm* and the mysterious *Jim Baird*

played no small part, the sudden, strange disappearance of a child, destined to inherit millions, became the talk of the town. *Zudora*, like every one else, became interested in the case and determined if possible to solve it, although her uncle, *Hassam Ali*, busied himself with other things, often being mysteriously absent from the house for days at a time.

It was at this time that a certain *Madame Duval*, the beautiful, but somewhat mysterious woman, who was in the confidence of *Chang* in Episode

Eight, was introduced to *Zudora*. Oddly enough, the girl, having been under *Chang's* hypnotic influence at the time, did not recall ever having seen her. Feeling a strange attraction for her new acquaintance, *Zudora* returned her call, although had *Jim Baird* known of it, the friendship of the two might have awakened some misgivings in his breast, for he evidently distrusts the charming fair one.

During *Zudora's* visit at *Madame Duval's* she was much puzzled at the coming and going of many strange guests, the mysterious conferences held and the frequency with which her hostess was called away. It was during one of these absences, that *Zudora* idly glanced at a newspaper on the table before her. An item in the personal column caught her eye and her fertile brain did the rest. Hardly waiting to say goodbye to *Madame Duval* she sets forth on what she believes is a clue to the whereabouts of the missing child. Nor is she far off the scent, for the hint she had received from the "personal" leads her to a deserted freight caboose in a little used railroad siding. Listening at the door she overhears the kidnapers discussing plans to get their victim in a safer place.

In the meantime *Jim Baird* has also been investigating certain clues, which have come into his possession. *John Storm*, also, informed by *Zudora* in a hasty note, of what she has learned, begins an investigation on his own account. Thus all three are eagerly hunting for the missing heiress. But it is *Zudora*, who first learns the whereabouts of the stolen child. Watching her opportunity, she is about to liberate the little one, when three members of the gang, returning suddenly and finding her, seize both *Zudora* and their

with the forces that are opposing *Zudora*, becomes worried at the delay in bringing her plans to a successful issue. Acting under instructions evidently, the gang are seen placing an infernal machine in a car filled with gunpowder,

which is next to the old caboose in which *Zudora* and the kidnapped child are imprisoned. An engine hooks up with the train and slowly moves off, hauling the caboose with it. In a few moments, the explosion is certain to take place and it seems that nothing can save the

kidnappers' victims, unable to get out, from being blown to atoms.

But it is not to be. *Jim Baird*, who by some psychological instinct or perhaps because he is never really out of touch with *Zudora's* doings, always seems to be on hand at the time of *Zudora's* direst need, appears on the scene, just as the train is starting. Instinctively, he seems to sense the danger. Running swiftly forward, he makes a flying leap upon the rods at the side of one of the freight cars, climbs upon the roof of the powder car and makes his way to the caboose. He sees *Zudora's* terrified face at the window, and the sight lends him wings. Clambering down between the cars he uncouples the caboose from the train. And not an instant too soon. For hardly has the train gone half a city block before there is a tremendous explosion and the powder car disappears in a great cloud of white smoke.

It is but the work of a moment for *Baird* to batter in the door of the caboose and assist the frightened *Zudora* and her helpless companion to the ground. He dashes into the caboose again, hoping to find some evidence against the kidnapers. He has hardly finished his hurried search, when there is a sudden explosion.

Down the track comes running *John Storm*, too late to aid his sweetheart and frantic with apprehension. He comes up just in time to see *Zudora* and her little charge descend from the caboose and the next instant he holds her close in his arms. When they turn to thank *Jim Baird*, the man to whose heroism and resourcefulness they owed their rescue, it is to find him gone. He has vanished as utterly as the destroyed powder car.



Jim Baird
Uncouples the
Caboose from the
Powder Car



Zudora Returns the Call of *Madame Duval*. (Inset above) *Zudora* Writes *John Storm* of the Clue She Has Discovered

Zudora Overhears the Plans of the Kidnappers at Their Rendezvous

Real Tales About Reel Folk

JOHAN O'BRIEN, Majestic-Mutual director holding the House youngster in his arms, recently was "caught" in the bosom of his company, looking supremely happy. And there's every reason why he should—for it would be hard to find a more successful or more popular young man than he staging motion pictures. O'Brien has the imagination of the real Celt. As a child at home, he heard many wonderful Irish stories. The family traced its name back to the heroic days of ancient Eire. The clan O'Brien—literally O Brian in the Gaelic—claims direct descent from Brian Boru, the warrior-king, who, at the close of a life of hard won battles, was so ruthlessly cut off by a foeman's sword, as he knelt giving gratitude to God for granting him victory over the enemies of Banba.

Young O'Brien was educated at St. John's College, Brooklyn, N. Y., where he early was elected to the Dramatic Society, and at the age of seventeen wrote and produced his first play. He had had five years, all told, of valuable training with three different picture concerns when he was sent for by D. W. Griffith. During the last twelve months, O'Brien has staged some of the most telling dramas which have gone out of the Hollywood plant.

He loves a play with a mystery, and his handling of *A Psychological Moment* and *The Body in the Trunk* was masterly. Crook subjects he treats with splendid realism. And red-blooded drama, full of heroic action, as *The Severed Thong*, is the type of thing he enjoys to the utmost. The group on the rocks by the sea has just finished rehearsing a scene from *The Old Fisherman's Story*, a recent Majestic-Mutual release, ably directed by O'Brien. Mary Alden appears in gypsy costume. Signe Auen is the pretty heroine in sweater and cap à la Glory Quayle. Jack Conway, leading man, stands beside her, and Raoul Walsh, the "heavy" just behind. On the other side of O'Brien is Spottiswoode Aitken.

In the picture at the bottom of this page appear *Ethel* (Fay Tincher) and her two guests (Anna May Walthall and May Gaston) in *Ethel's Roof Party*—after their ducking. In that famous chapter of the *Bill* series,



Director John O'Brien and Some of His Majestic-Mutual Company Between "Takes" in "The Old Fisherman's Story", at Portuguese Bend, Cal.

"Tammany" Young handles a fire hose with little discretion, and demolishes the glad toilettes of the three ladies. Miss Tincher in zebra stripes is funnier with every new reel in which she plies her stenographic charms. The Misses Gaston and Walthall also are excellent comediennees—and the application of the fire hose stimulated them to antics which they could not possibly have practiced up beforehand.

Harry Benham, who plays *John Storm* in *Zudora*, the Thanouser masterpiece, recently won the prize in a popularity

contest in Iowa—a Ford runabout. He was notified of his good luck and requested to send shipping directions. In a facetious mood he telegraphed to send the car by parcel post. The Iowans, not to be outdone in the humorous line, acted on the instructions—and now Mr. Benham is busy forming a stock company to pay the charges and release the machine from the New Rochelle post office.

Dorothy Gish, the youngest Majestic-Mutual star, who is so famous for her fun-loving disposition, and so popular among photoplaygoers young and old, was struck by an automobile about a fortnight ago. Though not seriously injured, she was obliged to be put to bed and kept very quiet, for the accident was a severe shock to her sensitive nervous system. She received letters and telegrams of sympathy from countless admirers all over the country. One day's mail brought three hundred and seventy-two letters, and the telegraph messenger rang her bell forty-eight times in one day.

An eloquent testimonial to Miss Gish's popularity was an envelope addressed to her by a little girl in Cincinnati, Ohio. It contained one of the sweetest letters the young movie star ever has received—and on the outside it read, simply, "Miss Dorothy Gish, Motion Picture Actress." Evidently Uncle Sam's postal authorities knew Miss Gish, for the letter was forwarded without delay to her home in Los Angeles.

Miss Gish is the "life" of the Majestic studio. Since her accident she has been greatly missed by everybody at the plant, and Lillian Gish has been kept busy carrying messages and gifts to her sister from her solicitous friends.



May Gaston, Fay Tincher and Anna May Walthall After a Ducking by "Tammany" Young

Real Tales About Reel Folk

DARK CLOUD, Reliance and Majestic-Mutual star, and the most famous Indian, perhaps, in the silent drama, is never so happy as when teaching the lore of his people. This picture from *A Banakie Maiden*, a forthcoming Reliance-Mutual release, shows him instructing his little daughter in the play. But it is more than merely an incident from a very affecting drama—it shows Dark Cloud in a true-to-life rôle.

He is an Abenaki of the Algonquin nation, and a chieftain, who has devoted his life to conserving the character of his vanishing race. Probably he is most celebrated as the original model for Frederick Remington's classic Indian, who, of course, most people believe was entirely idealized—until they see Dark Cloud on the screen. After Remington's death he posed for De Costa Smith, Edward Demings and Menard Dickinson. He also performed in numerous Wild West shows, and produced with his own company, "The Indian", one of the most striking playlets ever presented on the vaudeville stage.

Dark Cloud has lectured on the North American Indian all over the country. Not long ago, he talked before the Indian Rights Association of Philadelphia, and the Colorado Cliff Dwellers' Association at the Waldorf-Astoria, New York. On this latter occasion several eminent archaeologists and ethnologists were appreciative members of his audience.

What he considers most worth while, however, is making authentic Indian pictures for the screen. He and his wife, Dove Eye, write scenarios from Indian legends or adapt them from miracle plays and tribal ceremonies of the redman. Dark Cloud designs the costumes from the genuine dress of the various clans and nations, distinguishing to the least detail between the costumes of the Ojibway, the Cherokee, Sioux or Creek. In his opinion, the greatest screen dramas ever produced are the *Passion Play* and *Hiawatha*.

The chief has two charming daughters, now young women, finely educated, who help him in his work at the studio and in his lecturing. But when *Prairie Flower* and *Bright Eyes* were little girls like the child in the play who stars as *A Banakie Maiden*—until Irene Hunt assumes the rôle in maturity—doubtless they often sat beside their father, under a tree, while he read to them some old Indian tale which he had been instrumental in preserving in print. They grew up steeped in the lore their parents loved, and to-day are as earnestly devoted to their people's cause as Dark Cloud himself.

"Photoplays", says Harry G. Keenan of the Domino dramas, "occupy all my thoughts and ambitions—especially since I came to the New York Motion Picture studios." Mr. Keenan is of Scotch Irish parentage, with brown hair and blue eyes. He is an in-



Dark Cloud, Famous R. & M. Indian Star, in a Scene from "A Banakie Maiden," Forthcoming Reliance Release

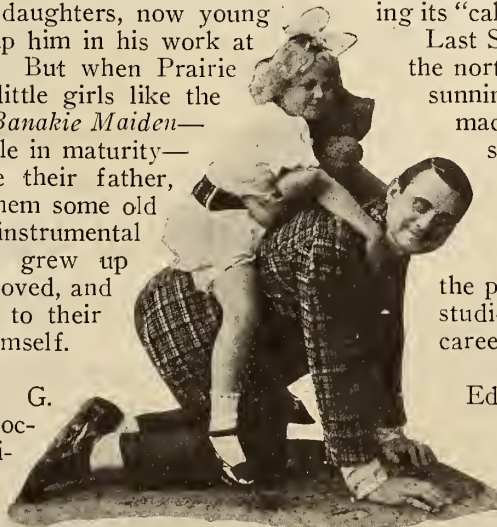
defatigable worker and an optimist, whose faith in life does not irritate the other fellow. For ten years he saw considerable of stage life, playing leads with Henrietta Crossman and Eugénie Blair, and appearing with Robert Mantell. His favorite work is strong character leads, and since coming to Santa Monica he has had plenty of opportunity to excel in this line. He carried the principle rôles in *Captain Junior*, *Out of the Night*, *The Heart of a Gambler*, and *The Gringo*. "Motion pictures", he says, "have a great future. Their standard can be raised indefinitely, and the actors given more and more chance to do able, artistic work. The part which interests me most is watching a good plot unfold and working up my rôle to the required pitch."

Little Thelma Slater is a new star in the New York companies. She is a pretty golden-haired child, whose natural sunniness of disposition finds its expression in winsome parts. In *A Flower in the Desert* she carries the title rôle as Violet Waldron, one of those hopeful anomalies in society, a pure-hearted child who proves the salvation of a degenerate family.

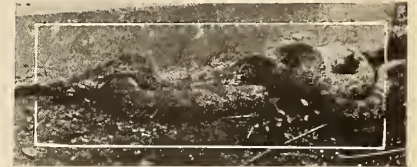
"Steve", the famous Thanouser snake, is dead. He passed away before the excessive glory of the new serial, *Zudora*. In the fifth episode, *The Mystery of the Perpetual Glare*, the wizards of the studio use a powerful contrivance of mirrors which, by concentrating the sun's rays on an object, is capable of setting it on fire. The fire making machine for some time has been lying in the rear of the north studio awaiting its "call".

Last Saturday, Steve, who also has been quartered in the north studio, decided to take a sun bath while the sunning was good. He selected a spot on which the machine was concentrating. The warmth had a soothing effect, and Steve passed into a sound sleep. While he lay unconscious, the sun's rays had his long, shining body for a target, and when he came to himself a terrible burn so crippled him that he barely could crawl. Here the property man found him and carried him to the studio. It was there decided to end Steve's theatrical career forever.

Edith Borella, American-Beauty actress, is playing Italian and gypsy parts these days with most artistic effect. Miss Borella is a beautiful brunette. Her slender features and oval face, framed in an abundance of dark hair, and her large, expressive dark eyes, are eminently convincing in Romany rôles. She also has the dramatic intensity for the type.



Harry Keenan and Thelma Slater, in the Domino Release, "A Flower in the Desert"



Steve, Thanouser's Trained Snake

STORIES OF THE NEW PHOTOPLAYS

(Concluded from Page Fourteen)

him in return. But *John*, though he long since has ceased to care for *Mary*, is haunted by his past. He confesses to *Nina* that he is not worthy of her love, but that he has determined to lead a clean life in the future. *Mary* overhears. Leaving a note for *Nina*, she goes to a convent where she takes the veil.

ON THE TABLE TOP—Majestic

A Clever Detective Play

January 19, 1915

CAST

Jane.....Billie West
Hicks.....Walter Long
Jack.....W. E. Lawrence
Jane's father.....Richard Cummings

JANE DELFIELD, daughter of a second-hand furniture dealer, is loved by *Jack Dean*, a newspaper reporter. *Jane* works as stenographer for *Jason* and *Hicks*, a pair of get-rich-quick swindlers, suspected by the police. *Dean* has been trying for a long time to get something on them, but without success. *Jane* discovers their crookedness and that they are about to get away with it. However, they find out that she knows, and make her a prisoner in the room where *Jason* has hidden his cash. The partners sell their furniture to the nearest second-hand dealer who happens to be *Jane's* father; and *Jason* sends *Hicks* for their railway tickets, saying that he will meet him with the money. The furniture dealer's men failing to arrive, *Jason* scribbles them a note on a piece of loose paper lying on the bare table. He does not notice that under it is a sheet of carbon. *Hicks* goes to the depot, and the furniture is taken away. *Jack Dean*, in passing the store, stops to inquire for his sweetheart. He sees on the table top the carbon impression of the note warning the men not to let the girl out of the inner room, and recognizes the signature of *Jane's* employer. *Jane* is rescued, the crooks captured, and *Dean* gets a clean beat for his paper.

A GIRL AND TWO BOYS—Beauty

Wherein a Practical Joker Precipitates a Proposal

January 19, 1915

CAST

Jim Collins.....Joseph Harris
Billy Wilson.....Webster Campbell
Marion Carroll.....Virginia Kirtley

BILLY and *Jim* are old friends, and rivals in love. *Billy* takes *Marion Carroll* to the theatre and to supper afterwards. She orders and orders and keeps on ordering,

until *Billy* finds that he hasn't enough money to foot the bill. Hearing his friend *Jim's* voice in the adjoining booth (which, however, *Marion* cannot hear from her side of the table), he excuses himself for a moment and goes to ask his rival for a loan. *Jim* is determined to drive a bargain instead. He says he'll pay for the supper if *Billy* will let him eat it and take *Marion* home. Reluctantly *Billy* consents. He fakes a phone call and hurries away. *Jim* takes *Marion* home in a taxi, and then is driven to his apartments. There he discovers that he cannot pay the driver. He is arrested and borne off to police headquarters, whence he phones *Billy* to come around and pay his fine. But *Billy* is sore. Instead, he calls up *Marion* and gives her the message. But little does he know the girl. She turns up at the station house just before him; drags poor dumbfounded *Jim* out before his eyes, bundles him into the taxi and whisks him off. Back in his rooms, *Billy* has a phone call, and *Marion*, in sweetest tones, announces, "So good of you to let me know. I got him—and we're engaged."

THE CRUCIFIXION OF AL BRADY—American

Wherein a Severe Lesson Decides a Boy to Be Somebody

January 20, 1915

CAST

Al Brady.....Ed Coxen
Stella Dean.....Winnifred Greenwood
Sam Jones.....George Field
Mrs. Bradey.....Josephine Ditt
Farmer Lee.....John Stepling
Susie.....Edith Borella

MR. LEE, a farmer, quarrels with a neighbor, *Sam Jones*, and finding *Al Brady*, a good but rather good-for-nothing fellow, talking with his daughter *Stella*, orders him away. *Al*, still smarting under the lash of *Lee's* words, takes his gun and goes into the woods. In running to pick up some game he finds *Lee* lying on the ground in the spot where his prey should have been. Believing that he has killed him, he rushes away in great anguish of mind—and so does not see *Sam Jones* step out of the bushes a smoking revolver in his hands. *Al* confides his suffering to *Stella* and confesses that he has shot her father by accident. *Sam Jones*, meanwhile, is arrested by the sheriff, who has found *Lee's* body. *Al* supposes that *Jones* is innocent and paying the penalty for his crime. He goes to the sheriff to give himself up. The officer, however, tells him that the wound could not possibly have been made by his gun, and besides, *Jones* has confessed. Sobered by the experience, *Al* determines to make something of himself in the world.

GREETINGS

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Chicago, Ill.

Majestic Motion Picture Company

TWO-PART FEATURE FOR RELEASE

SUNDAY, JANUARY 17



Mary Alden

What Might Have Been

A picture story of unusual character and strength

—WITH—

Mary Alden, Jack Conway and
Spottiswoode Aitken

For release same date, Sunday, January 17

A FLYER IN SPRING WATER

No. 15 of the "Bill the Office Boy" series, with Fay Tincher

Majestic and Komic Guide for Exhibitors

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

- HIS LESSON**—(1 Reel Majestic). Release date Tuesday, Jan. 5—An interesting story of a ward politician who for a time forgets his sweetheart of the tenements but at last learns that she alone is faithful.
- BRANCH 37**—(1 Reel Majestic). Release date Friday, Jan. 8—A young girl in a branch laundry is attacked by a robber and finds her rescuer and future husband in the person of the mounted policeman of the neighborhood. Not as well produced as it might have been.
- THREE BROTHERS**—(2 Reel Majestic). Release date Sunday, Jan. 10—A story of Canada, in which the love of three brothers for one girl results in the defeat of treachery and the victory of innocence and virtue. A different sort of story well acted and photographed.
- LOVE AND BUSINESS**—(1 Reel Komic). Release date Sunday, Jan. 10—A farce melodrama based on complications arising from the wrong lady receiving the note offering \$2,000 to reimburse her for her wounded feelings. Fay Tincher is featured.
- PROBATION**—(1 Reel Majestic). Release date Tuesday, Jan. 12—A drama showing how a stern judge became a convert to the policy of probation in the treatment of criminals. Not so well acted or produced as would have liked for a Majestic.
- WHAT MIGHT HAVE BEEN**—(2 Reel Majestic). Release date Sunday, Jan. 17—A powerful picture story along an original line, excellently put on, featuring Mary Alden, Jack Conway and Spottiswoode Aitken. The degenerate aunt of a little boy teaches him to become a criminal and sees him facing the electric chair. In a vision she sees "what might have been" and is led to confess.
- A FLYER IN SPRING WATER**—(1 Reel Komic). This is No. 15 of the "Bill" series and one of the best, featuring Fay Tincher.

Bromide Enlargements of Majestic Stars for Lobby Display

(Mae Marsh, Lillian Gish, Dorothy Gish, Mirlam Cooper, Mary Alden, Fay Tincher, Robert Harron, Wallace Reid and others.) All sizes and shapes up to 5 ft. high. 5 x 7, 15c. each; 8 x 10, 25c. each; 11 x 14, 40c. each; 14 x 17, 50c. each; 22 x 28, \$2.00; 20 x 60, \$2.50; 28 x 42, \$3.00. Order direct from Majestic Studio, 4500 Sunset Blvd., Los Angeles, Calif., or from any Mutual Exchange.

Majestic Motion Picture Company

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

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

Mutual Releases

MONDAY—American (2), Reliance, Keystone.

TUESDAY—Thanouser (2), Majestic, Beauty.

WEDNESDAY—Broncho (2), American, Reliance.

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

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

SATURDAY—Reliance (2), Keystone, Royal.

SUNDAY—Majestic (2), Komic, Thanouser.

American

- Nov. 18—Beppo
- Nov. 20—Old Enough to be Her Grandpa
- Nov. 23—In the Candlelight (2)
- Nov. 25—The Archacologist
- Nov. 30—The Beggar Child (2)
- Dec. 2—The Strength o' Ten
- Dec. 7—Out of the Darkness (2)
- Dec. 9—The Girl in Question
- Dec. 14—In Tune (2)
- Dec. 16—The Silent Way
- Dec. 18—Trapped by a Heliograph
- Dec. 21—The Sower Reaps (2)
- Dec. 23—The Tin Can Shack
- Dec. 28—When a Woman Waits (2)
- Dec. 30—The Unseen Vengeance
- Jan. 4—The Legend Beautiful (2)
- Jan. 6—The Alarm of Angelon
- Jan. 11—Restitution (2)
- Jan. 13—The Black Ghost Bandit
- Jan. 15—The Clubman's Wager—Producing a Nation's Pride (Split Reel)
- Jan. 18—Refining Fires (2)
- Jan. 20—The Crucifixion of Al Brady
- Jan. 25—Silence (2)
- Jan. 27—Coals of Fire

Beauty

- Oct. 13—Winsome Winnie
- Oct. 20—Dad and the Girls
- Oct. 27—A Rude Awakening
- Nov. 3—The Tightwad
- Nov. 10—Motherhood
- Nov. 17—When Queenie Came Back
- Nov. 24—As a Man Thinketh
- Dec. 1—Cupid and a Dress Coat
- Dec. 8—Limping to Happiness
- Dec. 15—Her Younger Sister
- Dec. 22—Brass Buttons
- Dec. 29—Love Knows No Law
- Jan. 5—In the Vale of Sorrow
- Jan. 12—The Spirit of Giving
- Jan. 19—A Girl and Two Boys
- Jan. 26—Evan's Lucky Day
- Feb. 2—Which Would You Rather Be?

Broncho

- Oct. 21—Shorty and Sherlock Holmes (2)
- Oct. 28—The Golden Goose (2)
- Nov. 4—The Desperado (2)
- Nov. 11—Destiny's Night (2)
- Nov. 18—Shorty Falls Into a Title (2)
- Nov. 25—The Cross in the Desert (2)
- Dec. 2—A Romance of Old Holland (2)
- Dec. 9—The City of Darkness (2)
- Dec. 16—The Panther (2)
- Dec. 23—The Passing of Two Gun Hicks (2)
- Dec. 30—The Face on the Ceiling (2)
- Jan. 6—The Scourge of the Desert (2)
- Jan. 13—Mother Hulda (2)
- Jan. 20—A Lucky Blowout (2)

Domino

- Nov. 26—The Mills of the Gods (2)
- Dec. 3—The Vigil (2)
- Dec. 10—Not of the Flock (2)
- Dec. 17—A Political Feud (2)
- Dec. 24—The Last of the Line (2)
- Dec. 31—A Flower in the Desert (2)
- Jan. 7—The Scrub (2)
- Jan. 14—In the Land of the Otter (2)
- Jan. 21—The Still on Sunset Mountain (2)
- Jan. 28—Through the Murk (2)
- Feb. 4—A Modern Noble (2)

Kay Bee

- Oct. 23—The Spark Eternal (2)
- Oct. 30—The Worth of a Life (2)
- Nov. 6—In the Clutches of the Gangsters (2)
- Nov. 13—The Hateful God (2)
- Nov. 20—The Master (2)
- Nov. 27—A Crook's Sweetheart (2)
- Dec. 4—Mother of the Shadows (2)
- Dec. 11—Fortunes of War (2)
- Dec. 18—The Game of Life (2)
- Dec. 25—In the Sage Brush Country (2)
- Jan. 1—The Deadly Spark (2)
- Jan. 8—A Midas of the Desert (2)
- Jan. 15—The Cross of Fire (2)
- Jan. 22—Sergeant Jim's Horse—The Man Who Died
- Jan. 29—The Bottomless Pit—The Famine
- Feb. 5—College Days (2)

Keystone

- Nov. 30—Leading Lizzie Astray
- Dec. 3—Shotguns That Kick
- Dec. 5—Getting Acquainted
- Dec. 7—His Prehistoric Past (2)

Special Release

- Dec. 7—Other People's Business
- Dec. 10—The Plumber
- Dec. 12—Ambrose's First Falsehood
- Dec. 14—Fatty's Magic Pants
- Dec. 17—Hogan's Annual Spree
- Dec. 19—A Colored Girl's Love
- Dec. 21—Wild West Love
- Dec. 21—Fatty and Minnie He-Haw (2) (Special Release)
- Dec. 24—A Fatal Bumping
- Dec. 26—His Second Childhood
- Dec. 28—Gussie, the Golfer
- Dec. 31—Hogan's Wild Oats—Steel Rolling Mills (Split Reel)
- Jan. 2—A Dark Lover's Play
- Jan. 4—Hushing the Scandal (2) (Special Release)
- Jan. 4—Her Winning Punch United States Army in San Francisco (Split Reel)
- Jan. 7—Giddy, Gay and Ticklish
- Jan. 9—Only a Farmer's Daughter
- Jan. 11—Rum and Wall Paper
- Jan. 14—Mabel's Flirtation

Komic

- Nov. 15—Out Again—In Again
- Nov. 22—Ethel Has a Steady (No. 11)
- Nov. 29—A Corner in Hats
- Dec. 6—Mr. Hadley's Uncle (No. 12)
- Dec. 13—The Housebreakers
- Dec. 20—Bill and Ethel at the Ball (No. 13)
- Dec. 27—The Record Breaker
- Jan. 3—Ethel's First Case (No. 14)
- Jan. 10—Love and Business
- Jan. 17—A Flyer in Spring Water (No. 15)
- Jan. 24—A Flurry in Art
- Jan. 31—Cupid and the Pest

Majestic

- Nov. 1—Paid With Interest (2)
- Nov. 3—False Pride
- Nov. 8—The Tear that Burned (2)
- Nov. 10—The Niggard
- Nov. 13—The Folly of Anne
- Nov. 15—The Odalisque (2)
- Nov. 17—The Little Country Mouse
- Nov. 22—The Saving Grace (2)
- Nov. 24—Another Chance
- Nov. 29—The Sisters (2)
- Dec. 1—Old Good For Nothing
- Dec. 6—A Question of Courage (2)
- Dec. 8—Her Brave Hero
- Dec. 11—In Wildman's Land
- Dec. 13—The Old Maid (2)
- Dec. 15—At Dawn
- Dec. 20—In Fear of His Past (2)
- Dec. 22—The Better Way
- Dec. 27—The Old Fisherman's Story (2)
- Dec. 29—The Baby's Ride
- Jan. 3—Vengeance Is Mine (2)
- Jan. 5—His Lesson
- Jan. 8—Branch No. 37
- Jan. 10—Three Brothers (2)
- Jan. 12—Probation
- Jan. 17—What Might Have Been (2)
- Jan. 19—On the Table Top
- Jan. 24—The Better Man (2)
- Jan. 26—The Broken Lullabye
- Jan. 31—A Farewell Dinner (2)
- Feb. 2—The Last Deal
- Feb. 7—Imar, the Servitor (2)
- Feb. 9—The Double Deception
- Feb. 14—How Hazel Got Even (2)

Mutual Weekly

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|-----------------|-----------------|
| Oct. 22—No. 95 | Dec. 10—No. 102 |
| Oct. 27—No. 96 | Dec. 17—No. 103 |
| Nov. 3—No. 97 | Dec. 24—No. 104 |
| Nov. 10—No. 98 | Dec. 31—No. 105 |
| Nov. 17—No. 99 | Jan. 7—No. 1 |
| Nov. 26—No. 100 | Jan. 14—No. 2 |
| Dec. 3—No. 101 | Jan. 21—No. 3 |

Princess

- Oct. 30—The Dead Line
- Nov. 6—When Vice Shuddered
- Nov. 13—Seeds of Jealousy
- Nov. 20—A Bum Mistake
- Nov. 27—The Wild, Woolly West
- Dec. 4—The Creator of "Hunger"
- Dec. 11—In the Conservatory
- Dec. 18—Shadows and Sunshine
- Dec. 25—The White Rose
- Jan. 1—When Fate Rebelled
- Jan. 8—Check No. 130
- Jan. 15—Pleasing Uncle
- Jan. 22—An Innocent Burglar

Reliance

- Nov. 27—The Hop Smugglers
- Nov. 28—The Kaffir's Skull (2)
- Nov. 30—Our Mutual Girl (No. 46)
- Dec. 2—The Lucky Shot
- Dec. 5—Who Shot Bud Walton? (2)
- Dec. 7—Our Mutual Girl (No. 47)
- Dec. 9—The Forest Thieves
- Dec. 12—On the Ledge (2)
- Dec. 14—Our Mutual Girl (No. 48)
- Dec. 16—The Joke on Yelltown
- Dec. 19—The Beat of the Year (2)
- Dec. 21—Our Mutual Girl (No. 49)
- Dec. 23—A Lucky Disappointment
- Dec. 25—Bobby's Medal
- Dec. 26—The Exposure (2)
- Dec. 28—Our Mutual Girl (No. 50)
- Dec. 30—The Message
- Jan. 2—A Banakie Maiden (2)
- Jan. 4—Our Mutual Girl (No. 51)
- Jan. 6—A Night's Adventure
- Jan. 9—The Lost Receipt (2)
- Jan. 11—Our Mutual Girl No. 52
- Jan. 13—The Terror of the Mountains
- Jan. 16—One Flight Up (2)
- Jan. 18—Mutual Monographs
- Jan. 20—The Sea Brat
- Jan. 22—After Twenty Years
- Jan. 23—The Craven (2)
- Jan. 25—The World Upstairs
- Feb. 3—The Beast Within
- Feb. 13—The Love Pirate (2)

Royal

- Nov. 28—Before and After
- Dec. 5—Sherman Was Right—It's Very Trying
- Dec. 12—Percy the Milliner
- Dec. 19—Two Kisses
- Dec. 26—Her Mother's Voice
- Jan. 2—Putting It Over
- Jan. 9—Married By Instalment
- Jan. 16—The Unwilling Bride
- Jan. 23—Her Hero
- Jan. 30—Ring Around Rosey

Thanouser

- Dec. 6—The Amateur Detective
- Dec. 8—The Reader of Minds (2)
- Dec. 13—When East Meets West
- Dec. 15—The Barrier of Flames (2)
- Dec. 20—Sid Nee's Finish
- Dec. 22—Under False Colors (2)
- Dec. 27—A Hatful of Trouble
- Dec. 29—Lucy's Elopement (2)
- Jan. 1—Shep the Sentinel
- Jan. 3—The Bridal Bouquet
- Jan. 5—Her Menacing Past (2)
- Jan. 10—An Inside Tip
- Jan. 12—The Speed King (2)
- Jan. 17—A Yellowstone Honeymoon
- Jan. 19—Craft vs. Love (2)
- Jan. 24—The Dog Catcher's Bride
- Jan. 26—Finger Prints of Fate (2)
- Jan. 29—The Volunteer Fireman
- Jan. 31—Helen Intervenes
- Feb. 2—In the Jury Room (2)
- Feb. 7—Big Brother Bill
- Feb. 9—The Smuggled Diamonds (2)
- Feb. 14—It Happened in Salt Lake
- Feb. 16—A Man of Iron (2)
- Feb. 21—The Master's Model
- Feb. 23—The Adventure of Florence (2)
- Feb. 26—Helen's Quest
- Feb. 28—The Barrenness of Hope

Mutual Exchanges

Serving the Mutual Program

Albany, N. Y.	Mutual Film Corporation	733 Broadway
Amarillo, Texas	Mutual Film C. of Texas	304 E. 4th St.
Atlanta, Ga.	Mutual Film Corporation	Mion Bldg. Luckie St.
Baltimore, Md.	Mutual Film Exchange	28 W. Lexington St.
Boston, Mass.	M. F. C. of Mass.	1106 Boylston St.
Buffalo, N. Y.	Mutual Film Corporation	272 Washington St.
Butte, Mont.	Pacific Mutual Film Corp'n.	American Theatre Bldg.
Calgary, Alberta	M. F. C. of Canada, Ltd.	Leeson & Lineham Block
Charlotte, N. C.	Mutual Film Corporation	322 North Tryon St.
Chicago, Ill.	M. F. C. of Illinois	5 S. Wabash Ave
	H. & H. Film Service Co.	117 N. Dearborn St.
Cincinnati, Ohio	The Mutual Film Company	111 East Seventh St.
Cleveland, Ohio	The Mutual Film Company	106 Prospect Ave., S. E.
Columbus, Ohio	The Mutual Film Company	422 N. High St.
Dallas, Texas	Mutual Film C. of Texas	1807 Main St.
Denver, Colo.	Colorado M. F. C.	21 Iron Bldg.
Des Moines, Iowa	Mutual Film Corporation	Cohen Bldg.
Detroit, Mich.	Mutual Film Corporation	97 Woodward Ave.
El Paso, Texas	M. F. C. of Texas	524 Trust Bldg.
Evansville, Ind.	M. F. C. of Indiana	Keene Bldg.
Grand Rapids, Mich.	Mutual Film Corporation	7-8 Hawkins Bldg.
Harrisburg, Pa.	M. F. C. of Pa.	9 N. 4th St.
Indianapolis, Ind.	Mutual Film Corporation	150 N. Illinois Street
Kansas City, Mo.	M. F. C. of Mo.	928 Main St.
Los Angeles, Cal.	Pacific Mutual Film Corp'n.	738 South Olive St.
Louisville, Ky.	Mutual Film Corporation	2006 Inter Southern Bldg.
Memphis, Tenn.	Mutual Film Corporation	McCall Building
Milwaukee, Wis.	Western Film Ex. of Mil'kee	301 Enterprise Bldg.
Minneapolis, Minn.	Mutual Film Corporation	22 North Sixth St.
Montreal, P. Q.	M. F. C. of Canada, Ltd.	151 St. Catherine St.
New Orleans, La.	Mutual Film Corporation	340 Carondelet St.
New York City	Mutual Film Corporation	71 West 23rd St.
	Western Film Branch M. F. C.	145 West 45th St.
Oklahoma City, Okla.	M. F. C. of Oklahoma	120 W. Grand Ave.
Omaha, Neb.	M. F. C. of Neb.	1413-1415 Harney St.
Philadelphia, Pa.	Mutual Film Exchange	902 Filbert St., 4th Floor
	Continental Feature Film Ex.	902 Filbert St., 3rd Floor
Phoenix, Ariz.	Mutual Film Corporation	201 O'Neill Bldg.
Portland, Ore.	Pacific Mutual Film Corp'n.	389 Oak St.
Portland, Me.	Mutual Film Corporation	410 Fidelity Bldg.
Regina, Sask., Can.	M. F. C. of Canada, Ltd.	512 Westman Chambers
Salt Lake City, Utah	M. F. C. of Utah	123-5 East Second South St.
San Francisco, Cal.	Pacific Mutual Film Corp'n.	162-164 Turk St.
St. John, N. B.	M. F. C. of Canada, Ltd.	Waterloo St.
St. Louis, Mo.	M. F. C. of Mo.	1311 Pine Street
Seattle, Wash.	Pacific Mutual Film Corp'n.	205-6 Joshua Green Bldg.
Spokane, Wash.	Pacific Mutual Film Corp'n.	209 West 9th Street
Springfield, Mass.	Mutual Film Ex. of Mass.	179 Dwight Ave.
Syracuse, N. Y.	Western Film Ex.	10 Wetting Bldg.
Tampa, Fla.	Mutual Film Corporation	405 Curry Bldg.
Toronto, Ont.	M. F. C. of Canada, Ltd.	15 Wilton Ave.
Vancouver, B. C.	M. F. C. of Canada, Ltd.	963 Granville St.
Washington, D. C.	Mutual Film Corporation	428 Ninth St., N. W.
Wheeling, W. Va.	Mutual Film Corporation	Rooms 4 & 5 Register Bldg.
Wilkesbarre, Pa.	Western F. Corp'n of Pa.	61 S. Pennsylvania Ave.
Winnipeg, Manitoba	M. F. C. of Canada, Ltd.	McDermott Ave.

Other Exchanges Using the Mutual Program

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

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

Mutual Program

(Week of Jan. 18th to Jan. 24th, inc.)

Monday, January 18th, 1915

AMERICAN	Refining Fires
	(2 Reel Sociological Drama)
RELIANCE	Mutual Monographs
KEYSTONE	Not yet announced

Tuesday, January 19th, 1915

THANHOUSER	Craft versus Love
	(2 Reel Drama)
MAJESTIC	On the Table Top
	(Drama)
BEAUTY	A Girl and Two Boys
	(Comedy-Drama)

Wednesday, January 20th, 1915

BRONCHO	A Lucky Blowout
	(2 Reel Drama)
AMERICAN	The Crucifixion of Al Brady
	(Western Drama)
RELIANCE	The Sea Brat
	(Drama)

Thursday, January 21st, 1915

DOMINO	The Still on Sunset Mountain
	(2 Reel Drama)
KEYSTONE	Not yet announced
MUTUAL WEEKLY	No. 3

Friday, January 22nd, 1915

KAY BEE	{ Sergeant Jim's Horse
	{ The Man Who Died
	(Two Single Reel Dramas)
PRINCESS	An Innocent Burglar
	(Comedy-Drama)
RELIANCE	After Twenty Years
	(Drama)

Saturday, January 23rd, 1915

RELIANCE	The Craven
	(2 Reel Drama)
KEYSTONE	Not yet announced
ROYAL	Her Hero
	(Comedy)

Sunday, January 24th, 1915

MAJESTIC	The Better Man
	(2 Reel Western Drama)
KOMIC	A Flurry in Art
	(Comedy)
THANHOUSER	The Dog Catcher's Bride
	(Comedy-Drama)

MUTUAL WEEKLY No. 1—1915

EUROPEAN WAR ILLUSTRATED.

LATEST PICTURES FROM THE SEAT OF WAR.

- French Boys Train for Service in the Ranks.
- Bread Baking at the Front.
- Kilters Leave for the Front.
- Tearing Away the Records of War.
- Training Raw Recruits.
- English Tommies Play Football in France Before Leaving for the Trenches.
- The French Army Buys American Horses.
- CAPT. SWEENEY OF THE METROPOLITAN POLICE instructs the East Side Juvenile Force.
- THE LARGEST DAM IN THE WORLD.
- COLORADO'S GOVERNOR CONFERS WITH PRESIDENT Wilson.
- LEGINSKA, FAMOUS PIANIST, POSES SPECIALLY FOR the Mutual Weekly.
- 19TH BATTALION LEAVES TORONTO, CANADA, FOR the Front.
- WINTER SPORTS AT FASHIONABLE COUNTRY CLUBS.
- BIG LUMBER FIRE AT BOSTON, MASS.
- U. S. TROOPS QUELL MEXICAN DISTURBANCE AT Naco, Ariz.
- LARGEST LOCOMOTIVE IN THE WORLD ARRIVES AT the Panama-Pacific Exposition.
- UNITED FRUIT STEAMER "LIMONE" AND THE SIX-mast Schooner "Dorothy Palmer" are in Collision Off Boston Lights.

REGULAR MUTUAL PROGRAM FEATURES

BRAND	TITLE	RELEASE
MAJESTIC	"The Better Man" (2)	JAN. 24
RELIANCE	"The Craven" (2)	JAN. 23
KAY BEE	"Sergeant Jim's Horse" } "The Man Who Died" }	JAN. 22
DOMINO	"The Still on Sunset Mountain" (2)	JAN. 21
BRONCHO	"A Lucky Blowout" (2)	JAN. 20
THANHOUSER	"Craft vs. Love" (2)	JAN. 19
AMERICAN	"Refining Fires" (2)	JAN. 18
MAJESTIC	"What Might Have Been" (2)	JAN. 17
RELIANCE	"One Flight Up" (2)	JAN. 16
KAY BEE	"The Cross of Fire" (2)	JAN. 15
DOMINO	"In the Land of the Otter" (2)	JAN. 14
BRONCHO	"Mother Hulda" (2)	JAN. 13
THANHOUSER	"The Speed King" (2)	JAN. 12
AMERICAN	"Restitution" (2)	JAN. 11
MAJESTIC	"Three Brothers" (2)	JAN. 10
RELIANCE	"The Lost Receipt" (2)	JAN. 9
KAY BEE	"A Midas of the Desert" (2)	JAN. 8
DOMINO	"The Scrub" (2)	JAN. 7
BRONCHO	"The Scourge of the Desert" (2)	JAN. 6
THANHOUSER	"Her Menacing Past" (2)	JAN. 5
AMERICAN	"The Legend Beautiful" (2)	JAN. 4
MAJESTIC	"Vengeance Is Mine" (2)	JAN. 3
RELIANCE	"A Banakle Malden" (2)	JAN. 2
KAY BEE	"The Deadly Spark" (2)	JAN. 1
DOMINO	"A Flower In the Desert" (2)	DEC. 31
BRONCHO	"The Face on the Ceiling" (2)	DEC. 30
THANHOUSER	"Lucy's Elopement" (2)	DEC. 29
AMERICAN	"When a Woman Waits" (2)	DEC. 28
MAJESTIC	"The Old Fisherman's Story" (2)	DEC. 27
RELIANCE	"The Exposure" (2)	DEC. 26
KAY BEE	"In the Sage Brush Country" (2)	DEC. 25
DOMINO	"The Last of the Line" (2)	DEC. 24
BRONCHO	"The Passing of Two-Gun Hicks" (2)	DEC. 23
THANHOUSER	"Under False Colors" (2)	DEC. 22
AMERICAN	"The Sower Reaps" (2)	DEC. 21
MAJESTIC	"The Fear of His Past" (2)	DEC. 20
RELIANCE	"The Beat of the Year" (2)	DEC. 19
KAY BEE	"The Game of Life" (2)	DEC. 18
DOMINO	"A Political Feud" (2)	DEC. 17
BRONCHO	"The Panther" (2)	DEC. 16
THANHOUSER	"The Barrier of Flames" (2)	DEC. 15
AMERICAN	"In Tune" (2)	DEC. 14
MAJESTIC	"The Old Maid" (2)	DEC. 13
RELIANCE	"On the Ledge" (2)	DEC. 12
KAY BEE	"Fortunes of War" (2)	DEC. 11
DOMINO	"Not of the Flock" (2)	DEC. 10
BRONCHO	"The City of Darkness" (2)	DEC. 9
THANHOUSER	"The Reader of Minds" (2)	DEC. 8
AMERICAN	"Out of the Darkness" (2)	DEC. 7
MAJESTIC	"A Question of Courage" (2)	DEC. 6
RELIANCE	"Who Shot Bud Walton" (2)	DEC. 5
KAY BEE	"Mother of the Shadows" (2)	DEC. 4
DOMINO	"The Vigil" (2)	DEC. 3
BRONCHO	"A Romance of Old Holland" (2)	DEC. 2
THANHOUSER	"The Center of the Web" (2)	DEC. 1
AMERICAN	"The Beggar Child" (2)	NOV. 30
MAJESTIC	"The Sisters" (2)	NOV. 29
RELIANCE	"The Kaffir's Skull" (2)	NOV. 28
KAY BEE	"A Crook's Sweetheart" (2)	NOV. 27
DOMINO	"The Mills of the Gods" (2)	NOV. 26
BRONCHO	"The Cross in the Desert" (2)	NOV. 25
THANHOUSER	"Mrs. Van Ruyter's Stratagem" (2)	NOV. 24
AMERICAN	"In the Candlelight" (2)	NOV. 23
MAJESTIC	"The Saving Grace" (2)	NOV. 22
RELIANCE	"His Responsibility" (2)	NOV. 21
KAY BEE	"The Master of the House" (2)	NOV. 20
DOMINO	"Nipped" (2)	NOV. 19
BRONCHO	"Shorty Falls Into a Title" (2)	NOV. 18
THANHOUSER	"Pawns of Fate" (2)	NOV. 17
AMERICAN	"Redbird Wins" (2)	NOV. 16
MAJESTIC	"The Odalique" (2)	NOV. 15
RELIANCE	"The Floating Call" (2)	NOV. 14
KAY BEE	"The Hateful God" (2)	NOV. 13
DOMINO	"The Friend" (2)	NOV. 12
BRONCHO	"Destiny's Night" (2)	NOV. 11
THANHOUSER	"The Terror of Anger" (2)	NOV. 10
AMERICAN	"A Slice of Life" (2)	NOV. 9

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News of the Trade

THE J. H. Genter Company, Inc., Newburgh, N. Y., has sold forty Mirroiroide screens the past week, and with the 8,000 Mirroiroide Screens now in use, the sales are a good indication that the demand for this well-known screen continues. Mirroiroide is a flexible, metalized glass preparation, coated on a canvas body by special machinery. It is guaranteed for five years against cracking, peeling, turning black, and is manufactured under patents granted to J. H. Genter.

Mirroiroide can be obtained in the following colors: Silver white, which gives a clear, bright picture; silver flesh, a natural flesh coloring, and the pale gold, a slightly golden tint. The quality of Mirroiroide is in all cases the same, but to meet the requirements of every exhibitor, under all conditions, Mirroiroide comes in two finishes or grades. Grade A is the medium matte finish, suitable for long, narrow theatres; grade B is the rough or heavy matte finish, for extra wide theatres or extreme angle or side view point. With a Mirroiroide Screen the front seats of any theatre are as much in demand as the center and rear seats, for the reason that pictures are not hazy, out of focus, or glaring when viewed from any part of the theatre.

This company has a standing offer of \$1,000 to any manufacturer to produce a screen capable of giving the results obtained with Mirroiroide and welcomes competitive tests. To best judge a screen and the important part it plays in obtaining perfect projection pictures should be viewed from the side as well as close up. The J. H. Genter Company, Inc., will send samples of Mirroiroide prepaid to any part of the world, and it guarantees Mirroiroide thoroughly, and as an incorporated concern which has done business for the past six years, at the same location under the same management, it is easily seen its guarantee really amounts to something.

J. E. Robin, Sales Manager of the Precision Machine Co., is at the present time in California, supervising the installation of Simplex Projectors at the Pan-American Exposition. Owing to the considerably large number of machines being installed, Mr. Robin's absence will keep him on the coast about a month or so.

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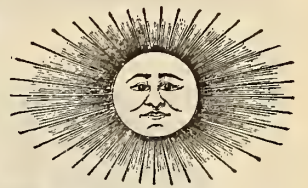
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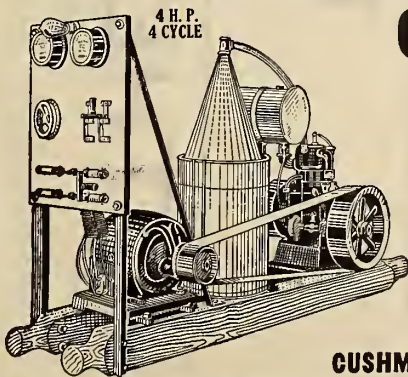


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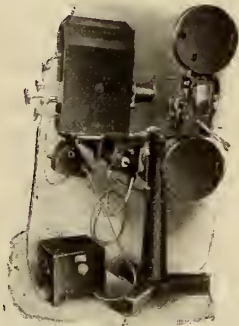
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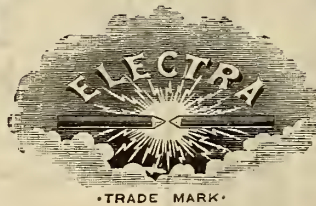
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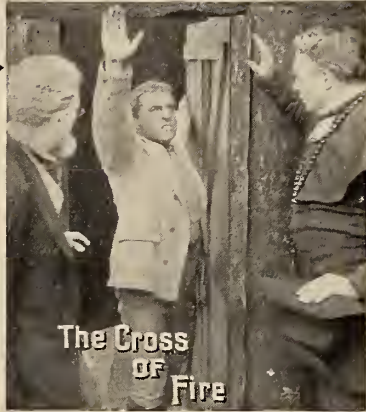


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KB



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 22"-28" Photo layouts in Character makeup of Mabel Normand & Roscoe Arbuckle 20 Cents each.

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DOMINO



In the Land of the Otter

Thursday Jan. 14.

BRONCHO



Mother Holda

Wednesday Jan. 13.



KEYSTONE

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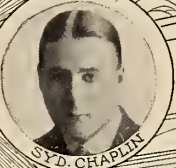
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No. 1

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A MAGAZINE OF MOVING PICTURES



ELIZABETH BURBRIDGE—*Kay Bee, Domino and Broncho Star*

Jan. 16

"A FAREWELL DINNER"—Majestic

1915



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FEATURING MARGARET LOVERIDGE

Released January 25, 1915

A poor girl goes through many startling experiences to obtain a glimpse of the upper world. She brings trouble to many people but happiness to herself.

SECOND

"At the Bottom of Things"*

FEATURING ARTHUR DONALDSON

Released February 1, 1915

This story deals with the intrigues of two men, who seek the love of the same girl. It will take your audience through more thrills than they have ever before experienced.

THIRD

"The Studio of Life"

FEATURING MARGARET LOVERIDGE

Released February 8, 1915

An exceptionally strong story full of human interest. Showing how love will change a young girl's ambition.

*This splendid single reel production will replace Mutual Monograph No. 2, announced for release on this date, but which, owing to an unavoidable delay in perfecting arrangements for its production, has been temporarily taken from the program. The date of its release will be announced later. In the meantime the regular Reliance Monday releases will consist of single reel subjects of distinctive quality, produced by an all-star cast. WATCH FOR THEM.

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A Two Act Drama
Exploiting the Tragedy of Heredity.

Featuring
ED COXEN and
WINIFRED GREENWOOD
With Large Cast of Stars.

Under Direction of
HENRY OTTO

Release Monday, January 25th, 1915.



AMERICAN "BEAUTY" FILMS

"EVAN'S LUCKY DAY"

A Gorgeous Comedy-Drama with JOSEPH HARRIS in titular role, supported
by VIRGINIA KIRTLEY.

Under Direction of Frank Cooley.

Release Tuesday, January 26th, 1915.

"COALS OF FIRE"

A Dramatic Gem Replete with Human Interest. VIVIAN RICH and popular cast.

Under Direction of Thos. Ricketts.

Release Wednesday, January 27th, 1915.


Distributed Exclusively Through the United States and Canada by the Mutual Film Corporation.

AMERICAN FILM MFG. CO.



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Introducing
**James Cruze in
 a New Role!**

The Mysterious Woman
 Sensational! Thrilling!!

The new and startling surprises which we promised are here! In episode No. 8 James Cruze is transformed into the dashing and inspiring hero that made him famous in "The Million Dollar Mystery." His portrayal of this new character is emotional. It will fascinate audiences just as they were fascinated by "The Million Dollar Mystery."

Another surprise is the appearance of the Mysterious Woman. This clever actress brings to Zudora a new interest—new scenes that are bound to grip theatre-goers.

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**The Blowing Up of a Battleship
 The Great Fire and Thrilling Rescue**

In episodes 9 and 10 of ZUDORA you will find some of the most spectacular scenes ever caught by a motion picture camera. A battleship is blown up at sea. A palatial home is seen all ablaze and a thrilling rescue follows. Watch for these stupendous scenes

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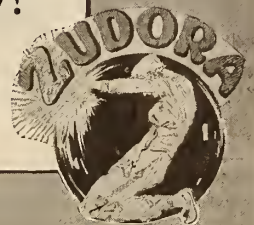




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Majestic Motion Picture Company

TWO-PART FEATURE RELEASE FOR

SUNDAY, JANUARY 24

The Better Man

A Comedy-Drama from the SATURDAY EVENING POST short story by
GEORGE PATTULLO

COMING SOON!

A new series of releases featuring the charming little comedienne

Dorothy Gish



DOROTHY GISH
*Who Will Be Seen Soon Again in
Majestic Releases*

DOROTHY GISH DESIRES TO THANK

Thousands of friends in all parts of the world who telegraphed and wrote their kindly sympathy, after the automobile accident which nearly cost her her life, but from which she is now happily recovered.

Majestic and Komic Guide for Exhibitors

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

- PROBATION** (1 Reel Majestic)—Release date Tuesday, Jan. 12. A drama showing how a stern judge became a convert to the policy of probation in the treatment of criminals. Not as well acted or produced as would have liked for a Majestic.
- WHAT MIGHT HAVE BEEN** (2 Reel Majestic)—Release date Sunday, Jan. 17. A powerful picture story along an original line excellently put on, featuring Mary Alden, Jack Conway and Spottiswoode Aitken. The degenerate aunt of a little boy teaches him to become a criminal and sees him facing the electric chair. In a vision she sees "what might have been" and is led to confess.
- A FLYER IN SPRING WATER** (1 Reel Komic)—This is No. 15 of the "Bill" series and one of the best, featuring Fay Tincher.
- ON THE TABLE TOP** (1 Reel Majestic)—Release date, Tuesday, Jan. 19. An exciting melodrama telling how a pair of swindlers were caught through a strange clue, cleverly followed up.
- THE BETTER MAN** (2 Reel Majestic)—Release date, Sunday, Jan. 24. A George Pattullo Western Drama, different from the conventional Western pictures. An English nobleman finds that an American cowboy is "the better man" and gracefully retires in his favor.
- A FLURRY IN ART** (1 Reel Komic)—Release date, Sunday, Jan. 24. An interesting as well as humorous comedy-melodrama in which stolen jewels and an artist's portrait lead to complications that end as they should.

Bromide Enlargements of Majestic Stars for Lobby Display

(Mae Marsh, Lillian Gish, Dorothy Gish, Miriam Cooper, Mary Alden, Fay Tincher, Robert Harron, Wallace Reid and others). All sizes and shapes up to 5 ft. high. 5 x 7, 15c. each; 8 x 10, 25c. each; 11 x 14, 40c. each; 14 x 17, 50c. each; 22 x 28, \$2.00; 20 x 60, \$2.50; 28 x 42, \$3.00. Order direct from Majestic Studio, 4500 Sunset Blvd., Los Angeles, Calif., or from any Mutual Exchange.

Majestic Motion Picture Company

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

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

Reel Life

A MAGAZINE OF MOVING PICTURES

PUBLISHED BY THE MUTUAL FILM CORPORATION

MERRITT CRAWFORD
Editor

29 Union Square, New York City
Telephone, Stuyvesant 683

HENRY JAMES
Business and Advertising
Manager

Vol. V, No. 18

JANUARY 16, 1915

Five Cents—\$2.50 a Year

Whistling And Waiting For A Friendly Wind



One of the Many Charming Scenes in "Helen Intervenes," Latest of the Popular Series Featuring Helen Badgley, the Famous "Thanhouser Kidlet."

How the heart of a little child can influence the minds and actions of many grown-ups greatly to their betterment and the happiness of the sad, old world generally, is told in delightful fashion in this newest of the "Baby Helen" photoplays. It will be released in the Mutual program January 31, 1915.

FACTS AND FIGURES AND SUCH

THAT the motion picture, once declaimed against by so-called "reformers," mostly men of ingrowing intellects, has become a tremendous power for good in every community, is steadily becoming more and more recognized. Every day newspapers in various sections of the country comment upon the growing force of the "movie" as an element of uplift and high educational value, until to reprint even a tithe of these notices in any given week, would require a volume many times the size of REEL LIFE. Verily the motion picture is at last coming into its own.

Under the heading, "Moving Pictures and the Drink Evil," the New York *Evening Mail* recently printed on its editorial page the following, which we reprint here without further comment:—

"Robert A. Woods, of the South End House, Boston, who is perhaps the most eminent social worker in the United States, has reached an interesting conclusion in connection with the moving picture shows which abound in his neighborhood. He says there is now less drinking among the working people than there ever was before, and he attributes the improvement to the influence of the moving picture shows. "A great number of men," Mr. Woods says, "who were accustomed to using the bar-rooms as a social center, now go to the moving picture shows with their wives and families, and to that extent avoid the saloons. In the same way, boys and young men who frequent the movies are prevented from forming the drinking habit.

"As Mr. Woods is able to prove that 96 per cent. of the criminals are intemperate men; that 15 per cent. of the insanity cases are due to liquor, and that alcohol was a contributory cause to 5 per cent. more of insanity; that 13 per cent. of the divorces are due to liquor, and 10 to 20 per cent. of the cases of poverty are caused by drunkenness, the possible saving to the state effected by the substitution of "movies" for saloons will certainly amount to a large figure.

"Mr. Woods is a very careful man, who never speaks without thorough examination of his subject. One cannot very well doubt his conclusions. Yet one wonders why the multiplication of moving picture theaters in the streets of New York has not led to a certain diminution of the number of drinking saloons here. As far as can be judged from appearances, there are as many saloons as ever, and they certainly outnumber the picture shows.

One good influence of the moving picture shows is be-

yond all doubt—they afford an immensely greater amount of popular instruction than the old-time popular theaters did. No doubt the great majority of the people go to moving picture shows for the same reason that people used to flock to see the cheap melodramas. Their desire to see the enactment of something thrilling, something wonderful—to see hairbreadth escapes, and lovely women rescued from villains, and attempts to kill people, and that kind of thing. This may not be the most elevating thing in the world, but it must be remembered that while the old-fashioned Bowery melodrama was blood and thunder from beginning to end, the moving picture show always gives some-

thing else. Along with the melodrama the people get many improving and instructive things—pictures showing the ravages of war and the dullness and squalor of modern military service; scenes at foreign capitals, and on the sea; pictures of beautiful and graceful animals, and the like. The swift variety of the scenes shown on the films may tend to make the future generation shallow, scatter-brained, impatient of continued application, as some social philosopher fears; but the moving picture certainly conveys a great deal of harmless amusement and lasting instruction, and, as Mr. Woods seems to have proved, it takes the men and boys away from the places and courses that must do them a great deal of harm."

REASON WHY BULLETIN No. 12

MUTUAL MOVIES register the continued upward progress of motion pictures.

MUTUAL MOVIES are the recognized standard of excellence in motion pictures.

MUTUAL MOVIES have done more for the dignity, power and influence of motion pictures than all other pictures combined.

MUTUAL MOVIES are sane, satisfying and supreme.

THAT'S WHY more exhibitors are showing MUTUAL MOVIES today than ever before.

D. W. GRIFFITH, director-in-chief of the Reliance and Majestic forces, is a stickler for realism, as everybody, who has seen his pictures, knows. In fact, there are no pains or expense to which Mr. Griffith will not go to obtain exactly the setting or atmosphere required, most effectively to present a given scene.

A recent incident, which occurred during the production of *The Mother and the Law*, a forthcoming feature, well illustrates Mr. Griffith's insistence on absolutely accurate screen portrayal. The interior of the San Quentin prison, together with the hangman's scaffold, were called for in the scenario of this picture, and to obtain exact reproductions of these scenes, the services of the former warden of San Quentin, Martin Ogarrie, were engaged.

Mr. Ogarrie spent two weeks assisting Mr. Griffith in staging these scenes, and the result was that the scaffold, cells and corridors shown in the picture are identical with those of San Quentin, while the actors conduct themselves in accordance with the rules that govern the procedure of the regular inmates of the famous prison.

Quaint Humor and Tense Climaxes in These American-Beauty Productions



1. Virginia Kirtley and Joseph Harris in "Evan's Lucky Day." 2. Ed Coxen in "Silence." 3. Virginia Kirtley and Joseph Harris in "Evan's Lucky Day." 4. Arthur Millet, Vivian Rich and Harry Von Meter in "Coals of Fire." 5. Edith Borella, Arthur Millet and Vivian Rich (Same). 6. Harry Von Meter (Same). 7. Josephine Ditt and George Field in "Silence." 8. George Field and Edith Borella (Same). 9. John Steppling, Joseph Harris and Kathryn Wilson in "Evan's Lucky Day." 10. Ed. Coxen and Winifred Greenwood in "Silence."

STORIES OF THE NEW PHOTOPLAYS

THE first chapter of *Runaway June*, the great Reliance serial by George Randolph Chester, has been released and many an exhibitor is wishing now that his foresight was as good as his hindsight, as he sees the other fellow raking in the shekels. But it is not yet too late to retrieve the day, and gain some of the benefits accruing to the wide publicity and consequent popularity which this splendid screen story is already accorded. Every day, however, makes it more difficult for an exhibitor to obtain a booking, which will enable him to reap all the advantages, which the superior strategic position of being first in his locality will give him. *Don't let this chance grow cold!* write or wire *today* to the Serial Publication Corporation, 71 West Twenty-third Street, New York City, who are handling *Runaway June*, and get particulars.

RUNAWAY JUNE (Episode 2)

(Two Reels)

By George Randolph Chester

January 20, 1915

CAST

June Moore.....	Norma Phillips
Ned Warner.....	J. W. Johnston
Mrs. Moore.....	Mrs. Dora Mills Adams
Mr. Moore.....	Alfred Fisher
Gilbert Blye.....	Arthur Donaldson
Iris Blethering.....	Winifred Burke
Bobby Blethering.....	George M. Marlo
Marie.....	Evelyn Dumo
Aunt Debby.....	Myra Brooks
Cunningham.....	Charles Mason
Edwards.....	Ezra Walck
Tommy Thomas.....	Margaret Loveridge
Mrs. Honoria Blye.....	Ricca Allen
Bouncer.....	By Himself

JUNE drove straight from the ferry to the Riverside Drive home of the *Bletherings*. There she had a hard time making her bosom friend and her bosom friend's husband understand that because *Ned* had given her money she had left him on their wedding day. But, at last, as a practical solution of her penniless condition, *Iris* offered to go out to Brynport and get the purse *June* had left behind. *Bobby* went with her, and *Iris's* cheerful lies about a telegram and "heaps of loving messages to father and mother" averted any suspicions *June's* parents might have had. But their visitors scarcely had been gone ten minutes, when *Ned Warner* burst in upon the *Moore's*, with "Where's *June*?" Then began a wildgoose chase after the runaway bride. By the time the distracted bridegroom and his parents-in-law had motored to the *Bletherings'* to demand an explanation, *June* had been warned of their approach and had fled the house. A note from her addressed to himself, and *Gilbert Blye's* card, were discovered by *Ned*, and this clue brought them to the apartment of the man with the black vandyke. There they were received by a sharp-visaged woman, who, when *Ned* told her that he positively knew, that her husband was in town and that he suspected he was with *June*, broke forth in a frenzy of anger and denunciation. She managed, however, to locate *Blye* by calling up his club. He was dining at Rector's. Meanwhile, *June*, alone on the sidewalk, made a pathetic figure. She determined to go out to Brynport, get some clothes and *Marie*, and then return to find quarters in town. While she sped in a taxi-cab up the Hudson, her husband, father and mother and *Mrs. Honoria Blye* had cornered the man with the black vandyke, dining and dancing with a gay

company—of which the lost bride, of course, was not a member. Before *Ned* could buttonhole him, he had got his coat and made a hasty exit into his car, which instantly drove away. "Stop him!" cried *Mrs. Moore*, almost beside herself. "He's got *June's* watch in his hand!"

Blye drove straight to the *Moore's* home. Before he arrived *June* had left with the bewildered *Marie*. He was followed, in order, by a car containing the *Bletherings*, by another in which rode *Ned* and the *Moore's*, and a third driven by *Mrs. Blye*. When they all found their efforts vain they left in the order in which they arrived, none, seemingly, aware of the other's existence.

CRAFT VERSUS LOVE—Thanouser

(Two Reels)

Featuring the *Million Dollar Mystery* stars,

Florence La Badie and Sidney Bracy

January 19, 1915

CAST

Violet Grey.....	Florence La Badie
Henry Williams.....	Harris Gordon
Lawyer Newell.....	Sidney Bracy
His accomplice.....	Harry Benham
Asylum Superintendent.....	Arthur Bauer

VIOLET GREY'S fiancé *Henry Williams*, doubts the integrity of *Lawyer Newell*, executor of his dead father's estate. On a certain evening, *Williams* failing to fulfill an appointment with *Violet*, she is seized with dread foreboding, as, to her knowledge, he was to have had an interview with *Newell* that afternoon. As she hears nothing from him next day, she determines to call at the lawyer's office. *Newell* is out. But *Violet* finally frightens his stenographer into confessing that the night before her employer and an accomplice had taken away a young man, who had been closeted with *Newell* in the private office. Of his whereabouts the girl is entirely ignorant. *Violet* decides to be her own detective. To this end, she induces the stenographer to go away on a visit, paying her liberally. She then takes her place in the office. *Lawyer Newell* falls in love with *Violet*. She finds in his safe a letter, which gives her proof that her lover is a prisoner in a private asylum for the insane up the state. She goes to his rescue, outwits the crafty executor, and *Williams* comes into his rightful property.

A LUCKY BLOWOUT—Broncho

(Two Reels)

A New Version of "Back to the Farm"

By Thomas H. Ince and Richard V. Spencer

January 20, 1915

CAST

Annie Crum.....	Elizabeth Burbridge
John.....	Todd Burns
Ebenezer Crum.....	J. Barney Sherry
Ruth.....	Louise Glaum

ANNIE CRUM refuses to marry *John Harding*, telling him that never could she endure the drudgery of a farmer's wife. An illustrated book on city life fires her ambition to go to New York and make her fortune. She runs away from her uncle's home and becomes a salesgirl in the city. Being "green," she gets only \$4.00 a week. The girl at the next counter becomes her confidante. *Annie* wonders how *Ruth* can dress so well, when she knows that

(Continued Overleaf)

Majestic-Komic Releases Brimful of Dramatic and Amusing Situations



1. Bob Burns, Fred Burns and Olga Gray in "The Better Man." 2. F. A. Turner and Anna May Walthall in "A Farewell Dinner." 3. Olga Gray, Fred Burns and Bob Burns in "The Better Man." 4. Fay Tincher and Edward Dillon in "A Flurry in Art." 5. Baldy Belmont, Sylvia Ashton, Fay Tincher and Edward Dillon (Same). 6. Cora Drew and Billie West in "A Farewell Dinner." 7. Edward Dillon, Baldy Belmont, Fay Tincher and Sylvia Ashton in "A Flurry in Art." 8. Bob Burns, Olga Gray and Fred Burns in "The Better Man." 9. Loretta Blake in "The Broken Lullaby." 10. Loretta Blake and W. E. Lowery (Same). 11. Tod Browning, Edward Dillon, Baldy Belmont, Fay Tincher and Sylvia Ashton in "A Flurry in Art."

STORIES OF THE NEW PHOTOPLAYS

they both have about the same wages. At last *Ruth* satisfies *Annie's* curiosity, telling her that she has chosen "the easiest way." The country girl, for a time, refuses to have anything to do with *Ruth*. But her own struggle becomes too much for her. Finding herself friendless and starving, she appeals to the other girl. That Sunday night, *Ruth*, two men friends of hers, and *Annie* motor to a country roadhouse. The country girl finds the advances of one of the men repulsive, and is only too glad to start back to the city in the machine. As they are passing a country church a tire bursts. *Annie* sneaks out of the car and takes refuge in the church. Unable to find her, the others go on without her. The following day *Annie* returns to her home town. When Harding suggests selling the place and going to the city together, she tells him, "No, *John*, I think we will be happier on the farm."

THE SEA BRAT—Reliance An Effective Drama of Rude Emotions January 20, 1915

CAST

The Sea Brat.....Robert McDermott
The Fisher Girl.....Loretta Blake
The Old Fisherman.....Charles Cortwright

A BOY whom an old fisherman has rescued from the ocean is known only as the "sea brat." His bringing up by the hermit of the cliff has been scarcely human, and he is strangely primitive and uncouth. Discovering that his guardian is a miser, the sea brat is curiously affected by the glimpse of abundant gold. When he falls passionately in love with the fairest of the fisher girls, all kinds of wild dreams besiege his imagination. Late one afternoon, out at sea, some fishermen see the hermit's cottage in flames and row to the rescue. They find the old man half dead, the trap door in the floor torn from its hinges—and a dark figure outside glides into the scrub. Later they trace the culprit. They find him on the beach, holding out to the girl he loves two handfuls of gold. Seizing him, they shove him into a boat and set him adrift. But all this proves to be but a horrible dream from which the priest of the village awakes the "brat," who has fallen asleep on the shore in the path of the tide. Going back to the cottage together, they find the old miser dead.

THE STILL ON SUNSET MOUNTAIN—Domino (Two Reels)

A Tragic Tale of the Hills
By Thomas H. Ince and Richard V. Spencer
January 21, 1915

CAST

Jack Baker.....Jack Nelson
Bill Harper.....Mr. Tracy
Jason Harper.....J. Barney Sherry
Dave Moore.....Harry G. Keenan

JASON HARPER runs an illicit still on Sunset Mountain. His daughter *Rachel* has given her love to *Jack Baker*, a revenue officer in disguise, who has won her away from her former lover, *Dave Moore*. *Baker* wrongs *Rachel* and refuses to marry her. Having secured the required evidence, the revenue officer gets word to headquarters, and the still is attacked and destroyed. During the raid, young *Bill Harper* is wounded and taken prisoner. His father and *Dave Moore*, thirsty for revenge, send *Rachel* to see her brother. They give her a sealed envelope for *Bill* which she succeeds in smuggling into him. Unknown to her, it contains a map and directions for decoying *Baker*

into the mountains. The ruse works out. In the wilderness *Baker* discovers, however, that he has been trapped. He manages to enlist *Rachel's* help—for she still loves him—but on the point of making his escape, he repudiates his promise that he will take her with him, leaving her broken hearted with her child. Meanwhile, *Dave* and *Jason Harper*, whose son has died in prison, have trailed *Baker* at a distance. Unknown to *Rachel*, *Dave* kills *Baker*. She never learns his fate.

AFTER TWENTY YEARS—Reliance Starring Arthur Mackley as a Modern Rip Van Winkle January 22, 1915

CAST

Tom.....Arthur Mackley
The boy.....Eugene Pallette
The girl.....Florence Crawford

TOM EVANS, his wife and child live happily on their little place in Arizona—until the craze to see a big city and the thirst for gold get hold of *Tom*. He reads of the great "strike" at Cripple Creek. He goes there, strikes it rich, and makes his way to Chicago. There he forgets the wife and boy in Arizona in another existence. Twenty years pass—and at last comes a longing for his old home. He returns. The child he left is now a man, who tells his father that there is no place with him and his deserted mother for him. In the saloon the boy threatens his father before onlookers. Later, when the latter is found lying unconscious at the bottom of the arroyo, the son is accused and taken into custody. But *Tom* has only been stunned by his fall. He testifies that it was an accident—and a reconciliation is effected between him and his long lost family.

SERGEANT JIM'S HORSE—Kay Bee Featuring Shorty Hamilton as Sergeant Jim By Thomas H. Ince and C. Gardner Sullivan January 22, 1915

THE young sergeant gives up his beloved horse, *Midnight*, to his superior officer when the latter's steed is shot from under him. Later, *Jim* is fatally wounded in battle. The faithful animal deserts the officer to bring consolation to his old master and to shield him from the onrush of the other horses. At the end of this deeply affecting and intensely realistic picture of life on the battle field, the beautiful black charger is seen kneeling on the sergeant's grave. This subject is coupled with the following release, *The Man Who Died*.

THE MAN WHO DIED—Kay Bee A Strong Drama of Character Development By Thomas H. Ince and C. Gardner Sullivan January 22, 1915

CAST

Joe Labarge.....Walter Edwards
Trade Scott.....C. E. Basley
Mrs. Scott.....Sylvia Ashton
Sergeant Grey.....Harry G. Keenan

JOE LABARGE, a highwayman sought by the Canadian Mounted Police, in the guise of a clergyman, enters the little town of Grand Pierre in the Northwest woods. He is kindly received by the people, who are glad to have a preacher among them. The love and respect of the villagers awakens *Labarge's* better self, and he resolves to

(Continued Overleaf)

Unusual Variety of Theme in Latest Broncho, Domino and Kay Bee Releases



1. Leona Hutton and Walter Edwards in "The Gun Fighter." 2. Roy Laidlaw and Walter Edwards (Same). 3. Tom Chatterton, Herchal Mayall and Lewis Durham in "A Modern Noble." 4. Shorty Hamilton in "The Bottomless Pit." 5. Violet McMillen, Tom Chatterton, Mrs. Jay Hunt and Mr. Hollingsworth in "A Modern Noble." 6. Tsuru Aoki, Thomas Kurihara and Mr. Yamado in "The Famine." 7. Elizabeth Burbridge and Todd Burns in "A Lucky Blowout." 8. Elizabeth Burbridge and Louise Glaum (Same).

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be the man they believe him. He holds religious services to the best of his ability, tends the sick, and does all the good he can in the community. *Corporal Ireton* of the Mounted Police happens to get stranded in Grand Pierre and recognizes in the supposed priest, *Labarge*. He sends him with a written message to *Sergeant Grey* at headquarters. The letter discloses its bearer's identity. *Grey*, however, has been hearing for some time of the good work the ex-highwayman has been doing in Grand Pierre. He writes back to *Ireton* that the real *Labarge* died three years before. This story is coupled with the preceding, *Sergeant Jim's Horse*.

AN INNOCENT BURGLAR—Princess

Wherein a Monkey Plays a Clever Part
January 22, 1915

CAST

Edwin Marshall.....Boyd Marshall
Helen Davis.....Rene Farrington

EDWIN MARSHALL worries his parents and his sister, *Mary*, with his wild ways. To pay his gambling debts he enters the home of *Hal Davis*, who is in love with *Mary*, and is in the act of helping himself to valuables when *Davis* discovers him. *Marshall* confesses his motive and the other young man gives him money. This act and the fact that *Davis* loves his sister, cause *Marshall* to reform. Later, *Davis's* sister, *Helen*, visits him and she and *Edwin* are strongly attracted. *Mary*, on receiving a necklace from her fiancé, leaves it on her dresser near an open window. Its mysterious disappearance leads to her brother's being accused of the theft and sentenced to prison. *Helen* alone believes him innocent. Just in the nick of time she finds out that the real burglar is an organ grinder's monkey, and secures evidence which frees *Marshall*.

HER HERO—Royal

A Photographic Romance with a Novel Turn
January 23, 1915

A young man, rather lacking in enterprise falls in love with the daughter of a wealthy business man, who believes that no human being is worth his salt except he "makes good." He gives his daughter's suitor a sum of money with the understanding that to every dollar he makes, he will add one thousand dollars. The chap buys a photograph gallery. His experiences with "subjects" are many and amusing. At last his sweetheart comes to the shop. Prevailing upon his office boy to pose as a burglar, the lover rescues her thrillingly before the camera. Later, they bear the photographic evidence to father who gives them his blessing.

THE CRAVEN—Reliance

(Two Reels)

Wherein a Coward is Pricked to Heroic Self-Sacrifice
January 23, 1915

CAST

Mrs. Walton.....Josephine Crowell
Bud, her son.....Wallace Reid
May, his sister.....Signe Auen
June, his sweetheart.....Claire Anderson
Will, in love with May.....Mr. Hinckley
Sykes.....E. D. Sears

BUD WALTON, the village blacksmith, is big and strong physically, but he has not the courage to put his strength to good purpose. All the boys take a slap at him whenever they choose, and *Bud* makes no attempt

to retaliate. This causes his sweetheart, *June* to despise him. *Sykes*, a handsome stranger, comes to town. He becomes infatuated with *Bud's* sister, *May*, who is attracted by his fine manners. One day while walking along a cliff, *Sykes* roughly embraces her, and she falls over the precipice and is killed. *Will*, *Bud's* assistant at the forge, who long has loved *May*, discovers why *Sykes* has fled the town. He urges *Bud* to follow *Sykes* and avenge his sister. When *Bud* proves too weak of spirit to do this, *Will* goes, but is sent back badly wounded by *Sykes*. *June* arraigns *Bud* for his cowardice. Stung beyond endurance, he meets *Sykes* and though mortally injured himself, breaks his enemy's neck and carries him back to town. Throwing the body of *Sykes* at the feet of *June*, the craven falls dead across his antagonist's body.

THE BETTER MAN—Majestic

(Two Reels)

Wherein the Titled Foreigner Fails to Carry Off the
American Heiress
By George Pattullo
January 24, 1915

CAST

Lord Dunster.....Fred Burns
Agnes Crosby.....Olga Gray
Aunt Mary.....Miss Washington
Jim Murray.....Bob Burns
The Mexican.....Eagle Eye

AT the invitation of an ambitious aunt, *Lord Dunster*, an impoverished nobleman, comes to the "Lazy L Ranch," whose owner, *Agnes Crosby*, welcoming him as her aunt's friend, does not suspect the underlying mercenary motive of his visit. *Jim Murray*, the range boss, who long has loved *Agnes*, grows decidedly unhappy because *Agnes*, as hostess, spends so many hours riding with *Lord Dunster*. *Aunt Mary*, fearing that the distinguished Englishman has not made sufficient inroads into her niece's affections, summons *Jim* and tells him that she knows that *Agnes* loves his lordship, and would accept his offer of marriage, did she not feel tacitly bound to *Jim*. She begs him, for *Agnes's* happiness, to leave. *Jim* bitterly tells himself that he is only fit to be a cowpuncher and that *Lord Dunster* is the fit mate for *Agnes*. He leaves. The Englishman, who has come to love *Agnes* unselfishly, determines to make a clean breast of his earlier motives. He does so, throwing himself on her mercy and begging her to marry him. She is greatly impressed with his manly spirit, but confesses that there is someone else. *Dunster* guesses who his rival is. He sends for *Jim*, knowing the foreman to be "the better man."

A FLURRY IN ART—Komic

An Unique Comedy-Melodrama

By Anita Loos
January 24, 1915

CAST

Harry Grey.....Tod Browning
Maisie.....Fay Tincher

GILLESPIE, a multi-millionaire, has *Harry Gregg*, a penniless young painter, come to his home to do a portrait of his daughter, *Maisie*. *Maisie* and the artist fall in love. *Harry* bravely asks her father for her hand, but is ordered out of the house forever. That night two thieves break into the *Gillespie* mansion and steal, among other valuables, a diamond necklace. The alarm is given, and

(Continued Overleaf)

Superb Acting in All-Star Single Reeler, New Reliance Monday Release



1. J. P. McCarty, Eugene Pallette and Florence Crawford in "After Twenty Years." 2. William Hinckley and Signe Auen in "The Craven." 3. Arthur Mackley, Florence Crawford and J. P. McCarty in "After Twenty Years." 4. A. D. Sears and William Hinckley in "The Craven." 5. William Hinckley (Same). 6 Signe Auen and A. D. Sears (Same). 7. Margaret Loveridge in "The World Upstairs." 8. Winifred Burke, Viola Cheshire, Charles Mason and Ricca Allen (Same). 9. Margaret Loveridge and Mr. Lay (Same). 10. J. P. McCarty, Florence Crawford and Eugene Pallette in "After Twenty Years." 11. Wallace Reid and A. D. Sears in "The Craven."

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fearing lest he be caught, one of the burglars slips the necklace between the frame and the canvas of *Gregg's* portrait of *Maisie*. In the morning, *Gillespie*, in an extra fit of anger over his misfortunes, commands that the portrait be returned to the artist. The thieves track it to *Harry's* studio. There an auction is in progress. Poor *Harry's* first picture has just been knocked down for one dollar and ninety cents, and he has rushed out in despair. The thieves start bidding on *Maisie's* portrait and when the sum runs up into the five and six hundreds, the people present begin to wax enthusiastic. Bidding becomes general on all the canvases. One of the thieves gets the portrait. *Harry* meets him with it in the hall and informs him that that one picture is not for sale. A fight ensues. The other thief, angry with his accomplice for getting the portrait over him, telephones *Gillespie*, that the necklace was in the picture. When *Maisie* and her father arrive upon the scene, they find *Harry* in a pool of blood, with the canvas clasped in his arms. *Maisie* is convinced of the devotion of her lover, and *Gillespie*, at sight of the hatful of money the auctioneer produces, promptly gives the pair his blessing.

THE DOG CATCHER'S BRIDE—Thanouser A Canine Comedy, Starring Riley Chamberlin January 24, 1915

CAST

The dog catcher.....Riley Chamberlin
His bride.....Fan Bourke
The leading man.....Morgan Jones

CY BEGGS, the village dog catcher, is viewed with disfavor by his fellow citizens, who feel that he is not capturing enough stray dogs to justify his existence in a thrifty society. *Cy* realizes this and does his best to make a better record. To this end he and his bride arrange a dog show. As fast as a goodly number of animals for exhibition purposes arrive, they place them in the dog wagon and drive through the main street with them to the pound. As it happens, a theatrical company, which has come to town, boasts as leading man, one *Hamlet Boggs*, who seeks to win the favor of the dog catcher's bride. She repels him and he vows vengeance. In the apparition of the load of dogs he sees his opportunity, and opening the back door of the wagon releases the canines. *Cy* hands the reins to his bride, then he goes after the actor. *Boggs* is captured, hauled into the wagon among the yelping puppies, and driven off to the pound.

SILENCE—American (Two Reels)

A Strong Drama of Eugenics and Bribery
January 25, 1915

CAST

Frank Morris, Jr.....Ed Coxen
Frank Morris, Sr.....John Stepling
Mrs. Frank Morris.....Josephine Ditt
Dr. Lane.....George Field
Mrs. Lane.....Edith Borella
Marion Lane.....Winifred Greenwood
Maid.....Lillian Knight
Little Frank, aged 4.....Master Callis

FRANK MORRIS is reared in abject poverty, although his miserly father has ample funds for his family. When the boy grows old enough to realize what is the matter, he covets his father's wealth, and finally murders him. With the coveted gold he buys his wife. Haunted by the spectre of *Morris, Sr.*, young *Morris* early takes

his life. On his dying bed he confides to *Dr. Lane* that his little son no doubt will inherit his father's and grandfather's tendencies. But the doctor allows his silence to be bought with a sum of money. Fifteen years later, the doctor's daughter, *Marion*, falls in love with *Frank Morris*, the third generation. Her father's remonstrances only precipitate an elopement. The young people live happily together, until the disease-laden mind of *Morris breaks* forth into crime. The doctor, called to his daughter's side, finds her dead—and his son-in-law is taken away, a raving maniac. *Dr. Lane* realizes that he has paid the price for consenting to be bribed into silence years before.

THE BROKEN LULLABY—Majestic Wherein is Dramatically Depicted the End of a Woman's Misery January 26, 1915

CAST

The wife.....Loretta Blake
The farm hand.....W. E. Lowery

A young mother vainly tries to lull her baby to sleep, while her drunken husband and his cronies carouse in an adjoining room. At last, in despair, she carries the child to the barn and puts her to sleep in the warm hay. Then the loudly shouted wants of her husband compel her to return to the house. A farm hand, who secretly loves the young wife, finds the baby in the hay. Incensed at its apparent neglect, he takes it home to his own shack and cares for it. At the conclusion of the debauch, the husband stumbles out into the barn and falling into a drunken stupor, lets his pipe fall into the dry hay. The barn is burning furiously when the wife awakes. Beside herself for the safety of her child, she barely is rescued from plunging into the flames by the farm hand, who has rushed to the rescue. He assures her that the little one is safe in his shack, and later they find that the husband has been burned to death.

EVAN'S LUCKY DAY—Beauty Wherein a Little Libel is Cleverly Turned Into Cash January 26, 1915

CAST

Albert Morton.....Joseph Harris
Mrs. Morton.....Virginia Kirtley
Sue Collins.....Kathryn Wilson
George Evans.....Joseph Harris

GEORGE EVANS, a young man of fair attainments, but not yet overburdened with this world's goods, asks *Mr. Collins'* permission to marry his daughter, *Sue*. *Collins* tells him that he may have the young lady—provided she doesn't object—if he returns at 2 P. M. with two hundred dollars in cash. In the café, whither goes *George* for the kind of inspiration which works best with him, a good, square meal, he sees a man who is the double of himself. This gentleman, who is enjoying the company of a lady friend, has his dinner rudely interrupted by the appearance of his angry wife. The proprietor and waiters are obliged to conduct the lady to the parlor to quiet her, and the husband, pressing *George* with the offer of a goodly sum to take his place, makes his escape. The wife breaks loose and descends upon *George*, whom she reviles mercilessly, until he reveals to her her mistake. Out of the dismayed wife, he gathers enough redress money to complete the two hundred. Then hurrying to the *Collins'*, he hands him the wager—just as the clock strikes twice.

Strong Dramatic Action and Lots of Humor in Thanhouser-Princess Films



1. Riley Chamberlin, Florence LaBadie and Harris Gordon in "Finger Prints of Fate." 2. Florence LaBadie and Harris Gordon (Same). 3. Muriel Ostriche and Boyd Marshall in "An Innocent Burglar." 4. Florence LaBadie in "Finger Prints of Fate." 5. David Thompson, Virginia Waite and Helen Badgley in "Helen Intervenes." 6. Fan Bourke, Riley Chamberlin and Morgan Jones in "The Dog-Catcher's Bride." 7. Virginia Waite, Ruth Elder and Helen Badgley in "Helen Intervenes." 8. Riley Chamberlin and Fan Bourke in "The Dog-Catcher's Bride." 9. Riley Chamberlin, Fan Bourke and Morgan Jones (Same). 10. Same.

"A Farewell Dinner"

A Powerful Romantic
Drama Presented by
Billie West and
Majestic Players

From the Screen Pro-
duction of the Story by
Edward Baltwood in
Munsey's Magazine

CAST

Eleanor Standish.....	Billie West
Ewing.....	W. E. Lawrence
Lessiter.....	Howard Gaye
Mrs. Standish.....	Cora Drew

WHEN *Billy Ewing* turned his face westward and bade his fiancée, *Eleanor Standish* goodbye, it was with the assurance, that he would speedily return to claim her as his bride. The surveying contract, which urged him to make the journey promised to be a profitable one, and only his poverty had thus far prevented their wedding. But he did not reckon with the ambitions of *Mrs. Standish*, *Eleanor's* step-mother, who aimed higher for her pretty daughter than an impecunious surveyor.

A few weeks previously a young New York millionaire named *Lessiter* had visited the small town in which they lived and had obviously been much impressed by *Eleanor's* charms. *Mrs. Standish* had noted his admiration with secret delight, although it seemed to make but slight impression on her lovely step-child. Thus it happened that soon after *Ewing's* departure *Mrs. Standish* took *Eleanor* on an extended visit to New York, where at the first party given by *Mrs. Standish*, *Lessiter* utterly forsook the bridge table for the company of the charming *Eleanor*.

By one of those strange twists of circumstance, which fate ever delights in, *Mrs. Standish* and *Eleanor*, soon after their arrival in the city made the acquaintance of a once beautiful, but now desperately ill, woman of the world, one *Gladys Ladeau*. A warm friendship sprang up between the three women, which did not lessen as *Gladys* grew worse. They did not know that *Lessiter* has played no small part in her past, nor that he had steadfastly ignored her letters, determined to let nothing mar his new dream. They only knew that a faithless lover was somehow at the back of her illness, which steadily grew worse.

Meanwhile *Ewing*, at work in the west, writes to *Eleanor*, sending her a photograph of himself, which shows him with a beard, dressed in his working clothes. *Mrs. Standish* intercepts the letter, and destroys it. She is about to destroy the photograph also, when she is called into *Gladys's* room, while *Eleanor* telephones for the doctor as the patient has taken a sudden turn for the worse.

To *Mrs. Standish's* horror, on entering the room she discovers that the girl is already past all aid. Still worse in her hand is clutched a photograph of *Lessiter*, the man whom she has chosen for her pretty step-daughter. An instant *Mrs. Standish* pauses. Then quickly she interchanges the photo of *Ewing* for that of his rival, and when *Eleanor*, weeping returns from the telephone it is to find that her

lover's photograph has apparently been the dead woman's last solace. Not having heard from *Ewing*, she decides that he is faithless, and a few weeks later her engagement to *Lessiter* is announced.

In the meantime, *Lessiter*, soon after *Gladys's* death, determined to get back certain papers and letters, which might prove embarrassing in the future, enters her apartment, where he takes not only the letters, but *Ewing's* picture also, which, for certain reasons, he decides to keep. A fortnight

later he meets *Ewing*, who, hearing nothing from *Eleanor* and wondering at her silence, has come to New York. Before finding her, however, *Ewing* has learned of her engagement to *Lessiter*, and heart-broken at her evident fickleness, he does not disclose his presence. Having shaved off his beard, he is not recognized by *Lessiter*, as the original of the photograph in his possession, and when the latter's farewell bachelor dinner takes place *Ewing* is one of the guests.

Ewing, arriving early, chatted with *Lessiter*, who was going over some old papers. Suddenly a photograph fell from them to the floor and *Ewing*,

stooping to pick it up, was startled. It was the snapshot he had sent *Eleanor* from the West. *Lessiter*, puzzled, noted his embarrassment. Then a light suddenly dawned on him.

"It is—but it can't be," he ejaculated incoherently. *Ewing* nodded. "It's mine all right," he said bitterly. "But what I want to know is why *Eleanor* gave it to you. It was enough that she saw fit to throw me over." *Lessiter* was thinking hard. "I see it all now," he said. "It's been the stepmother's doing. I knew that *Eleanor* did not really love me, but I had hoped to win her heart." He sighed. "Come with me," he said at last. "Together we will face *Mrs. Standish* and learn the truth"

Twenty minutes later the two men faced *Eleanor's* step-mother, and bit by bit, she made a complete confession. When the ordeal was over, there was the rustle of a silken skirt in the hall and *Eleanor* entered the room.

"I have heard all," she said, with a scathing glance toward her step-mother. "Will you forgive me, Billy? "Then turning to *Lessiter*, she took his jewel from her finger. "You will be generous enough to forgive—and forget me too?" she said. *Lessiter* bowed gravely and withdrew. The next moment, as her step-mother slunk shamefacedly from the room, *Eleanor* found her place in *Ewing's* arms.



Lessiter Utterly Forsook the Bridge Table for the Company of the Charming Eleanor

"The Gentlemen
Crooks
and the
'Lady.'"

"ZUDORA"

A Drama of
Love and Adventure
Produced by the
Thanhouser Corporation

Episode Ten Reels Nineteen and Twenty

AFTER *Zudora's* thrilling escape from the kidnapers as narrated in Episode Nine, having no suspicion of *Madame Duval's* part in the plot against her, she continues her acquaintance with that beautiful but distinctly dangerous lady. Little does she dream that *Madame Duval's* home is the center of a web of crime which has its strands in the furthestmost parts of the world. It happens that just at this time *Madame Duval* and a certain *Captain Radcliffe*, who is an ardent suitor of hers, are interested in a half-burnt scrap of paper on which is written in a tremulous hand, news of the discovery of some valuable diamond mines. The worthy couple are awaiting the arrival of one, *Bruce*, a member of the band over which *Madame Duval* has supreme control, who at that very moment is concealing a bag of jewels in the room of the transatlantic liner on which he is coming to New York. Both *Bruce* and the scrap of scorched paper have some connection with *Zudora*, who is evidently under the constant surveillance of *Madame Duval's* band, for coincident with *Bruce's* arrival, the girl's home is ransacked and it is there that the mysterious burnt paper is found.

Meanwhile *John Storm*, *Zudora's* sweetheart, has visited the office of *Tom Hunt*, a detective, and after this conference *Hunt* and *Jim Baird*, a reporter, are seen waiting on the pier for the arrival of the liner with *Bruce*. Disguised as a customs official, *Hunt* searches *Bruce's* luggage in vain. He finds nothing incriminating. The reporter, however, trails him. He sees *Bruce* enter the mansion of *Madame Duval* by a rear entrance and following close on his heels, in the basement of the house, *Baird* finds himself set upon by several of the band. After a desperate struggle he is bound and gagged and then, after a conference of his captors, he is taken to a deserted hut, where worse threatens to befall him.

In the meantime *Madame Duval* and *Captain Radcliffe*, seated in the saloon, are apprised of the arrival of *Bruce*, by means of a wonderful fountain, in which a small spurt of water changes its course from upward to downward on the arrival of any stranger. A moment later, the draperies at the side of the room part and he enters, stepping from a secret elevator, which has brought him up from the basement. He shows traces of the struggle with *Baird*, and after some explanation *Madame Duval* receives him enthusiastically. All her plans have been successful and she playfully forestalls the ardent advances of the debonair *Captain Radcliffe*. She touches a secret spring on the ivory

table-top and it slides back and discloses a wealth of precious stones beneath, while *Bruce* and the captain stand by fascinated.

To celebrate the success of her schemes, *Madame Duval* gives a dinner party at a well known café that night, and it happens that *John Storm* and *Zudora* are also dining there. As *Madame Duval* and her escorts pass she greets *Zudora*, who does not realize that the friendship of the clever adventuress for her is all a part of her daring scheme, and asks her to join her party. *Zudora* and *Storm* accept, but they are soon to be disillusioned about the character of *Madame Duval*. Returning home later in the evening, *Zudora* discovers that her rooms have been looted. While *John Storm* and she are examining the traces left by the robbers, *Tom Hunt*, the detective suddenly appears. He has been following a clue to the leaders of the international band of criminals headed by *Madame Duval*, which he has discovered, following the disappearance of *Jim Baird*. A mysterious message left in *Zudora's* rooms gives him the missing link in the chain, and he tells

Storm and *Zudora* his suspicions about the adventuress, whose influence is so far-reaching. "Madame Duval is a most dangerous woman," said *Hunt*, "but it seems almost impossible to get the necessary evidence against her. I have no doubt but that she is behind this raid on your apartments. Can you think of nothing which might have tempted her to make this search?"

Zudora and *Storm* both shook their heads. "There is nothing here, that I know of," said *Zudora*, "which would interest *Madame Duval* or anyone else, unless it were something of my uncle's."

Hunt smiled mysteriously. "Then I guess there's nothing to be done," he said, "except to go to the place, which this letter indicates. We may find something there."

So together the three go to the deserted hut, where *Baird*, bound and strung up, has been imprisoned. Several of the gang have remained to torment their victim, and listening outside, *Storm* and *Hunt* decide that desperate measures are necessary. Battering down the door they attack *Baird's* captors and a savage struggle follows. For a time it seems that the odds are against them, but in the end the thugs are vanquished and *Baird* rescued. When he has told the story of his adventures, a light dawns on *Zudora* as to the character of the beautiful *Madame Duval*. In future we shall find her watching more and more closely the moves of this clever adventuress.

Madame Duval's Dinner Party



Tom Hunt Reads the Mysterious Message



Jim Baird Battles for His Life



Jim Baird's Captors Torment Him

Real Tales About Reel Folk

DOROTHY GISH, the clever Majestic star, who recently spent two weeks in bed after being struck by an automobile, made her first visit to the Hollywood studios since the accident, a few days ago. Her helplessness was a great trial to lively Miss Gish whose physician at last consented to her being taken in an automobile to the plant, on condition that she could stay there only an hour. Leaning on her mother and sister, Lillian, she made her way to the studio stage. Instantly all work stopped, and directors, players and members of the office force crowded around her to express their delight at seeing her out again. Seated among her friends, Miss Gish displayed her bandaged ankle. The camera, alert to the great event, caught her just as she had uttered some characteristic witticism which dispelled the murmurs of sympathy and made everybody laugh. For Dorothy Gish is a plucky little soul—not one to pity herself, nor let other persons pity her, whatever happens.

The snap-shot shows her sitting between her mother, on the one hand, and Gertrude Hoffman, the dancer, on the other. Miss Hoffman has been visiting friends in the Reliance and Majestic companies. Beyond her are Miriam Cooper, the attractive brunette leading woman of the Reliance, and Mae Marsh, the Majestic star, who has paused in the midst of scene taking and is "in character". Behind Miss Marsh stands D. W. Griffith, Director-in-Chief, with his back turned, consulting with two members of his staff; and back of Miss Gish and her mother is Frank E. Woods, Editor-in-Chief of the scenario department. The rose, which the cheerful convalescent wears on her coat, is but one of the profusion of flowers which, since her illness, her friends have sent to brighten her painful exile.

A picture of Rhea Mitchell, which her studio friends consider excellent, is reproduced on this page. It shows Miss Mitchell in a sunny window, the spot she invariably selects for a little rest and look-out on the world. For the young Broncho, Kay Bee and Domino star is an exceptionally busy person, and sun-basking is one of her luxuries. She is five feet, two inches in height, with very dark blue eyes, and wavy red-gold hair. At Santa Monica she is known as "the stunt girl", for she has made any number of daring leaps from cliffs and build-



Dorothy Gish, Noted Majestic Star, Being Felicitated by Her Friends on Her Safe Recovery After Her Recent Automobile Accident

ings, been rescued from burning ships, lost in swamps and quicksands, and innumerable times has been saved from drowning.

"How many black vandyke beards can the New York market supply?" is the problem which has been troubling the Serial Publication Corporation which is releasing the new George Randolph Chester film series, *Runaway June*. In the film is a subtle, suave character, named *Gilbert Blye*, known far and wide as "the man with the black vandyke". The Corporation, in casting about for an appropriate souvenir, hit upon the plan of the theaters' presenting to the younger generation who attend *Runaway June*, miniature black vandyke beards. Accordingly, novelty shops, hair emporiums, excelsior works, mattress houses, and even furriers were visited—and the question put to each, "Can you furnish me with fifty thousand black vandyke beards?" Invariably, the answer was a pained negative, accompanied by a look that seemed to question the sanity of the questioner. But at last the problem vigorously is being undertaken by a competent corps of hair experts, who are investigating the tanneries of the state and acquiring all possible hair in order to supply the demand for these vicious black vandykes.

Helen Badgley, "the best known baby in the world", will take a leading part in the ninth episode of *Zudora*. She is the first child actress to be given a stellar rôle in a motion picture serial of such immense calibre.

Jack Richardson of the "Flying A" recently made a vigorous impression upon a Thespian of young and tender years. As the brutal father in *The Law of the Wild*, the famous villain made a lunge at the youngster, letting out a fine line of choice expletives. The startled child gazed, paralyzed for a moment, into the sinister face of his pseudo parent. Then

he gave vent to a terrified shriek, and to another, and yet another, wailing hysterically and refusing to be comforted. All Mr. Richardson's honeyed assurances and even Mr. Rickett's fatherly ministrations were of no avail. Such realism was capital for one scene, but could not be continued to the end of the play. The small actor had to be returned to headquarters and another less sensitive child taken out to the location.



Rhea Mitchell, Star of the Broncho, Domino and Kay Bee Companies

Real Tales About Reel Folk

THE rough and tumble work that has to be done in the "movies" is strikingly illustrated by this incident from the rehearsal of *The Sea Brat*. The man, who has fallen down the rocky brow of the wildly picturesque coast location selected for the mise-en-scene of this extraordinary play, is W. E. Lowery, of the Reliance. Young Robert McDermott, who plays the title rôle, appears in the background, and George A. Berringer is directing the action.

The Sea Brat is one of the most effective films Berringer has staged. The producer is an Australian by birth, a native of Sydney. Ethel Barrymore's brother once nicknamed him "wombat"—and the title has stuck. "I don't know that it fits," says Berringer, "but it serves to remind me of the Australian wilds I knew as a boy". He was educated in Sydney and New South Wales, and was seven years on the stage in those far countries, traveling part of the time in Walter Bentley's Shakespearean company. His favorite characters are Shakespearean, old men, rural types and heavies.

"Above all things, I would like to make a big success in directing motion pictures", he recently said, "I also enjoy writing scenarios and getting up absolutely new ideas for screen production. Pictures can be improved a whole lot, but only commonsense censorship should be tolerated. A psychological masterpiece of awakening moral value has my highest regard."

Spectacular stunts in *Zudora* add immensely to the thrill of the big picture. As a climax to the sixth episode, Director Sullivan recently blew up a hill more than a quarter of a mile in circumference. Still more remarkable feats will be forthcoming.

Charlotte Burton of the Flying "A" is continually giving her admirers fresh surprises. In *Restitution*, one of the unusual plays of American make, in which she appears as *Elsa*, she displays admirably the wide range of her powers. In the early scenes she impersonates a famous actress in the zenith of her fame. Later, she is found employed in a frontier saloon and dancing resort. In one of the most effective scenes, Miss Burton, as a dancer, wears the native Hawaiian costume, as here represented. Needless to say it becomes to perfection her dark beauty, and her dancing is fascinatingly graceful. To the tinkle of the kalluleh, her brown sandalled feet



George A. Berringer Directing a Scene in "The Sea Brat",
Forthcoming Reliance Release

beat the floor, and vistas of palms and luxuriant ferns suggest some wild haunt of her native Hawaii. So at least she seems—a genuine Honolulu maid.

A fortnight ago Frank E. Woods of the Reliance and Majestic scenario department dropped the remark that he occasionally enjoyed an automobile ride. The report immediately flew abroad that he was in the market for a machine. The daily line outside his office of men, women and children, who are sure they would make a great hit on the screen if only they had the chance to try, and the throng of volunteer scenario writers, has been augmented by a procession of automobile salesmen. Mr. Woods is having the time of his life getting rid of these last-mentioned besiegers of his peace.

Fay Tincher—everybody knows it, has seen it in every reel of the "Bill" series, so why hesitate to speak of it—is an expert gum-chewer. Recently this talent of the clever comedienne, who will be realistic at any price, was appreciated to the full by an admirer in New York who sent her a box containing fifty packages of assorted chewing gum. "I am afraid," he wrote, "that you may run out of this article so I am sending you an additional supply. Long life to Ethel! May she never lose her pet enthusiasm!"



Edward E. Brennan

Edward E. Brennan—w h o , as "Dunbar, the man of Mystery" in *Our Mutual Girl*, won wide popularity—has joined the forces of the New York Motion Picture Corporation at Santa Monica cañon studios. There are rumors that Mr. Brennan may appear in a series of *Dunbar* stories, and if so, he will be joyously welcomed back to the screen by all those who have missed him since his mysterious disappearance from the society of *Margaret* and *Auntie Knickerbocker*.

The Hollywood studios still are growing. At the big Reliance-Majestic plant, a large two room structure has been added to accommodate rehearsals.



Charlotte Burton, as She
Appeared in "Restitution", a
Recent Flying "A" Two Reeler

The Exhibitor's End of It

IN announcing the opening of the Mutual's newest exchange at Albany, N. Y., in REEL LIFE last week, we had hoped to print the picture of the attractive quarters of the Mutual's representative in the capital city of the Empire State, which is now presented on this page. But the photographer was a bit late sending in the proofs, and REEL LIFE had to go to press without it. According to reports, however, the newest home of the *Winged Clock*, which is situated at 733 Broadway, Albany, N. Y., has already recorded a remarkable amount of new business in the short time elapsed since its opening. J. M. Mullen, who has been identified with the film business in this part of New York State for many years and who has a wide acquaintance among exhibitors, is in charge of the new exchange.

As stated in REEL LIFE last week the exchange was installed by W. F. Rodgers and Alfred Weiss, district manager of the Mutual Film Corporation. Mr. Rodgers was formerly Albany manager for the General Film Company and, in consequence, has an especial understanding of the needs of the territory. The Albany office will buy the entire output of the Mutual program, and, in order to take care of the additional business, new film for a considerable period back was purchased complete so that the new exchange was at once in a position to supply demands for past releases, now famous in the screen world.

In opening the new office the Mutual Film Corporation completes a chain of five branch exchanges in the State of New York alone. These exchanges reach from Buffalo to New York City. Two of them are located in New York City, and the other three in Buffalo, Syracuse and Albany.

AN exhibitor who never overlooks an opportunity to advertise or boost a "good thing" is sure to gather in the dimes and nickels at the box office. Such a one is the manager of the Rex Theater, Salt Lake City—we don't know his name, although we'd like to—as is evidenced by the picture at the foot of this page. He has just turned his theater's blank wall into the coin of the realm by an effective announce-



Mutual's Newest Exchange, 733 Broadway, Albany, N. Y.

ment of the coming of *Runaway June*, the new and popular Reliance serial by George Randolph Chester, to his house. Awhile back we noted in this department of REEL LIFE, another clever advertising campaign, conducted by the Rex Theater management in connection with Shepherd, the Salt Lake City "Magazine Man", in which copies of REEL LIFE in the latter's window display played no small part. This latest "stunt" only goes to prove that the manager of the Rex belongs in Class "A" of the "live-wire" club. Won't somebody send us his name?

DOWN in Arizona business hasn't been as lively of late as it might be, owing to the British contraband of war on copper, one of the big products of the State, but Walter B. Leecraft, manager of the Lion Theater, in Phoenix, recently found means to boom business at his house in a manner to arouse the envy of all the theater a decided atmosphere of old Nippon. Incidental to the projection of the picture the orchestra rendered a program in which Japanese selections were the feature.

Never in the history of Phoenix has a picture received such a lavish theater setting, but the effort drew out business that well compensated Mr. Leecraft for his trouble and outlay. In offering a high class feature like *The Wrath of the Gods* to the public, Mr. Leecraft established a precedent in Phoenix and it is expected that it will probably be the means of seeing more of the big pictures such as D. W. Griffith's *Home Sweet Home*, *The Great Leap*, *Battle of Sexes*, and others of the notable multiple reel subjects handled by the Continental Feature Film Corporation presented with an attempt at really novel settings.

his competitors. Having booked *The Wrath of the Gods*, Thomas H. Ince's wonderful Japanese picture, for his mid-week feature, Mr. Leecraft was not content with billing it like a circus, but decorated the theater with Japanese wisteria and native roses, just now in bloom there. The effect was heightened by cleverly designed Japanese lanterns placed over the house and exit lights, which gave the foyer



How the Rex Theater, Salt Lake, is Turning a Blank Wall into Coin of the Realm

Inceville's Big Christmas Celebration

CHRISTMAS, 1914, will go down into records as one of the big events in the history of Inceville, the home of the companies headed by Thomas H. Ince, director-general of the New York Motion Picture Corporation. That it was celebrated in gala fashion the pictures on this page amply testify and, it is said, that upwards of 450 members of the Broncho, Domino, Kay Bee and Keystone staffs participated in the festivities. A huge Christmas tree groaned under a plentitude of gifts of every sort and variety on the stage in the main Inceville studio, and around this the guests of the occasion gathered.

Jay Hunt, the veteran director, acted as master of cere-



Inceville's Employees Opening Their Christmas Gifts

monies, and accompanied the distribution of the gifts, with appropriate remarks to the recipients. J. Barney Sherry acted the rôle of the holiday's patron saint. At times there was much laughter as the packages were opened, for the Inceville Santa Claus has a nice sense of humor and a kewpie-doll or some other child's toy was as often as not delivered with the season's compliments to some hard-working actor or director or to one of the studio's equally industrious property men.

Not all of the gifts, however, were of this character. The Inceville Santa, when he does things, believes in doing them right. Thus, Thomas H. Ince, beloved of all the New York Motion Picture Corporation employees, received a magnificent house gown of cut velvet. The actors and actresses of the various companies under his direction also presented him with a beautiful cut glass and silver service. Eugene B.

Allen, right hand man to Mr. Ince, was given a handsome mahogany humidifier by the directors and a complete set of table silver by the members of the companies. Harry Elwell, chief property man, and Tom Brierly, stage manager, were presented with housecoats, tasteful in cut and costly in texture. Director Jay Hunt made the speeches in behalf of the directors, and Louis Morrison ably represented the actor-folk.

Mr. Ince and his subordinate officials were plainly touched by the generous expressions of regard for them, as shown by the gifts, and each expressed their sincere gratification and pleasure at the spirit which had prompted the donors, in a few well chosen words. Director Hunt, in presenting Mr. Ince with his gift, paid a glowing tribute to his wonderful constructive genius and to the loyalty and devotion which his magnetic personality compels from all who are associated with him. In doing so, he said, that he was but expressing the unanimous sentiment of all present. Mr.

Allen, Mr. Ince's chief lieutenant, also came in for some of the well-deserved compliments paid to his superior, for next to Mr. Ince, himself, he is one of the most popular figures in the New York Motion Picture Corporation colony.

Following the presentation of gifts to the officials, the Inceville folk gathered around the mammoth Christmas tree, where J. Barney Sherry, in the guise of Santa Claus, did the honors, distributing gifts with a lavish hand. Altogether, the affair will be remembered as one of the most memorable ever held in the home of the Broncho, Domino, Kay Bee and Keystone brands, and will go on record as a real red letter day.



Thomas H. Ince—Garbed in His New Velvet Gown—Addressing the Inceville Folk



William S. Hart Showing His Christmas Gift—a Kewpie Doll—to Clifford Smith, His Assistant

Mutual Releases

MONDAY—American (2), Reliance, Keystone.

TUESDAY—Thanouser (2), Majestic, Beauty.

WEDNESDAY—Broncho (2), American, Reliance.

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

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

SATURDAY—Reliance (2), Keystone, Royal.

SUNDAY—Majestic (2), Komic, Thanouser.

American

Nov. 20—Old Enough to be Her Grandpa
Nov. 23—In the Candlelight (2)
Nov. 25—The Archaeologist
Nov. 30—The Beggar Child (2)
Dec. 2—The Strength o' Ten
Dec. 7—Out of the Darkness (2)
Dec. 9—The Girl in Question
Dec. 14—In Tune (2)
Dec. 16—The Silent Way
Dec. 18—Trapped by a Heliograph
Dec. 21—The Sower Reaps (2)
Dec. 23—The Tin Can Shack
Dec. 28—When a Woman Waits (2)
Dec. 30—The Unseen Vengeance
Jan. 4—The Legend Beautiful (2)
Jan. 6—The Alarm of Angelon
Jan. 11—Restitution (2)
Jan. 13—The Black Ghost Bandit
Jan. 15—The Clubman's Wager—Producing a Nation's Pride (Split Reel)
Jan. 18—Refining Fires (2)
Jan. 20—The Crucifixion of Al Brady
Jan. 25—Silence (2)
Jan. 27—Coals of Fire
Feb. 1—The Law of the Wilds (2)

Beauty

Oct. 13—Winsome Winnie
Oct. 20—Dad and the Girls
Oct. 27—A Rude Awakening
Nov. 3—The Tightwad
Nov. 10—Motherhood
Nov. 17—When Queenie Came Back
Nov. 24—As a Man Thinketh
Dec. 1—Cupid and a Dress Coat
Dec. 8—Limping to Happiness
Dec. 15—Her Younger Sister
Dec. 22—Brass Buttons
Dec. 29—Love Knows No Law
Jan. 5—In the Vale of Sorrow
Jan. 12—The Spirit of Giving
Jan. 19—A Girl and Two Boys
Jan. 26—Evan's Lucky Day
Feb. 2—Which Would You Rather Be?

Broncho

Nov. 18—Shorty Falls Into a Title (2)
Nov. 25—The Cross in the Desert (2)
Dec. 2—A Romance of Old Holland (2)
Dec. 9—The City of Darkness (2)
Dec. 16—The Panther (2)
Dec. 23—The Passing of Two Gun Hicks (2)
Dec. 30—The Face on the Ceiling (2)
Jan. 6—The Scourge of the Desert (2)
Jan. 13—Mother Hulda (2)
Jan. 20—A Lucky Blowout (2)
Jan. 27—The Gun Fighter (2)
Feb. 3—The Customary Wife (2)
Feb. 10—Shorty's Adventures in the City (2)
Feb. 17—A Chinatown Mystery (2)

Domino

Dec. 3—The Vigil (2)
Dec. 10—Not of the Flock (2)
Dec. 27—A Political Feud (2)
Dec. 24—The Last of the Line (2)
Dec. 31—A Flower in the Desert (2)
Jan. 7—The Scrub (2)
Jan. 14—In the Land of the Otter (2)
Jan. 21—The Still on Sunset Mountain (2)
Jan. 28—Through the Murk (2)
Feb. 4—A Modern Noble (2)
Feb. 11—The Bride of Guadeloupe (2)

Kay Bee

Nov. 6—In the Clutches of the Gangsters (2)
Nov. 13—The Hateful God (2)
Nov. 20—The Master (2)
Nov. 27—A Crook's Sweetheart (2)
Dec. 4—Mother of the Shadows (2)
Dec. 11—Fortunes of War (2)
Dec. 18—The Game of Life (2)
Dec. 25—In the Sage Brush Country (2)
Jan. 1—The Deadly Spark (2)
Jan. 8—A Midas of the Desert (2)
Jan. 15—The Cross of Fire (2)
Jan. 22—Sergeant Jim's Horse—The Man Who Died
Jan. 29—The Bottomless Pit—The Famine
Feb. 5—College Days (2)
Feb. 12—In the Tennessee Hills (2)
Feb. 19—Mr. Silent Haskins (2)

Keystone

Dec. 7—His Prehistoric Past (2)
(Special Release)
Dec. 7—Other People's Business
Dec. 10—The Plumber
Dec. 12—Ambrose's First Falsehood
Dec. 14—Fatty's Magic Pants
Dec. 17—Hogan's Annual Spree
Dec. 19—A Colored Girl's Love
Dec. 21—Wild West Love
Dec. 21—Fatty and Minnie He-Haw (2)
(Special Release)
Dec. 24—A Fatal Bumping
Dec. 26—His Second Childhood
Dec. 28—Gussle, the Golfer
Dec. 31—Hogan's Wild Oats—Steel Rolling Mills (Split Reel)
Jan. 2—A Dark Lover's Play
Jan. 4—Hushing the Scandal (2)
(Special Release)
Jan. 4—Her Winning Punch
United States Army in San Francisco (Split Reel)
Jan. 7—Giddy, Gay and Ticklish
Jan. 9—Only a Farmer's Daughter
Jan. 11—Run and Wall Paper
Jan. 14—Mabel's and Fatty's Wash Day
Jan. 16—Hash House Mashers
Jan. 18—Fatty's and Mabel's Simple Life 2 Reels (Special Release)

Komic

Nov. 15—Out Again—In Again
Nov. 22—Ethel Has a Steady (No. 11)
Nov. 29—A Corner in Hats
Dec. 6—Mr. Hadley's Uncle (No. 12)
Dec. 13—The Housebreakers
Dec. 20—Bill and Ethel at the Ball (No. 13)
Dec. 27—The Record Breaker
Jan. 3—Ethel's First Case (No. 14)
Jan. 10—Love and Business
Jan. 17—A Flyer in Spring Water (No. 15)
Jan. 24—A Flurry in Art
Jan. 31—Cupid and the Pest
Feb. 7—Bill Turns Valet (No. 16)

Majestic

Nov. 8—The Tear That Burned (2)
Nov. 10—The Niggard
Nov. 13—The Folly of Anne
Nov. 15—The Odalisque (2)
Nov. 17—The Little Country Mouse
Nov. 22—The Saving Grace (2)
Nov. 24—Another Chance
Nov. 29—The Sisters (2)
Dec. 1—Old Good for Nothing
Dec. 6—A Question of Courage (2)
Dec. 8—Her Brave Hero
Dec. 11—In Wildman's Land
Dec. 13—The Old Maid (2)
Dec. 15—At Dawn
Dec. 20—In Fear of His Past (2)
Dec. 22—The Better Way
Dec. 27—The Old Fisherman's Story (2)
Dec. 29—The Baby's Ride
Jan. 3—Vengeance Is Mine (2)
Jan. 5—His Lesson
Jan. 8—Branch No. 37
Jan. 10—Three Brothers (2)
Jan. 12—Probation
Jan. 17—What Might Have Been (2)
Jan. 19—On the Table Top
Jan. 24—The Better Man (2)
Jan. 26—The Broken Lullaby
Jan. 31—A Farewell Dinner (2)
Feb. 2—The Last Deal
Feb. 5—An Old Fashioned Girl
Feb. 7—Imar, the Servitor (2)
Feb. 9—The Double Deception
Feb. 14—How Hazel Got Even (2)

Mutual Weekly

Oct. 27—No. 96	Dec. 17—No. 103
Nov. 3—No. 97	Dec. 24—No. 104
Nov. 10—No. 98	Dec. 31—No. 105
Nov. 17—No. 99	Jan. 7—No. 1
Nov. 26—No. 100	Jan. 14—No. 2
Dec. 3—No. 101	Jan. 21—No. 3
Dec. 10—No. 102	Jan. 28—No. 4

Princess

Oct. 30—The Dead Line
Nov. 6—When Vice Shuddered
Nov. 13—Seeds of Jealousy
Nov. 20—A Bum Mistake
Nov. 27—The Wild, Woolly West
Dec. 4—The Creator of "Hunger"
Dec. 11—In the Conservatory
Dec. 18—Shadows and Sunshine
Dec. 25—The White Rose
Jan. 1—When Fate Rebelled
Jan. 8—Check No. 130
Jan. 15—Pleasing Uncle
Jan. 22—An Innocent Burglar
Jan. 29—The Home of Silence

Reliance

Dec. 9—The Forest Thieves
Dec. 12—On the Ledge (2)
Dec. 14—Our Mutual Girl (No. 48)
Dec. 16—The Joke on Yellertown
Dec. 19—The Beat of the Year (2)
Dec. 21—Our Mutual Girl (No. 49)
Dec. 23—A Lucky Disappointment
Dec. 25—Bobby's Medal
Dec. 26—The Exposure (2)
Dec. 28—Our Mutual Girl (No. 50)
Dec. 30—The Message
Jan. 2—A Banakie Maiden (2)
Jan. 4—Our Mutual Girl (No. 51)
Jan. 6—A Night's Adventure
Jan. 9—The Lost Receipt (2)
Jan. 11—Our Mutual Girl (No. 52)
Jan. 13—The Terror of the Mountains
Jan. 16—One Flight Up (2)
Jan. 18—Mutual Monographs (No. 1)
Jan. 20—The Sea Brat
Jan. 22—After Twenty Years
Jan. 23—The Craven (2)
Jan. 25—The World Upstairs
Jan. 27—The Express Messenger
Jan. 30—The Love Pirate (2)
Feb. 1—At the Bottom of Things
Feb. 3—The Beast Within
Feb. 6—Heart Beats (2)
Feb. 8—The Studio of Life
Feb. 13—The Death Dice (2)

Royal

Nov. 28—Before and After
Dec. 5—Sherman Was Right—It's Very Trying
Dec. 12—Percy, the Milliner
Dec. 19—Two Kisses
Dec. 26—Her Mother's Voice
Jan. 2—Putting It Over
Jan. 9—Married by Instalment
Jan. 16—The Unwilling Bride
Jan. 23—Her Hero
Jan. 30—Ring Around Rosey

Thanouser

Dec. 8—The Reader of Minds (2)
Dec. 13—When East Meets West
Dec. 15—The Barrier of Flames (2)
Dec. 20—Sid Nee's Finish
Dec. 22—Under False Colors (2)
Dec. 27—A Hatful of Trouble
Dec. 29—Lucy's Elopement (2)
Jan. 1—Shep the Sentinel
Jan. 3—The Bridal Bouquet
Jan. 5—Her Menacing Past (2)
Jan. 10—An Inside Tip
Jan. 12—The Speed King (2)
Jan. 17—A Yellowstone Honeymoon
Jan. 19—Craft vs. Love (2)
Jan. 24—The Dog Catcher's Bride
Jan. 26—Finger Prints of Fate (2)
Jan. 29—The Volunteer Fireman
Jan. 31—Helen Intervenes
Feb. 2—In the Jury Room (2)
Feb. 7—Big Brother Bill
Feb. 9—The Smuggled Diamonds (2)
Feb. 14—It Happened in Salt Lake
Feb. 16—A Man of Iron (2)
Feb. 21—The Master's Model
Feb. 23—The Adventure of Florence (2)
Feb. 26—Helen's Quest
Feb. 28—The Barrenness of Hope

Mutual Exchanges

Serving the Mutual Program

Albany, N. Y.	Mutual Film Corporation	733 Broadway
Amarillo, Texas	Mutual Film C. of Texas	304 E. 4th St.
Atlanta, Ga.	Mutual Film Corporation	Mion Bldg. Luckie St.
Baltimore, Md.	Mutual Film Exchange	28 W. Lexington St.
Boston, Mass.	M. F. C. of Mass.	1106 Boylston St.
Buffalo, N. Y.	Mutual Film Corporation	272 Washington St.
Butte, Mont.	Pacific Mutual Film Corp'n.	American Theatre Bldg.
Calgary, Alberta	M. F. C. of Canada, Ltd.	Leeson & Lineham Block
Charlotte, N. C.	Mutual Film Corporation	322 North Tryon St.
Chicago, Ill.	M. F. C. of Illinois	5 S. Wabash Ave
	H. & H. Film Service Co.	117 N. Dearborn St.
Cincinnati, Ohio	The Mutual Film Company	111 East Seventh St.
Cleveland, Ohio	The Mutual Film Company	106 Prospect Ave., S. E.
Columbus, Ohio	The Mutual Film Company	422 N. High St.
Dallas, Texas	Mutual Film C. of Texas	1807 Main St.
Denver, Colo.	Colorado M. F. C.	21 Iron Bldg.
Des Moines, Iowa	Mutual Film Corporation	Cohen Bldg.
Detroit, Mich.	Mutual Film Corporation	97 Woodward Ave.
El Paso, Texas	M. F. C. of Texas	524 Trust Bldg.
Evansville, Ind.	M. F. C. of Indiana	Keene Bldg.
Grand Rapids, Mich.	Mutual Film Corporation	7-8 Hawkins Bldg.
Harrisburg, Pa.	M. F. C. of Pa.	9 N. 4th St.
Indianapolis, Ind.	Mutual Film Corporation	150 N. Illinois Street
Kansas City, Mo.	M. F. C. of Mo.	928 Main St.
Los Angeles, Cal.	Pacific Mutual Film Corp'n.	738 South Olive St.
Louisville, Ky.	Mutual Film Corporation	2006 Inter Southern Bldg.
Memphis, Tenn.	Mutual Film Corporation	McCall Building
Milwaukee, Wis.	Western Film Ex. of Mil'kee	301 Enterprise Bldg.
Minneapolis, Minn.	Mutual Film Corporation	22 North Sixth St.
Montreal, P. Q.	M. F. C. of Canada, Ltd.	151 St. Catherine St.
New Orleans, La.	Mutual Film Corporation	340 Carondelet St.
New York City	Mutual Film Corporation	71 West 23rd St.
	Western Film Branch M. F. C.	145 West 45th St.
Oklahoma City, Okla.	M. F. C. of Oklahoma	120 W. Grand Ave.
Omaha, Neb.	M. F. C. of Neb.	1413-1415 Harney St.
Philadelphia, Pa.	Mutual Film Exchange	902 Filbert St., 4th Floor
	Continental Feature Film Ex.	902 Filbert St., 3rd Floor
Phoenix, Ariz.	Mutual Film Corporation	201 O'Neill Bldg.
Portland, Ore.	Pacific Mutual Film Corp'n.	389 Oak St.
Portland, Me.	Mutual Film Corporation	410 Fidelity Bldg.
Regina, Sask., Can.	M. F. C. of Canada, Ltd.	312 Westman Chambers
Salt Lake City, Utah	M. F. C. of Utah	123-5 East Second South St.
San Francisco, Cal.	Pacific Mutual Film Corp'n.	162-164 Turk St.
St. John, N. B.	M. F. C. of Canada, Ltd.	Waterloo St.
St. Louis, Mo.	M. F. C. of Mo.	1311 Pine Street
Seattle, Wash.	Pacific Mutual Film Corp'n.	205-6 Joshua Green Bldg.
Sioux Falls, S. D.	H. & H. Film Service Co.	209 West 9th Street
	Branch No. 5-A	408 First Ave.
Spokane, Wash.	Pacific Mutual Film Corp'n.	408 First Ave.
Springfield, Mass.	Mutual Film Ex. of Mass.	179 Dwight Ave.
Syracuse, N. Y.	Western Film Ex.	10 Wetting Bldg.
Tampa, Fla.	Mutual Film Corporation	405 Curry Bldg.
Toronto, Ont.	M. F. C. of Canada, Ltd.	15 Wilton Ave.
Vancouver, B. C.	M. F. C. of Canada, Ltd.	963 Granville St.
Washington, D. C.	Mutual Film Corporation	428 Ninth St., N. W.
Wheeling, W. Va.	Mutual Film Corporation	Rooms 4 & 5 Register Bldg.
Wilkesbarre, Pa.	Western F. Corp'n of Pa.	61 S. Pennsylvania Ave.
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Other Exchanges Using the Mutual Program

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

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

Mutual Program

(Week of Jan. 25th to Jan. 31st, inc.)

Monday, January 25, 1915	
AMERICAN	Silence (2 Reel Drama)
RELIANCE	The World Upstairs (Drama)
KEYSTONE	Not yet announced
Tuesday, January 26, 1915	
THANHOUSER	Finger Prints of Fate (2 Reel Drama)
MAJESTIC	The Broken Lullaby (Drama)
BEAUTY	Evan's Lucky Day (Comedy-Drama)
Wednesday, January 27, 1915	
BRONCHO	The Gun Fighter (2 Reel Western Drama)
AMERICAN	Coals of Fire (Drama)
RELIANCE	The Express Messenger (Railroad-Life Drama)
Thursday, January 28, 1915	
DOMINO	Through the Murk (2 Reel Drama)
KEYSTONE	Not yet announced
MUTUAL WEEKLY	No. 4
Friday, January 29, 1915	
KAY BEE	The Bottomless Pit The Famine (Two Single Reel Dramas)
PRINCESS	The Home of Silence (Romantic Drama of Prison Life)
THANHOUSER	The Volunteer Fireman (Comedy)
Saturday, January 30, 1915	
RELIANCE	The Love Pirate (2 Reel Drama)
KEYSTONE	Not yet announced
ROYAL	Ring Around Rosey (Comedy)
Sunday, January 31, 1915	
MAJESTIC	A Farewell Dinner (2 Reel Drama)
KOMIC	Cupid and the Pest (Comedy)
THANHOUSER	Helen Intervenes (Thanhouser Kidlet Drama)

MUTUAL WEEKLY No. 2—1915

**EUROPEAN WAR ILLUSTRATED.
LATEST WAR PICTURES.**

In Accordance with President Wilson's Policy of U. S. Neutrality, etc.

British Wounded in Hospital at Versailles.
Royal Sussex Regiment.
Canal Barges are Used as Temporary Hospitals.
Collecting Clothing and Making Cigarettes for Soldiers.
HANS HELLE, GERMAN SYMPATHIZER, MANUFACTURES Bomb to destroy French ships. Plot is discovered in time to save the "Chicago."

TRANSPORT "BUFORD" SAILS FROM SAN FRANCISCO with 30th Infantry aboard bound for New York via Panama Canal.

NEW YORK'S TALLEST BUILDING IS AGLOW WITH 12,000,000 candle power lights. The Woolworth Tower at Night.

HINDOO OCCULTIST SLAYS SELF WITH BOMB, wrecking sanctuary at San Francisco, Calif.

MUCH MILITARY POMP AND SPLENDOR IS DISPLAYED at Inauguration of Gov. Whitman at Albany, N. Y.

MR. PAUL ALTHOUSE, FAMOUS TENOR OF THE Metropolitan Opera, poses for the Mutual Weekly.

MRS. W. K. VANDERBILT AND MISS ANNE MORGAN preside at opening of New York's newest dancery atop The Strand.

ICE-YACHTING ON THE SHREWSBURY RIVER, NEAR Red Bank, N. J. Sub.—Bostonians Enjoy Snow-Racing and Ice-Boating.

I. W. W. AGITATORS HOLD UNEMPLOYED DEMON- stration in Union Square, New York.

FUN AND FROLIC VIE WITH BEAUTY AND SPLENDOR in Philadelphia's Famous Mummers' Parade.

MEN WHO DID GALLANT DUTY AT VERA CRUZ ARE decorated with medals of honor by Secretary Daniels at Brooklyn Navy Yard.

BARNEY OLDFIELD AND BOB BURMAN, SPEED KINGS, smash racing records.

REGULAR MUTUAL PROGRAM FEATURES

BRAND	TITLE	RELEASE
MAJESTIC	"A Farewell Dinner" (2).....	JAN. 31
RELIANCE	"The Love Pirate" (2).....	JAN. 30
KAY BEE	"The Bottomless Pit" }	JAN. 29
	"The Famine" }	
DOMINO	"Through the Murk" (2).....	JAN. 28
BRONCHO	"The Gun Fighter" (2).....	JAN. 27
THANHOUSER	"Finger Prints of Fate" (2).....	JAN. 26
AMERICAN	"Silence" (2).....	JAN. 25
MAJESTIC	"The Better Man" (2).....	JAN. 24
RELIANCE	"The Craven" (2).....	JAN. 23
KAY BEE	"Sergeant Jim's Horse" }	JAN. 22
	"The Man Who Died" }	
DOMINO	"The Still on Sunset Mountain" (2).....	JAN. 21
BRONCHO	"A Lucky Blowout" (2).....	JAN. 20
THANHOUSER	"Craft vs. Love" (2).....	JAN. 19
AMERICAN	"Refining Fires" (2).....	JAN. 18
MAJESTIC	"What Might Have Been" (2).....	JAN. 17
RELIANCE	"One Flight Up" (2).....	JAN. 16
KAY BEE	"The Cross of Fire" (2).....	JAN. 15
DOMINO	"In the Land of the Otter" (2).....	JAN. 14
BRONCHO	"Mother Hulda" (2).....	JAN. 13
THANHOUSER	"The Speed King" (2).....	JAN. 12
AMERICAN	"Restitution" (2).....	JAN. 11
MAJESTIC	"Three Brothers" (2).....	JAN. 10
RELIANCE	"The Lost Receipt" (2).....	JAN. 9
KAY BEE	"A Midas of the Desert" (2).....	JAN. 8
DOMINO	"The Scrub" (2).....	JAN. 7
BRONCHO	"The Scourge of the Desert" (2).....	JAN. 6
THANHOUSER	"Her Menacing Past" (2).....	JAN. 5
AMERICAN	"The Legend Beautiful" (2).....	JAN. 4
MAJESTIC	"Vengeance Is Mine" (2).....	JAN. 3
RELIANCE	"A Banakie Maiden" (2).....	JAN. 2
KAY BEE	"The Deadly Spark" (2).....	JAN. 1
DOMINO	"A Flower In the Desert" (2).....	DEC. 31
BRONCHO	"The Face on the Ceiling" (2).....	DEC. 30
THANHOUSER	"Lucy's Elopement" (2).....	DEC. 29
AMERICAN	"When a Woman Waits" (2).....	DEC. 28
MAJESTIC	"The Old Fisherman's Story" (2).....	DEC. 27
RELIANCE	"The Exposure" (2).....	DEC. 26
KAY BEE	"In the Sage Brush Country" (2).....	DEC. 25
DOMINO	"The Last of the Line" (2).....	DEC. 24
BRONCHO	"The Passing of Two-Gun Hicks" (2).....	DEC. 23
	"Under False Colors" (2).....	
THANHOUSER	"The Sower Reaps" (2).....	DEC. 21
AMERICAN	"The Fear of His Past" (2).....	DEC. 20
MAJESTIC	"The Beat of the Year" (2).....	DEC. 19
RELIANCE	"The Game of Life" (2).....	DEC. 18
KAY BEE	"A Political Feud" (2).....	DEC. 17
DOMINO	"The Panther" (2).....	DEC. 16
BRONCHO	"The Barrier of Flames" (2).....	DEC. 15
THANHOUSER	"In Tune" (2).....	DEC. 14
AMERICAN	"The Old Maid" (2).....	DEC. 13
MAJESTIC	"On the Ledge" (2).....	DEC. 12
RELIANCE	"Fortunes of War" (2).....	DEC. 11
KAY BEE	"Not of the Flock" (2).....	DEC. 10
DOMINO	"The City of Darkness" (2).....	DEC. 9
BRONCHO	"The Reader of Minds" (2).....	DEC. 8
THANHOUSER	"Out of the Darkness" (2).....	DEC. 7
AMERICAN	"A Question of Courage" (2).....	DEC. 6
MAJESTIC	"Who Shot Bud Walton" (2).....	DEC. 5
RELIANCE	"Mother of the Shadows" (2).....	DEC. 4
KAY BEE	"The Vigil" (2).....	DEC. 3
DOMINO	"A Romance of Old Holland" (2).....	DEC. 2
BRONCHO	"The Center of the Web" (2).....	DEC. 1
THANHOUSER	"The Beggar Child" (2).....	NOV. 30
AMERICAN	"The Sisters" (2).....	NOV. 29
MAJESTIC	"The Kaffir's Skull" (2).....	NOV. 28
RELIANCE	"A Crook's Sweetheart" (2).....	NOV. 27
KAY BEE	"The Mills of the Gods" (2).....	NOV. 26
DOMINO	"The Cross In the Desert" (2).....	NOV. 25
BRONCHO	"Mrs. Van Ruyter's Stratagem" (2).....	NOV. 24
THANHOUSER	"In the Candlelight" (2).....	NOV. 23
AMERICAN	"The Saving Grace" (2).....	NOV. 22
MAJESTIC	"His Responsibility" (2).....	NOV. 21
RELIANCE	"The Master of the House" (2).....	NOV. 20
KAY BEE	"Nipped" (2).....	NOV. 19
DOMINO	"Shorty Falls Into a Title" (2).....	NOV. 18
BRONCHO	"Pawns of Fate" (2).....	NOV. 17
THANHOUSER		

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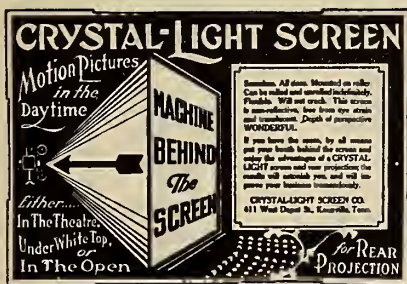
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News of the Trade

THE fact that more than eight million people attend motion picture theaters daily brings to mind what an enormous task it is to safeguard their lives. Safety is principally obtained by means of adequate safety devices on the picture projecting machines and it is interesting to note that the grand prize for exclusive safety devices on these machines has been awarded to the Nicholas Power Company, manufacturers of Power's Camera-graph No. 6A, by the American Museum of Safety, under whose auspices the Second International Exposition of safety was held at the Grand Central Palace, New York City, December 12 to 19, 1914.

The Nicholas Power Company was also awarded the Gold Medal at the same exhibition held in 1913 and by being awarded the highest honor in the recent competitive exhibition, has conclusively demonstrated that Mr. Power is in entire accord with the much talked "Safety-First" campaign that is sweeping the country at the present time. This latest tribute to his mechanical genius and untiring efforts in the direction of "Safety First" principles has been the occasion of much congratulation by those who have been bending their energies to uplift the motion picture art, especially with regard to the prevention of fire and accident. It is said that Mr. Power is daily receiving hundreds of wires and letters from all over the country congratulating him on the endorsement he has received.

The efforts of the American Museum of Safety, of which Dr. William H. Tolman is director, have met with the greatest success, as is evidenced by the number of exhibitors at the "Safety" show. Some of the largest employers of labor in this country also were represented. The Edison Company, The Westinghouse Company, the N. Y. N. H. & H. Railroad, the Northern Pacific Railroad, and, of course, the New York City Fire Department. The attendance of the public was very gratifying and this will no doubt encourage the officers of the museum greatly during the coming year.

Owing to the increase in the cost of the raw materials, the Gold King Screen Company, Altus, Okla., have found it necessary to advance the cost of the Gold King Screen from thirty to fifty cents per square foot. This advance, however, will not take place before the first of March. Consequently, all exhibitors wishing to place their orders at the old price should make it a point to take advantage of this opportunity and order before March 1. The Gold King Screen people report an exceptionally large business which they feel quite sure will not even be effected by the necessary advance in price.

The Precision Machine Company, No. 317 East Thirty-fourth Street, New York City, report the following installations: Stanley Theatre, Philadelphia, Pa. (This projector has a 138-foot throw); New Strand Theatre, Hartford, Conn.; State Asylum for the Insane, Harrisburgh, Pa.; and State Board of Censors, Harrisburgh, Pa.

The Rees Ticket Company, 404 South Tenth Street, Omaha, Nebraska, are producing a splendid line of roll tickets. They pride themselves upon special work, well done and are in a position to quote exceptionally low prices in quantity. Samples and prices are cheerfully sent to anyone upon request.

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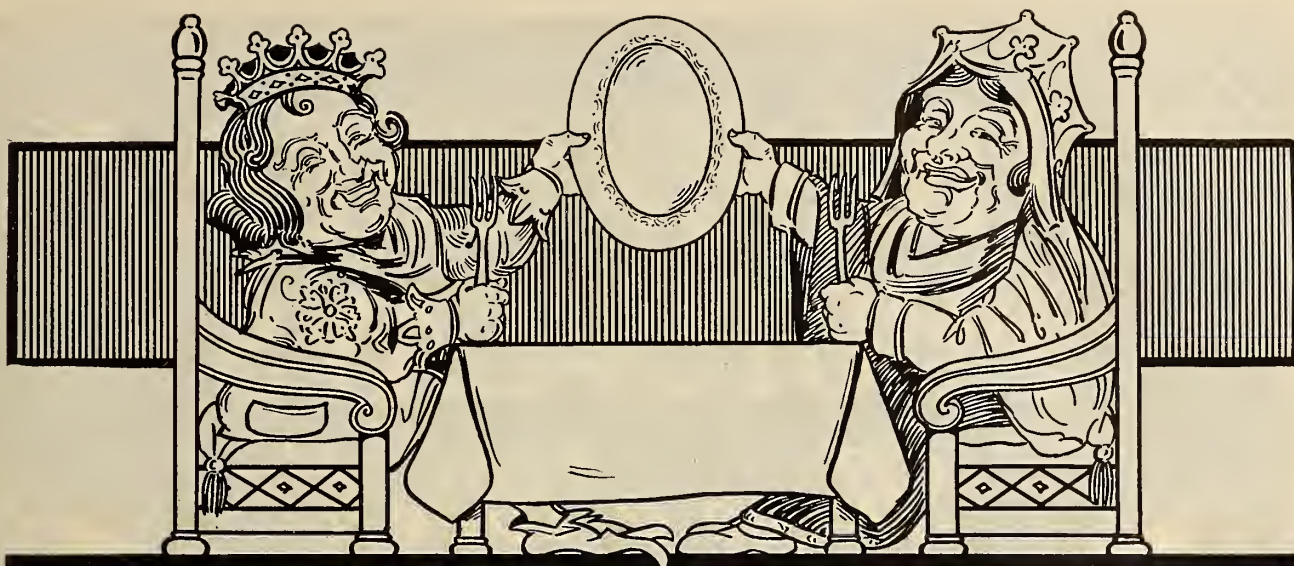
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RUNAWAY JUNE

By GEORGE RANDOLPH CHESTER

FROM THE SERIAL PUBLICATION CORPORATION
 REPRESENTATIVE IN YOUR MUTUAL EXCHANGE
 PRODUCED BY RELIANCE

15 INSTALLMENTS 2 REELS
 RELEASED JAN 13TH

THANHOUSER PHOTOPLAYS

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IF you want a high-class program—if you want bigger box-office receipts—tell the booking representative of the Mutual Exchange nearest you to book *every* Thanouser release for you during 1915. Three reels of Thanouser films are released each week exclusively through the Mutual Film Corporation in the United States and Canada.

FOR THE CURRENT WEEK WE ANNOUNCE:

Tuesday, January 19th, "Craft vs. Love." A two-reel drama of a girl's daring and clever detective work in rescuing her wealthy lover from the insane asylum where he has been incarcerated through the machinations of a scheming lawyer. Florence LaBadie and Sidney Bracy are featured.

Sunday, January 24th, "The Dog Catcher's Bride." A clever one-reel comedy dealing with the adventures of a 'ham' actor, who seeks to win the spouse of the village pound-keeper and ends by him being caught and caged with his would-be victim's other charges. Riley Chamberlin, Fan Bourke and Morgan Jones play the leads.

PRINCESS

Friday, January 22nd, "An Innocent Burglar." A comedy-drama with many novel situations ably presented by Muriel Ostriche and Boyd Marshall.

Thanouser Film Corporation

NEW ROCHELLE, NEW YORK

Producers of "The Million Dollar Mystery" and "Zudora"



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Jan. 20

Wednesday

KEYSTONE

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TWO PART PRODUCTION
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MABEL AND FATTY
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KEYSTONE FILM CO.
beg to announce that
BILLIE WALSH, HARRY D. WARD
and **HARRY P. GRIBBON,**
have signed to appear in
KEYSTONE COMEDIES.



DOMINO



The Still on Sunset Mountain

Thursday Jan. 21



8-10" Photos of our Players can be had by sending to Publicity Dept 15 Cents for one - 50 Cents for set of 4
A WONDERFUL LOBBY DISPLAY
22x28 Photo layouts in Character makeup of Mabel Normand & Roscoe Arbuckle 20 Cents each.

WAY-BEE



The Man Who Died

SERGEANT JIMS HORSE
also released on
same day

Friday Jan. 22



Released
Exclusively
through the
Mutual Film
Corporation

NEW YORK MOTION PICTURE CORPORATION

KESSEL & BAUMANN, MANAGERS.

LONGACRE BUILDING, 42nd STR. AND BROADWAY,

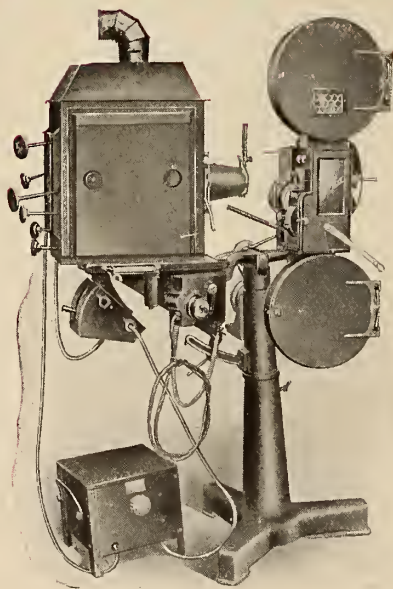
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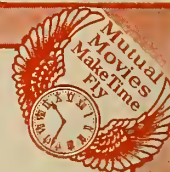


BILLIE WEST—Majestic

Jan. 23

"A MODERN NOBLE"—Domino

1915



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An exceptionally strong story showing how love will change a young girl's ambition.

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A story that is different; therefore containing exceptional qualities.

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This picture deals with a different way of throwing dice. Can you figure it out?

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Featuring VIVIAN RICH with an all star cast in an intensely absorbing western drama.
Under Direction of THOS. RICKETTS. Release Monday, February 1, 1915.

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"WHICH WOULD YOU RATHER BE?"
 A cracker-jack comedy-drama with cast of popular stars.
 Release Tuesday, February 2, 1915.

"IMITATIONS"
 A human interest story savoring of real life in every phase.
 WINIFRED GREENWOOD and ED COXEN.
 Under Direction of HENRY OTTO. Release Wednesday, February 3, 1915.
 Distributed exclusively through the United States and Canada by the Mutual Film Corporation.

AMERICAN FILM MFG. CO.
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29 Union Square - New York

The Film

VOL. II
No. 4

FIVE
CENTS



RUNAWAY JUNE

Episode 4

George Randolph Chester's
Great Film Serial

IN THIS ISSUE

THE GIBRALTAR OF THE INDUSTRY

BRONCHO



The Gun Fighter
Wednesday Jan. 27.

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

Released Exclusively through the Mutual Film Corporation

DOMINO



Through the Murk
Thursday, Jan. 28.

KAY-BEE



The Famine
Friday Jan. 29.
THE BOTTOMLESS PIT
ALSO - RELEASED ON THE SAME DAY

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Three One Part Comedies Released Every Week
Monday
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LONGACRE BUILDING, 42^d STR. AND BROADWAY,

NEW YORK.

Reel Life

A MAGAZINE OF MOVING PICTURES

PUBLISHED BY THE MUTUAL FILM CORPORATION

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MERRITT CRAWFORD
Editor

HENRY JAMES
Business and Advertising
Manager

Vol. V, No. 19

JANUARY 23, 1915

Five Cents—\$2.50 a Year

Waiting for the Stage Coach to Arrive



A Splendidly Typical Western Scene from "The Law of the Wilds", Forthcoming Flying "A" Release.

In this story of heroic frontier days, which fairly bubbles over with the tang and snap of the West in the times when men contended fiercely and with violence for wealth or a woman's favor, but according to a rugged code from which a higher civilization might glean many lessons, Vivian Rich and Harry Von Meter, who are supported by an all-star cast, again score a notable triumph. "The Law of the Wilds" will be released in the Mutual Program February 1st, 1915.

FACTS AND FIGURES AND SUCH

THE national and vital importance of the constitutional questions involved in the suit brought by the Mutual Film Corporation to test the validity of the censorship law of the State of Ohio, which is now before the Supreme Court of the United States, while recognized by all identified with the motion picture industry, has not yet been clearly brought home to the general public. Yet the dangerous precedent which will be established if the highest judiciary in the land uphold this law's provisions, will strike as directly at that most prized of American privileges—freedom of speech and publication—as at the development of the motion picture art. It is for this reason that we reprint here without further comment, an editorial by Norman Hapgood, editor of *Harper's Weekly*, which, under the heading, "Censoring", appears in the current issue of that publication:

"Freedom of speech and publication is guaranteed in the Constitution of the United States and in the constitution of practically all the states. Unjustifiable speech or publication may be punished but cannot be forbidden in advance. A special interest, therefore, lies in the case of Mutual Film Corporation vs. The Industrial Commission of Ohio now before the Supreme Court of the United States. It seems at first rather violent to call such a pictorial representation a publication, but the more it is reflected on the more plausible it seems. The Supreme Court of California held a regular theatrical production could be protected from injunction on the ground that it was a publication. Mayor Gaynor said:

Ours is a government of free speech and a free press. That is the cornerstone of free government. The phrase "the press" includes all methods of expression by writing or pictures. . . . If this (moving picture) ordinance be legal, then a similar ordinance in respect of the newspapers and the theatres generally would be legal.

"Immense is the difference between the voluntary body of citizens, the so-called national Board of Censorship, and any real official censorship. The National Board is a public body without power, with merely prestige, helping the film companies to interpret public opinion and thereby reduce the risk of police interference after production—a right of the police power that everywhere exists. An actual official censorship raises a far-reaching question. The Ohio Court decided in favor of the censorship law. The United States Supreme Court has a pretty question on its hands. Meantime Ohio is more than likely to repeal its own statute on the ground that three poorly paid state employees cannot pass upon over 500 films per month as well as it can be done by more than one hundred and forty high-class citizens who compose the National Board."

THERE is a time-worn story to the effect that if an adventurous man were to offer a twenty-dollar gold piece for sale at the Manhattan end of the Brooklyn Bridge he'd never find a purchaser for it at any price except in a stranger to New York.

There seem to be moving picture exhibitors like the skeptical Manhattanese.

THE FILM is a \$20.00 gold-piece motion picture theater premium. It is a sixteen-page weekly magazine devoted to the interests of those who attend the movies. It gives two illustrated pages very week of the very last word in women's fashions; it has a three-page illustrated fiction story of *Run-*

away June, written from the film version of the great Chester serial. It has many other illustrated stories of interest to every theatergoer. It contains a page of May Manton patterns, which, by a coupon system may be obtained free of charge by the reader.

You can arrange to distribute **THE FILM** among your patrons without charge to them and without cost to yourself. It's one of the greatest business getters ever devised by an up-to-the-minute motion picture producer.

You can learn all about it by addressing **THE FILM**, 29 Union Square, New York City.

Would you buy a twenty-dollar gold piece for one dollar? Oh, you would? Then take **REEL LIFE's** advice and write a letter to **THE FILM**, saying so.

REASON WHY BULLETIN No. 13

MUTUAL MOVIES are clean pictures, clean in photography, clean in story and clean in their influence upon audiences.

MUTUAL MOVIES are strong pictures, strong in plot, strong in climax and strong in their heart appeal.

MUTUAL MOVIES are the best pictures, because they are made by the masters of the art and their progress is always upward.

THAT'S WHY more Exhibitors are showing **MUTUAL MOVIES** today than ever before.

THE Thanouser Players' Theater in New Rochelle was opened last Monday night in a fashion that presages one long-continued triumph. In other days the same house had been well patronized. Then it fell off; in fact, at one matinee just seven persons cried bitterly for loneliness within its whitewashed walls. The Thanouser folk, under the stimulus of John William Kellette, had a good idea. Assisted by W. Ray Johnston, they got together and incorporated themselves with practically every Thanouser player a stockholder. Frank Farrington, Sidney Bracy, Harry Benham, Nolan Gane, Dave Kelleher, and a host of others collaborated in redecorating the house. The theater will use the Mutual Program, with a daily change of five reels. All the famous serials made by Mutual companies will be shown there on different days. Every night, also, some one of the stockholders will appear in person.

On the opening night Frank Farrington made a very pleasing master of ceremonies. Harry Benham, who was leading tenor in "Madame Sherry" for several years, sang the newest hit on Broadway, "Zudora."

Peerless Photography Ever a Mark of All American-Beauty Productions



1. Reaves Eason, Harry Von Meter and Vivian Rich in "The Law of the Wilds". 2. Edith Borella and Ed Coxen in "Imitations". 3. Arthur Millett, Jack Richardson, Harry Von Meter and Vivian Rich in "The Law of the Wilds". 4. Claire Gamble, Dwight Young, Marguerite Steppling and Ed Coxen in "Imitations". 5. Marguerite Steppling, Claire Gamble, Dwight Young and Winifred Greenwood (same). 6. Virginia Kirtley and Joseph Harris in "Which Would You Rather Be?" 7. Webster Campbell, Kathryn Wilson, Virginia Kirtley and Joseph Harris (same). 8. Vivian Rich, Harry Von Meter and Reaves Eason in "The Law of the Wilds". 9. Jack Richardson and Vivian Rich (same). 10. Webster Campbell and Fred Gamble in "Which Would You Rather Be?" 11. Harry Von Meter, Vivian Rich and Jack Richardson in "The Law of the Wilds."

STORIES OF THE NEW PHOTOPLAYS

FROM the beginning *Zudora*, the great Thanhouser serial, has been full of surprises. The announcement a short time ago that future chapters of this splendid production would contain many spectacular features never before seen on the screen, struck an immensely popular note, which has since steadily increased in volume, as the newly released episodes bore out the original promise. This, coupled with the fact that practically all the popular stars of *The Million Dollar Mystery*, are now in the cast of *Zudora*, has created an unprecedented demand for bookings. Scores of exhibitors, who, for one reason or another, had previously refrained from opening negotiations with the Thanhouser Syndicate Corporation or its agents at the various Mutual exchanges, are now writing in demanding early bookings of this great serial at their houses. So considerable is this demand, that, to meet it in adequate fashion, it has been found necessary to order nearly fifty additional prints of the forthcoming chapters.

The popularity of *Zudora*, equalled only by that of its predecessor, *The Million Dollar Mystery*, has made it advisable to transform it into a sequel of the famous photoplay, which made the name of Thanhouser known in the farthest corners of the earth. Thus, in the tenth episode, *Zudora* becomes the central figure in *The Twenty Million Dollar Mystery*, in which she stakes her all on winning back the wonderful diamond mine, bearing her name, from a band of conspirators led by a woman as beautiful as herself. James Cruze, the reporter-hero of *The Million Dollar Mystery*, appears in a similar role in the sequel under the name of *Jim Baird*. Frank Farrington, famous as *Braine*, will be seen as *Captain Radcliffe*, a gentleman crook, while Sidney Bracy, the beloved and resourceful butler, in the character of *Tom Hunt*, a detective, will win new popularity among photoplay lovers. Truly sensational surprises are in store for those who view the coming episodes of *Zudora* in *The Twenty Million Dollar Mystery*.

RUNAWAY JUNE (Episode 3) (Two Reels)

By George Randolph Chester
January 27, 1915

CAST

June Moore.....	Norma Phillips
Ned Warner.....	J. W. Johnston
Mrs. Moore.....	Mrs. Dora Mills Adams
Mr. Moore.....	Alfred Fisher
Gilbert Blye.....	Arthur Donaldson
Iris Blethering.....	Winifred Burke
Bobby Blethering.....	George M. Marlo
Marie.....	Evelyn Dumo
Aunt Debby.....	Myra Brooks
Cunningham.....	Charles Mason
Edwards.....	Ezra Walck
Tommy Thomas.....	Marguerite Loveridge
Mrs. Honoria Blye.....	Ricca Allen
Bouncer.....	By Himself

Director, Oscar Eagle

BLYE, pursuing a flying taxicab containing two women, gave orders to his chauffeur to overtake the car and pass it. In perhaps fifteen minutes this was accomplished. Then, after keeping up the pace for about half a mile further, he dashed a heavy black bottle into the road and saw it splinted into a thousand pieces. *June's* taxi ran into the broken glass, and two front tires blew out with the noise of young Krupp cannon. *Blye* backed up to them and offered help.

Yielding to the persuasions of her chauffeur and *Marie*, *June* reluctantly accepted—and they sped on toward New York. *Ned* was just too late to see any of this. Coming swiftly around the turn, his car also ran into the broken glass—and when *Mrs. Blye's* electric phaeton drew up alongside, he eagerly agreed to ride on with her to town.

Blye, meanwhile had pretended to recognize *June* for the first time since she had entered his limousine. When she tried to buy back from him her watch, however, his regrets that he did not have it with him were perfect. Leaving the two at the door of his club, the man with the black vandyke gave his chauffeur a number and told *June* and *Marie* that he was sending them to a comfortable boarding-house. When they saw the place, however, they decided they did not care to go in. *Marie* recalled a cheap lodging-house, kept by a *Mrs. Boales*, and thither, at *June's* command, the grinning chauffeur drove them. When *Blye* learned where they were, he drove to the house where he had sent *June*. There he gave "*Tommy*" *Thomas* certain instructions, and at last she was persuaded to go to *Mrs. Boales'* house, where she told *June* that she had been sent by a friend, who had found a position for *June*. The "position" and *June's* failure to give satisfaction therein turned out to be merely a part of the machinations of *Gilbert Blye*, who was determined to discourage the runaway bride in every attempt she might make to earn her living. Then, he thought, he should get her in his power.

THE WORLD UPSTAIRS—Reliance

Featuring Marguerite Loveridge

By Marc Edmund Jones

January 25, 1915

CAST

Madigan, the janitor.....	Mr. Fay
Mary Ann, his daughter.....	Marguerite Loveridge
Bobby, the grocer's boy.....	George Marlo
Franklyn Gilbert.....	Charles Mason
Mrs. Waring.....	Ricca Allen
Elizabeth, her daughter.....	Madeline Cheshire
The maid.....	Winifred Burke

MARY ANN was the motherless daughter of *Janitor Madigan*. One day *Mrs. Waring's* maid upstairs hurt her finger and was sent home. There was no one to fasten the gowns of her mistress and *Elizabeth Waring*, when they came to dress to go out that afternoon, so *Mrs. Waring* telephoned down to *Madigan* and he sent them *Mary Ann*. The little girl looked with amazement upon the lavishness and finery she beheld in the *Waring* apartment, and when she went back to the basement it was with glowing thoughts of beautiful things to wear. On their way out, the *Waring's* left the key to their rooms with *Madigan*, so that *Franklyn Gilbert*, *Mrs. Waring's* brother, who lived with them, might get in during their absence. *Mary Ann*, succumbing to curiosity, went upstairs and let herself into the apartment. There *Gilbert*, who was something of an old reprobate, found her, and instead of chiding her for trying on *Elizabeth's* clothes, brought her another and finer gown, bidding her put it on. The unexpected return of *Elizabeth* and her mother precipitated matters, and *Mary Ann* was somewhat sadly disillusioned regarding "the world upstairs." But *Bobby*, her sweetheart, soon restored her faith in life.

(Continued Overleaf)

Comedy and Drama, Fanciful and Quaint, From Majestic-Komic Studios



1. W. E. Lawrence and Billie West in "A Farewell Dinner". 2. Dorothy Gish, Donald Crisp, William Hinckley, Miss Adair, Mr. Cosgrove and Miss Washington in "An Old Fashioned Girl". 3. Billie West and Howard Gaye in "A Farewell Dinner". 4. Anna May Walthall, Max Davidson, Tod Browning and Billie West in "Cupid and the Pest". 5. Anna May Walthall, Max Davidson, Billie West, Tod Browning, Chet Withey and Fay Tincher (same). 6. Billie West and Max Davidson (same). 7. Loretta Blake and W. E. Lowery in "A Broken Lullaby". 8. Dorothy Gish and Donald Crisp in "An Old Fashioned Girl". 9. Same. 10. Same.

STORIES OF THE NEW PHOTOPLAYS

FINGER PRINTS OF FATE—Thanouser

(Two Reels)

Wherein a Quick-witted Girl Clears Her Lover's Name of Crime

January 26, 1915

CAST

William Gray.....Riley Chamberlin
Morris Gray, his nephew.....Harris Gordon
Margaret Seymour.....Florence La Badie
The Slayer.....Sidney Bracy
His accomplice.....Arthur Bauer

WILLIAM GRAY, an aged scientist, is found dead in his library. His safe, which was known to have contained a large sum of money, has been rifled, and suspicions point to the scientist's favorite nephew, *Morris Gray*, who is found a few minutes later in the library, and who only a few hours before has been disinherited for making love to his uncle's secretary, *Margaret Seymour*. The young man, on arrest, has nothing to say for himself. The money is not found, but the police believe that it has been removed at some time previous to the murder, and that the slayer had returned to remove some traces of his crime. *Margaret* is the only person who contends that he is innocent. At the beginning, too, she had almost believed him guilty, for she had noticed a finger-mark on the side of the safe and had been almost convinced that it was *Morris's*. Later, hiding in the room, she had seen him enter, find her glove and carefully remove it as though he would divert suspicion from herself. She reasoned then that he was not guilty, for in that event he would not have seemed to suspect her. It takes some clever detective work to clear up the case. But *Margaret* is a born detective, and at last she proves conclusively that the crime was committed by two men who have no connection with *Morris Gray*.

THE GUN FIGHTER—Broncho

(Two Reels)

The Intensely Dramatic Story of a Woman's Choice

By C. Gardner Sullivan and Thomas H. Ince

January 27, 1915

CAST

Tucson.....Walter Edwards
Rhita.....Leona Hutton
Tim Lawson.....Roy Laidlaw
Ada Lawson.....Fannie Midgley
Santro.....J. Frank Burke

TUCSON, professional gun man, is loved by *Rhita*, a pretty girl of the dance hall type. She adores their baby whom *Tucson* looks upon as a nuisance. At his orders, she deserts the child, placing him on the banks of a stream, where he is found by the *Lawsons*, two homesteaders. They adopt the baby and become very fond of him. Later, *Tucson*, is engaged by *Santro*, a rancher, to kill *Lawson*, who refuses to vacate his claim to the Mexican. *Rhita*, determined that her baby shall not be deprived of a good man's care, ties *Tucson's* pistol in its holster by means of a cowhide thong. When the two men meet, *Lawson* pulls his gun and shoots *Tucson* dead, he being unable to draw his pistol.

COALS OF FIRE—American

A Strong Drama of a Daughter's Forgiveness

January 27, 1915

CAST

John Vincent.....Harry Von Meter
Mrs. Vincent.....Louise Lester
Ben, their son.....Herbert Lathrope
Mary, their daughter.....Vivian Rich
Henry Love, her husband.....Arthur Millett
Mad John.....Jack Richardson
The foreman.....Fred Smith

JOHN VINCENT, a man of wealth, is obsessed with love and ambition for *Ben*, his son. He neglects his daughter, *Mary*, and after the death of *Mrs. Vincent*, the girl leads a lonely life until her marriage to *Henry Love*. Later, *Vincent* realizes his hopes for *Ben*, when he makes him junior partner in the firm. On an inspection tour of the factory, however, young *Vincent* is stabbed and killed by a fanatical employee called *Mad John*. *Mary* takes her little boy and girl and rushes home to comfort her grief-crazed father. He has a stroke and loses his memory. It seems to him that *Mary's* son is little *Ben*. He lives over the past with his grandchild, whom *Mary* allows to comfort him to the end.

THE EXPRESS MESSENGER—Reliance

Wherein Revenge Fails of Its Purpose

By Arthur Mackley

January 27, 1915

CAST

Tom Carter.....Charles Cortright
Milly, his daughter.....Teddy Sampson
Dave Snowden.....M. McDonald
Bill Mailey.....Walter Long

DURING the illness of her father, *Tom Carter*, *Milly* takes his place as station agent. She is loved by both *Dave Snowden*, a freight engineer, and *Bill Mailey*, an overland express messenger, who distrusts and dislikes *Dave*. The former, seeing that both the girl and her father favor his rival, determines to disgrace the station agent and his daughter. A package containing \$10,000, is brought by *Bill* to be forwarded to Pocomo. *Milly* signs for it, but it cannot be sent on till next morning. *Bill*, and a pal of his, break into the station and tie up *Milly* and her father, whom they force to tell the combination of the safe. The girl, however, is able to phone the sheriff, who arrives in time to take the crooks into custody. All this time the money has been hidden under the cushion of the chair in which *Milly* is tied.

THROUGH THE MURK—Domino

(Two Reels)

A Tragedy of the Southwest Eloquently Acted

By C. Gardner Sullivan and Thomas H. Ince

January 28, 1915

CAST

"Missouri" Joe.....Jack Nelson
Ivy Hudson.....Elvira Weil
Mother Hudson.....Gertrude Claire
"Big" Anderson.....Louis Morrison

IVY, is the dirty, neglected, sixteen-year-old daughter of "Mother" *Hudson*, a confirmed drunkard and "no good" settler. The girl is mortally afraid of her mother, who is cruel to her, and wishes to swap her to "Big" *Anderson*, proprietor of the saloon, for a half keg of rye. *Anderson*,

(Continued Overleaf)

Broncho, Domino and Kay Bee Productions With a Wide Range of Plot



1. George Fisher and Lewis Durham in "College Days". 2. Lewis Durham and Mr. Mortenson (same). 3. Elizabeth Burbridge and Jerome Storm in "The Bride of Guadeloupe". 4. Clara Williams and Harry Keenan in "The Customary Wife". 5. Shorty Hamilton and Charles Swickard in "Shorty's Adventures in the City". 6. Louise Glaum and Harry Keenan in "The Customary Wife". 7. Shorty Hamilton in "Shorty's Adventures in the City". 8. Louise Glaum in "The Customary Wife". 9. Howard Hickman in "The Bride of Guadeloupe".

STORIES OF THE NEW PHOTOPLAYS

however, refuses as he doesn't think *Ivy* worth the price. There comes to town a young man called "*Missouri*" *Joe*, who is a duplicate of *Ivy* in the matter of dirt and hopelessness. In return for his meals and sleep he is given work around the saloon. He and *Ivy* are mutually attracted. *Joe* shaves himself with a butcher knife, and *Ivy* washes her face and combs her hair—which wakes "*Big*" *Anderson* to the fact that, after all, the bargain with "*Mother*" *Hudson* may be worth considering. He puts a keg of rye in his cart and goes to see her. Meanwhile, *Joe* and *Ivy* are getting married. She returns to bid her mother goodbye, and, pursued by *Anderson*, flees to *Joe* for protection. The *Missourian* chokes the saloon keeper into insensibility, and he and *Ivy* go away over the hills.

THE HOME OF SILENCE—Princess

A Thrilling Drama of Prison Life
January 29, 1915

CAST

Alice Parker.....Rene Farrington
Her father.....George Welch
Ralph Jenkins, "convict".....Boyd Marshall
His father.....Justus D. Barnes
Warden Sims.....John Reinhard

ALICE PARKER becomes interested in a young convict, who is serving a sentence for forgery in the prison of which her father is the deputy warden. Her regard for *Ralph Jenkins* is increased, when he saves her father from the attack of a dangerous prisoner. *Charles Sims*, a politician, is made warden. He falls in love with *Alice*, who dares not repulse him for fear of losing her father his job. One day, however, *Sims* seizes her in his arms and tries to kiss her; and *Jenkins*, who happens to be on the scene, knocks him down. *Sims* orders *Jenkins* placed in solitary confinement and compels the deputy to resign. Several weeks later, *Parker* and his daughter read in the paper that *Jenkins* has been given an additional sentence for his "unprovoked attack" upon *Warden Sims* and has been transferred to another prison. They determine to appeal to the governor. The governor grants the case a hearing, and *Sims* comes to the capitol, surrounded by numerous eloquent witnesses. The *Parkers'* hopes are turning to despair when *Ralph Jenkins* in citizen dress enters the room. The governor introduces his son, who had been committed to prison to study conditions from the inside. *Sims* is dismissed from his post; *Parker* is reinstated; and *Alice Parker* marries the governor's son.

THE VOLUNTEER FIREMAN—Thanouser

A Rural Comedy Starring Dave Thompson
January 29, 1915

CAST

David Simpson.....Dave Thompson
Belle of the Village.....Minnie Berlin
Hiram Jones.....Clifford Saums
Policeman.....Jock Jarondo

DAVID SIMPSON—the village barber is also a volunteer fireman. When he hears the fire bells he abruptly leaves his customer in the chair, and throwing the razor on the floor, rushes to the scene of action. He especially desires to distinguish himself, as he is in love with the belle of the village and has a formidable rival in *Hiram Jones*. But in the end *Jones* wins out. He kicks *Simpson* off *Mazie's* front porch, and the volunteer fireman is picked up by *Jock*, the smallest and bravest policeman on the force, and bundled off in the patrol wagon which is a dog-catcher's cart.

THE FAMINE—Kay Bee

A Japanese Romance

By Thomas H. Ince and Richard V. Spencer
January 29, 1915

AT the time of the famine, *Misao* shares her last bit of bread with a beggar, *Horisho*. He never forgets, and later, when he finds *Misao* on the point of marrying *Toyomo* against her will, to save her father from poverty, the beggar determines to help her wed *Yoshiro*, whom she loves. Going to the home of *Toyomo*, *Horisho* pleads for a hearing. But the haughty Japanese, who is much above *Misao* in station, kicks him out of the house. That night *Horisho* overhears him telling *Misao*, that he has no intention of marrying her but wants her for his mistress. The beggar slips from his hiding place and kills *Toyomo*. He then helps *Misao* to escape to her lover. Meanwhile, the body of *Toyomo* has been discovered. *Horisho* is hunted down and killed—but he lives long enough to see *Misao* and *Yoshiro* safely out at sea in his boat. This release is coupled with *The Bottomless Pit*.

RING AROUND ROSEY—Royal

Wherein a Red, Red Rose Causes a Funny Mix-up
January 30, 1915

WHEN *Myron Sawyer*, an old widower, is left two thousand dollars by his uncle's will, the gossips who had criticized him become very friendly and one old maid determines to marry him. But *Myron* fancies another, a blooming young lady, beloved by a young chap, who sends her a note asking her to wear a red, red rose in her hair if she reciprocates his affections. The note, by a series of extraordinary mishaps, travels the rounds of the village, with the result, that everybody wears a rose in their hair, including the old maid and *Myron*. The widower plunges into the mill pond to escape, but is pursued by the determined spinster and the parson. The latter then and there ties the nuptial knot.

THE LOVE PIRATE—Reliance

(Two Reels)

A Powerful Play Featuring Fay Tincher in the role of an Adventuress

By Theodosia Harris
January 30, 1915

CAST

Viola.....Fay Tincher
The Magnate.....Raoul A. Walsh
The Young Clubman.....Elmer Clifton

VIOLA MARSH early discovers that her power of fascination for men is to be the motive force of her life. As stenographer to a railroad magnate, she does not hesitate to ruin her employer, who deserts his wife for her, and afterwards, having lost his social position, commits forgery to cater to her extravagant tastes. When he realizes that *Viola* is growing tired of him, he warns her that if she attempts to leave him he will kill her. She elopes with her next prey, and the man she has stripped of honor and wealth swears to hunt her down. Several years later he is employed as valet to a young clubman. He discovers that his master is supporting in luxury some woman, and that his neglect of his wife is breaking her heart. At last, at a house-party in the siren's honor, to which he accompanies the clubman, the valet comes face to face with his master's innamorata. She is *Viola*. That night, in a room remote from the festivities, her first victim carries out his revenge.

(Continued Overleaf)

Notable Productions Among Latest Photoplays to be Released By Reliance



1. R. A. Walsh and Fay Tincher in "The Love Pirate". 2. Fay Tincher and Elmer Clifton (same). 3. J. P. McCarty, Walter Long and Charles Cortright in "The Express Messenger". 4. Bobby Feuhrer, Fay Tincher and Frankie Newman in "The Love Pirate". 5. Walter Long, Florence Crawford and J. P. McCarty in "The Express Messenger". 6. Arthur Mackley, Florence Crawford, Walter Long and J. P. McCarty (same). 7. Florence Crawford and Walter Long (same). 8. Arthur Donaldson, George M. Marlo, Miss Braun and Mr. Forbes in "At the Bottom of Things". 9. Ezra Walck, Charles Mason, George M. Marlo and Mr. Forbes (same). 10. Arthur Donaldson, George M. Marlo and Miss Braun (same).

STORIES OF THE NEW PHOTOPLAYS

HELEN INTERVENES—Thanhouser

Starring the Famous Thanhouser Kidlet, Helen Badgley
January 31, 1915

CAST

Helen.....Helen Badgley
Her father.....Dave Thompson
Her mother.....Virginia Waite
Marion Carter.....Ruth Elder
Her brother.....Leland Benham
Her mother.....Carey L. Hastings
Store manager.....Justus D. Barnes

HELEN, the lovable little daughter of the *Carltons*, a wealthy couple, makes friends with everybody she meets. In the toy department of a big store she first sees *Marion Carter*, a pretty salesgirl, and later, with the consent of her mother, her friendship with *Marion* is continued. The *Carltons* learn that *Marion* has a great deal of musical talent, and longs for the opportunity to perfect her violin playing, but the care of her mother and younger brother and sister make this impossible. When the manager of the store decides to cut down the force and *Marion* is discharged, things look pretty black. But little *Helen* intervenes in behalf of her friend. The manager finds he cannot withstand the pleadings of this child of five, who seems to regard him as the very nicest man alive, much to his secret delight. *Marion* receives back her position, and the *Carltons* help her to get the musical training she desires.

A FAREWELL DINNER—Majestic

(Two Reels)

A Society Drama of Love and Intrigue

January 31, 1915

CAST

Eleanor.....Billie West
Ewing.....W. E. Lawrence
Lessiter.....Howard Gaye
Mrs. Standish.....Cora Drew

JOHN EWING, a young surveyor, bids his fiancée goodbye and goes West to undertake a contract. *Mrs. Standish*, *Eleanor's* ambitious step-mother, wishing to marry the girl to *Roy Lessiter*, a millionaire, takes her to New York, hoping she will forget *Ewing*. *Lessiter* previously has had an affair with *Gladys Ladeau*, once very beautiful, now desperately ill, and the object of *Mrs. Standish's* and *Eleanor's* sincerest sympathy. Though they know that a faithless lover is at the bottom of *Gladys's* troubles, they have no notion of his identity. Later, *Gladys* dies, *Lessiter's* photograph clutched in her hand, which *Mrs. Standish* replaces with that of *Ewing*. When *Eleanor* recognizes it she connects him with the unhappy woman's past, and herself heart-broken accepts *Lessiter's* proposal of marriage. The millionaire, meanwhile, has removed by stealth certain letters and papers from *Gladys's* apartment, among them the photograph of *Ewing*. *Ewing* returns from the West and follows his former sweetheart to New York, where he learns of her engagement. He is invited by *Lessiter* to his farewell bachelor dinner, and afterward discovers the photograph of himself on his host's desk. *Lessiter*, who knows that formerly *Eleanor* was in love with *Ewing*, now recognizing that he and the photograph are the same, suspects the step-mother of treachery. Before the others he forces from her a confession of how she exchanged his picture for one of *Ewing* in the dead woman's hand. Then, magnanimously, he withdraws, leaving *Eleanor* and *Ewing* together. This story was told in fiction form on page 16 of REEL LIFE, January 16 issue.

CUPID AND THE PEST—Komic

Wherein the Maxim "Everybody Loves a Lover" is Carried
a Bit Too Far
January 31, 1915

CAST

Tony.....Max Davidson
Estelle.....Fay Tincher
Ed.....Tod Browning
May.....Billie West

TONY, a printer, is affected by the love-making in the air. He tries to fascinate *Maryola*, the cook at his boarding-house, but is repulsed with a shower of pots and pans. He butts in upon two happy couples, who prove to him that they are in no mood to be disturbed—and in revenge on returning to the printing office, he interchanges the dates of the wedding ceremonies in the local paper. The nervous grooms forget the hour of their weddings, refer to the newspaper notices, and on arriving at the church each meets the wrong young woman. Their common misfortune, however, draws them together and they are married. In the café, the interchanged couples take adjoining tables, and when *Tony* enters the grooms vie as to which shall outdo the other in giving the printer the one good feed of his life. Soon *Tony* begins to feel his oats. He returns to *Maryola* and, braving a volley of kitchen utensils, seizes her in his arms. This time she is conquered.

THE LAW OF THE WILDS—American

(Two Reels)

A Story of the Heroic Frontier Days

February 1, 1915

CAST

Frank Storm.....Harry Von Meter
Pete Lear.....Jack Richardson
Steve Baker.....Reaves Eason
Jennie.....Vivian Rich
Storekeeper's wife.....Emma Kluge
Storekeeper.....Perry Banks
Sheriff.....Arthur Millett

FRANK STORM and *Steve Baker* are prospectors and partners. Both are in love with *Jennie*, the unhappy wife of *Pete Lear*, a trapper and suspicious character. But while *Baker* annoys her with familiarities, *Storm* keeps his real feelings a secret. On one occasion, however, he defends her from *Baker's* unwelcome advances, and later, confessing to her that it were best for him to go away, is discovered by her husband in what appears to him a compromising attitude. *Lear* attacks *Storm*. Meanwhile, the sheriff arrives with his posse, tracing the thief who has robbed the food caches of many trappers and prospectors in the region. *Lear*, taken unawares, leaps out of the window, where he is killed by a shot from the sheriff's gun.

AT THE BOTTOM OF THINGS—Reliance

A Crook Drama, Featuring Arthur Donaldson

By Marc Edmund Jones

February 1, 1915

FRANK FERRIS, a master crook, while working on a job, is surprised by the entrance of *Harry Thomas*, another of his profession. He hides, permits *Thomas* to rob the safe, and then, holding him up, takes the loot from him. This is the beginning of a long enmity. Later, *Thomas* meets socially, and falls in love with *Celeste*, the attractive daughter of *Ferris*. *Celeste* already is interested

(Continued on Page Twenty-two)

Gems of Motion Picture Art Released Under Thanhouser-Princess Brands



1. John Reinhard, Boyd Marshall and Rene Farrington in "The Home of Silence". 2. Clifford Saums, Minnie Berlin and David Thompson in "The Volunteer Fireman". 3. John Reinhard and Boyd Marshall in "An Innocent Burglar". 4. Helen Badgley and Leland Benham in "The Volunteer Fireman". 5. David Thompson and Clifford Saums (same). 6. John Reinhard, Boyd Marshall, George Welch and Rene Farrington in "The Home of Silence". 7. David Thompson in "The Volunteer Fireman". 8. Rene Farrington and Boyd Marshall in "The Home of Silence". 9. Morgan Jones and Ethel Jewett in "In the Jury Room". 10. Evelyn Forshay, Sidney Bracy and Sam Niblack (same).

"A Modern Noble"

A Romantic Drama
With an
Unusually Strong Appeal

Produced by Domino
Players Under Direction
of Jay Hunt

CAST

Gretchen.....	Violet McMillen
Ludwig von Hoffman.....	Thomas Chatterton
Count von Hoffman.....	Herchal Mayall
Countess von Hoffman.....	Ida Lewis
Father Schultz.....	Mr. Hollingsworth
Mother Schultz.....	Mrs. Jay Hunt

COUNT VON HOFFMAN was a proud man. Even among his intimates—themselves, the proudest in the Fatherland—he was so reckoned. For the *Count's* lineage was of the oldest and his blood-strain of the purest. He traced his line directly back to grim old Graf Karl von Hoffman, who gained his title and fiefs for his services under Barbarossa, last of the Hohenstaufen emperors, in the Holyland during the second Crusade. Since that time no *von Hoffman* had stooped to an alliance beneath his station. Indeed, some of them had found royal mates to share the somewhat oppressive splendor of the old schloss, which bore the ancient arms of von Hoffman on its portals.

So it was that when Ludwig von Hoffman, only son of the *Count* and heir to his titles and estates, wrote to his father from Heidelberg University, where he was a student, that he had become enamored of one, *Gretchen Schultz*, the plump and pretty daughter of an innkeeper, which was bad, and that in addition to all this, had married her, which was decidedly worse, it would be no exaggeration to say that the old *Count* tore his hair.

When he had calmed down sufficiently to express himself coherently, he wrote a scathing letter to his son, in which he sternly informed him, that having chosen to disregard the traditions and status of his noble house by his marriage, he might do as he pleased, but that in future the gates of the *Schloss Hoffman* would be forever closed to him. It was a bitter letter, couched in terms of finality, and when *Ludwig* read it to his bride, though he sought to make light of it, it burned deeply into the hearts of both.

Ludwig was proud too. In the happy student days, when he had made love to the fair *Gretchen* in her father's inn, he had thought little of the future. Now, however, all was changed. Somehow he felt disgraced, especially among his old comrades at Heidelberg. So, after selling out all his effects, he said goodbye to Father and Mother *Schultz*, and he took his bride to a far-off North Sea village, where none knew them, and there sought to begin life anew.

Always strong and rugged, *Ludwig* became a fisherman, as were nearly all the men in the village, and strove to forget the past. For his own part he did not much miss his former pleasures, so happy was he with *Gretchen*, who daily grew

more winsome, but he longed to establish her in the position in the world to which she was rightfully entitled as his wife. As for *Gretchen*, not

understanding her husband's feelings, but loving him ever more dearly, the thought haunted her, that he was not happy in his sacrifice.

A year after they had come to the village, *Ludwig* wrote his father seeking a reconciliation. He hoped that perhaps time had softened the proud *Count's* ire. But the letter that came back was, if anything, more bitter than the first

and *Ludwig's* heart grew heavy. He did not know that *Gretchen* was watching him as he read, nor that she had seen him secrete the cruel missive which stood between him and his patrimony. When he returned from the sea late that afternoon it was to find a note from *Gretchen*, that first drove the blood from his face in dread, and then drove him raving along the beach, calling wildly on her name. There some hours later he was found, and taken, still raving to the village inn.

Already there had been much excitement there. By one of those strange tricks, which fate is ever prone to play, it had hap-

pened that *Ludwig's* father, the old *Count*, chose to spend a few days in this quaint fisher village and already had been a guest of the inn for some days. While driving along the beach that afternoon, he had seen a young and pretty woman throw herself from the cliff. The *Count's* driver had swam out to her and brought her ashore, where she had been revived and taken to the hotel. There the *Count*, already much taken by the girl's charms, learned her identity. At first he was angry with himself for the interest he had felt, but soon a newer, finer feeling made itself felt within him.

It was just at this point in the *Count's* ruminations that *Ludwig* was brought in by the fishermen. Going to *Gretchen's* room the old *Count* led her gently to her husband, still raving incoherently at her loss. "*Ludwig*," he said softly, "here is thy wife. She has forgiven thy father. Wilt thou also forgive?"

The mad light died out in *Ludwig's* eyes, to be replaced an instant later with tears. A week later there was rejoicing at the old *Schloss Hoffman*, whose portals had been thrown open to receive the *Count* and his son, and its new mistress.



In the Happy Student Days When Ludwig Had Made Love to Gretchen, He Had Thought Little of the Future

"The Quest of a Bride"

From the Reliance Serial
By George Randolph
Chester

Episode Two
of
"Runaway June"

CAST

June Moore.....	Norma Phillips
Ned Warner.....	J. W. Johnston
Mrs. Moore.....	Mrs. Dora Mills Adams
Mr. Moore.....	Alfred Fisher
Gilbert Blye.....	Arthur Donaldson
Iris Blethering.....	Winifred Burke
Bobby Blethering.....	George M. Marlo
Marie.....	Evelyn Dumo
Aunt Debby.....	Myra Brooks
Cunningham.....	Charles Mason
Edwards.....	Ezra Walck
Tommy Thomas.....	Marguerite Loveridge
Mrs. Honoria Blye.....	Ricca Allen
Bouncer.....	By Himself

Director, Oscar Eagle

JUNE was being driven directly to the Riverside Drive house of the *Bletherings*. Only that morning *Iris Blethering* had been matron of honor at *June's* wedding. Four blocks north of them stood the apartment house in which *June* and *Ned*, at *Iris's* suggestion, had determined to make their first-year nest. And now *Iris* was discussing with *Bobby Blethering* what she might do to make *June's* homecoming a real event.

They were about to sit down to dinner when they heard their doorbell ring an unusually insistent summons. A fraction of a minute later *June Warner* burst into the room.

"Why, *June!*" from *Iris*.

"Where's *Ned?*" from *Bobby*.

"I've left *Ned*," panted their visitor.

Womanlike, *Iris* was convinced on the spot that *Ned* had done something terrible, to compel so sweet a girl and apparently so devoted a bride as *June* to leave him on their wedding day. Even *Bobby* wavered a moment in his loyalty to his old friend. And then *June* gave the startling reason for her act.

"He—he-he-he gave me some money," she faltered.

The *Bletherings* were too bewildered for speech. But at last the runaway bride succeeded in making the bosom friend—though not the bosom friend's husband—comprehend to some degree her motives in seeking financial independence, and then *Iris* set her practical mind to work on the situation of the moment.

June was penniless. When *Bobby* cheerfully handed over to *Iris* a hundred dollars, which she promptly pressed into her friend's hand, *June* shrank back from the touch of the money. Of course she could not take it. That would be violating the very principle for which she was fighting. It was *Bobby's* money—not her's; not even *Iris's*, except by the asking. She recalled with a shudder her dreams on the train and all that had happened since. But at last a solution presented itself. *Iris* should motor out to *Brynport* and get the purse which *June* had forgotten.

The *Bletherings's* visit to the *Moore's* was successful in the extreme, and it was with no end of pride in her scheme that *Iris* left *June's* girlhood home with the purse. There had been several fibs, necessary and diplomatic, about a

telegram and "heaps of love to father and mother *Moore*." *Bobby*, who accompanied her, was filled with a sort of horrified admiration for his wife's cleverness. Scarcely had they been gone ten minutes, however, when *Ned Warner* burst into the house, without the formality of ringing the bell. He

found *Mr.* and *Mrs. Moore* in the drawing-room.

"Where's *June?*" he demanded.

"Where's *June?*" echoed her father and mother, looking with eyes of terrible suspicion at their son-in-law. "Yes, that's what I'm here to find out," was *Ned's* answer.

Then the story related by *Iris* was told to *Ned*. There was nothing to do but to drive, all of them, to *Iris's* house and get an explanation.

June was in the drawing-room when she heard her father's voice, and then *Ned's*, as they entered the *Bletherings's* home. She was in her blue and white traveling things still, and *Iris* had just pressed into her hand the purse, and left the room. Without an instant's hesitation, *June* crawled out of the window. She left behind her a note to *Ned* and *Gilbert*

Blye's card. *Ned* stumbled upon these, and the latter clue brought them all, in less than an hour's time, to the apartment of *Blye*.

There they were received by a sharp-visaged woman who, when *Ned* told her that he positively knew that her husband was in town, and believed him to be with *June*, broke forth in a frenzy of rage and denunciation. By calling up *Blye's* club, however, she managed to locate him. He was dining at *Rector's*.

In the meanwhile *June* was a lonesomely pathetic little figure on the sidewalk. All her clothes, except those she had left in *Ned's* charge, were in her room at the *Moore* house. She determined to go there, get her clothes and *Marie*, and then return to find quarters in town. While she sped in a taxi-cab up the *Hudson*, her husband, father, mother and *Mrs. Honoria Blye* had cornered the man with the black vandyke, dining and dancing with a gay company—of which the lost bride, of course, was not a member. Before *Ned* could buttonhole him, however, he had got into his coat and made a hasty exit into his car, which instantly drove off, leaving them speechless with dismay.



"Where's *June?*" Demanded *Ned* Insistently.

Personal Side of the Pictures

MAE MARSH

OVER in a corner of one of the great moving picture studios about two years ago a grey eyed girl was sitting. She was stoop shouldered. She toed in. Her whole attitude was ungainly. Her very slouch betokened youth and the carelessness that sometimes goes with it. There was but one thing about her, that singled her out from the average of American young womanhood, and that was the shape of head revealed underneath the close combed hair. It would be difficult for a girl to wear her hair more unbecomingly than did this one, but the fact that little Mae Marsh wore hers that way two years ago accounts for her present position in the world of motion pictures.

She had slipped into the studio in the hope of seeing her sister, who was a member of the stock company, act before the camera. Her sister would never bring her so she had had to come of her own accord. Her sister felt herself justified in not bringing the auburn-haired Mae because, in the first place, Mae was not pretty, and of all awkward children, she was perhaps the most awkward. The average judge would probably have picked her last from any assembly of screen candidates.

But D. W. Griffith does not earn a salary of over \$100,000 a year by being an average judge. He does it by being way above the average. No better indication of this is to be found anywhere than in the unerring instinct with which the great director picked Mae Marsh and picked her at once as he saw her sitting there. "Under that plastered down hair," he said afterward, "I saw one of the most beautifully shaped heads I have ever seen." So little Mae Marsh joined his company, and later followed him when he assumed charge of the Reliance and Majestic studios. Gradually he

trained her, made her forget herself, coaxed the awkward child into relaxing, into allowing the natural grace that was inherently hers to assert itself. That was all she needed. Soon the little girl who had been, however, affectionately, yet still with truth, called "Plug Ugly" in school, became a different person, and that very trick of making naughty and amusing faces, which she had long practiced, to her mother's horror, for the sake of ma-

king her playmates laugh, now became a decided asset.

It is said of her that she is absolutely fearless. Without a tremor she once jumped the horse she was riding off a cliff eighty feet high into the river below. This very fearlessness has militated



Miss Marsh Excels in Comedy as Well as in Her More Popular Dramatic Roles

against her, when it came to making one kind of a face, namely one that would appear terrified.

"Very well, we'll help you 'register terror'," said Mr. Griffith. At the proper moment the famous director had two shot guns set off unexpectedly close behind the actress and the startled expression that resulted, brought the desired effect to the screen.

Miss Marsh is the daughter of a family of travelers. She was born in New Mexico, but in the course of her young life she has been in almost every state in the union, and her experiences have been varied and interesting. For one thing she escaped destruction in the San Francisco earthquake by the narrowest margin and clad only in a bathrobe. As her little bare feet scurried out upon the sidewalk her parental home came tumbling down behind her. Shortly afterward she was sent to the Convent of the Sacred Heart, and received the usual conventual training.

Miss Marsh's success as a moving picture actress has been due to a certain well defined ability which has been made the most of, not only by herself but by her trainer. She is a notable example of what can be done by naturalness alone. She is a believer in that kind of acting which finds its most notable expression in the person of the pre-eminent Italian tragedienne, Signora Eleanora Duse. Sincerity is the essence of her screen portrayals.

Miss Marsh lives a part she is playing just as thoroughly as she lives her own life. Her own life is a simple one. She goes out into her garden every day with a trowel, a sprinkling can and a pair of clippers, and she gives as much and as loving attention to the humblest of her plants as to the loveliest rose. This is but a pleasing sidelight on the essentially simple life of this young emotional actress, whose creations on the screen have never reached a higher point, than in her interpretation or rather embodiment of the part of the girl in "The Escape", who was tracked to her grave by the sins of her fathers and the ruination of her environment. To depict with skill a part so far removed from the reality of one's own sympathies, is an artistic triumph for which Mae Marsh has won the highest praise.



The Majestic Star Can Be Haughty as a Queen When She Chooses



Dreaming of Ambitions Unfulfilled in One of Her Recent Character Portrayals

"A
Message
From
the Heart"

ZUDORA IN
"The \$20,000,000 Mystery"

A Drama of
Love and Adventure
Produced by
Thanhouser

Episode Eleven
Reels Twenty-one and Twenty-two

SOON after the robbery of *Zudora's* apartment, as set forth in Episode Ten, which she had taken after the fire that had destroyed her house, circumstances arose which made it necessary for her to change her quarters. In some mysterious fashion her income is cut off, which, as its sources have already been something of a mystery to her, made it difficult to trace. *John Storm* and *Jim Baird*, however, have taken the task upon themselves, while the strangely missing *Hassam Ali*, whom many believe dead, but whose remains were not found in the burned house, is not there to answer the many pertinent questions, which the young lawyer and the newspaper man would have liked to have asked. So it happens that *Zudora*, refusing all financial aid from her friends, goes to live with a certain *Mrs. Ramsey*, a kindly woman, and an old friend of her mother's. And there *Zudora*, for the first time in many days, finds rest and contentment.

In the meantime the affairs of *Madame Duval* and her band of conspirators have prospered. Having identified *Zudora* as the daughter of the owner of the *Zudora* claim, they plot against her, as they have designs of their own on this fabulously wealthy mine. *Baird* and *Storm*, both suspect that she has had a principal part in depriving *Zudora* of her fortune, but as yet neither of them has obtained the slightest evidence against this beautiful but extremely dangerous woman. In her wonderful Grecian salon, *Madame Duval* is constantly surrounded by a veritable court, her satellites being her principal aids in the numerous evil schemes in which she is the central figure.

It happens that on this particular day the band are gathered together for an especial purpose. As they chat, the cleverly constructed fountain in the center of the salon, signals that a newcomer is about to enter, and *Captain Radcliffe*, most favored of *Madame Duval's* many suitors, steps to the secret elevator, behind the portieres, and admits three of the rougher members of the band. Hat in hand the three confer with their fair chieftainess. Then *Madame Duval* steps to a secret vault, adroitly hidden in a pillar, and brings forth a bag which fairly bulges with diamonds. They are the gems which *Bruce* has brought. The brilliants are spread upon a table, where they glisten and glow like living things.

"And these are but a part of the spoils," almost whispers *Madame Duval*, as the others draw around her. "There is more—much more to be had. Nor shall we have to wait long."

While she speaks, *Captain Radcliffe* draws a heart with a dagger through it on a piece of paper. This he passes around the circle, and each member holds it, while their beautiful leader writes her initials within. She gives a few brief instructions to the three newcomers, who then take their departure. They do not know that *Jim Baird* has trailed them thither, nor that he again follows them as they leave the house. For *Baird* has hit upon a clue. He knows that *Bruce*, whom he sought to trail from the steamer, later being made captive by some of the band, as told in Episode Ten, has brought to America diamonds from the *Zudora* properties in

South Africa. So when he trails the three men to a diamond cutter's, he feels that he is close to a solution of the mystery. How to observe their dealing with the diamond cutter is a problem, but *Baird*, never at a loss in time of need, procures a rope, ascends to the roof of the building and lowers himself down to a point, where he can peer in through the window at the doings of the trio.

Meanwhile *John Storm*, also following the devious paths of the conspirators, might have been found in the office of *Tom Hunt*, the detective, carefully scrutinizing some scraps of burned paper which *Zudora* had found in an old trunk, one of the few things rescued from the fire.

He gets some information, which he sends to *Tom Hunt*, which interests that astute individual mightily. Straightaway, the detective sets forth on another line of inquiry.

While all these things are happening, *Zudora*, never suspecting the vital events that are taking place, sits safe at home, toying thoughtfully with a bracelet, which has just been given her by *John Storm*. Suddenly, there appears at the window a startling apparition, bearing a heart-shaped shield, on which is written a warning message, bidding her to flee the country on pain of worse befalling her. But before the girl can call for aid, the spectre vanishes.

In the meantime *Tom Hunt* has not been idle. Acting on the information he has received, he trails two of the band to the hut, where he had rescued *Baird* and *Zudora* from their clutches a short time before. And there ensues another encounter, which is even more desperate than the first. At last, however, *Hunt*, by his superior agility, overcomes both burly ruffians, and covering them with his revolver, puts handcuffs on their wrists. Then, having safely disposed of them, he goes to find *Zudora*, whither *Storm* and *Baird* have already gone, to tell her of their respective discoveries.



Madame Duval
in Her Salon



Baird Trails the
Conspirators
(Inset Above) On the
Roof of the Diamond
Cutter's Shop

Zudora Sees the
Strange Apparition

Real Tales About Reel Folk

W. C. CABANNE and Jack O'Brien both take delight in directing the popular young actress, Lillian Gish, whom the camera has caught with them ex-officially, in the snapshot at the top of this page. Each Majestic director good humoredly contends that he knows best how to bring out in pictures the rare charm of Miss Gish. When questioned as to which she would rather work under, however, the little blonde leading lady seriously replied, like the small boy who was asked to choose between pie and ice cream, "Both. You see," she explained, "their methods are entirely different, and I learn a great deal from each. One does far better work if one is not always under the same producer. At least, I find it especially stimulating to act first for one and then the other. Mr. Cabanne and Mr. O'Brien between them would never let one of their players get into a rut."



A Recent Snapshot of W. C. Cabanne, Lillian Gish and Jack O'Brien

The "Flying A" people spent the holidays quietly, but never has the season among them been happier. Margarita Fischer (Mrs. Harry Pollard) and Mr. Pollard gave a dinner on Christmas day for their family and close friends, with a tree for little Kathie Fischer. Director and Mrs. Thomas Ricketts entertained at home. Mr. Lithgoe, the new juvenile lead, was their guest and their daughter also was with them. Vivian Rich and her mother made a good time for their friends at their attractive bungalow. Santa Claus brought Miss Rich a snowy toy poodle to fill the place of her lost collie. The poodle is called "Rabbit," and he is an aristocrat. Motoring is his chief delight. So Miss Rich is congratulating herself that she has acquired a run-about. Charlotte Burton had a tree and Christmas party for the little girl who lives at her house. A gaily decorated luncheon was the main feature—and there wasn't a child there who enjoyed it more than did the vivacious young leading woman herself. Winifred Greenwood and George Field, Edith Borella and Edward Coxen all spent Christmas together in Santa Barbara and saw the Old Year out in Los Angeles, where they had a delightful week-end celebration. Virginia Kirtley kept cheer with her mother in Los Angeles. Everybody came back to work in the best of spirits.

Raymond B. West of the New York Motion Picture studios is not the sort of person to take life easy. A soft snap never did

appeal to him and because he's doing something every minute these times, he is in his glory. They're calling him a young wizard at the plant, for his photographic effects are becoming more wonderful with every picture he puts out. Especially since he produced *Mother Hulda*, his adaptations and novel effects have impressed everybody. The fairy play is a scenic treat and a revelation to the devotees of artistic camera work. The costuming is beautiful. Some wonderful double exposures, dissolves and back light effects make *Mother Hulda* a victory for the motion picture industry.

Mr. West for a long while has longed to acquire an automobile. In fact, since a year ago—when Earl Cooper copped the Santa Monica road race in his big white Stutz—West has coveted that kind of a car. But his studio duties have absorbed all his time, so that he found no opportunity to negotiate for it. A few weeks ago a salesman visited him at the plant and the deal was made. Now West declares that he can "trim any buzz wagon" at the camp.



Raymond B. West, Inceville's Boy Director, Is Always on the Job

Florence La Badie is wearing in *The Smuggled Diamonds*, a forthcoming Thanhouser two-reeler, several stunning new gowns. Recently she took a vacation—at least that is what her friends supposed she was doing. In reality she was putting in her time keeping five dressmakers busy. When she returned, it was with a trunkful of new costumes which are masterpieces of design, fabric and cut. Miss La Badie knows how to wear beautiful creations just as they should be worn, and if photoplay devotees among the fair sex would know exactly what is artistic and smart in the advance modes, let them watch Miss La Badie's appearances from now on.

An electric-lighted, enclosed stage is being built at the Reliance and Majestic Hollywood studios. It measures sixty-five by sixty feet, and two big generators, each with 1,200 horse power, will be installed for its illumination. Three full-sized companies will be able to work at once in the enclosure.

Marguerite Snow has received in the last few weeks about a hundred requests to become godmother to the same number of babies, all of whom are to be called *Zudora*. She has been kept busy answering the letters and sending gifts to her tiny namesakes all over the country.

Real Tales About Reel Folk

AT the big Christmas celebration at Inceville, Rhea Mitchell, popular leading woman of Domino, Kay Bee and Broncho films, received a gift which caused much merriment. Everybody was having a hilarious time over each other's "grinds"; so Miss Mitchell approached Raymond B. West, the young director, and asked him to guess what she had got. He assumed great mystification, and after suggesting a lot of perfectly impossible things, gave it up. Then Miss Mitchell produced a rubber nipple of the dainty pink and white sort. "Well," said Mr. West, "I see someone else is of my opinion. Santa Claus must have been eavesdropping the other day when I told a bunch of people that you were the personification of youth."



Rhea Mitchell Got Much Teasing About Her Christmas Gift

Winifred Greenwood had a narrow escape on the stage recently. Mr. Otto was rehearsing her in a scene in *Justified*, in which a huge fire hose was brought into play. It took four men to hold the nozzle, and it shot a stream one hundred and fifty feet into the air. Miss Greenwood feared to receive the full benefit of the deluge and ran off the scene, while the camera was in action. The episode had to be retaken. In this same play, a bit of Western realism is introduced in the shape of a pioneer-time prairie schooner drawn by oxen.



"Sheriff" Arthur Mackley, Who Is Producing Some Notable Reliance Photoplays These Days

shows this popular star at his best. In the other film, he is back in his familiar sheriff's regalia—as he here appears, boots, badge and all—where he engages in a thrilling fight with two outlaws. There is no more convincing character actor in his line than Mackley.

"Sheriff" Arthur Mackley is writing, acting and producing "Westerns" with all his might, in order to keep abreast of the public demand. Two recent dramas in which he stars are *After Twenty Years* and *The Deputy's Chance That Won*. In the former, the scene shifts from the wastes of Arizona to Chicago—and then back to the Southwest. The play is replete with strong human emotions, and Mr. Mackley's impersonation of *Tom Evans*

Helen Badgley, the Thanouser kidlet, and Leland Benham, who is seven, have been enjoying themselves for a fortnight past. Marsilene, the famous clown from the Hippodrome, has been out with the studio forces at New Rochelle putting on *Marsilene, the Window Cleaner*. Helen and Leland daily visit the comedian in his dressing-room and ply him with questions about clown life. Leland thinks now that he would like to become a professional clown, and when he isn't working in pictures, he struts around the studio with a clown make-up on. The make-up is all his own—and it certainly is funny! Little Miss Badgley told Leland that he didn't have to put on any make-up, how-

ever, to be a clown—and this made her leading man a trifle sore. The other day the two of them were on the stage between "takes," playing hand ball. Leland thought he would like to show the lady how to pitch a few curves. So he called, "Hey, Helen, I'll bet you can't handle a ball like this!" And away went the ball, whizzing right past her diminutive nose. She was very angry, and stamped her little foot on the floor. "Leland Benham!" she cried, "you be careful! Maybe I can't do that—but I can act. You should worry if your goldfish tarnish!" she added with consummate scorn. And she's got Leland thinking over that yet.



Edith Borella, in "Imitations," Forthcoming Flying "A" Release

President S. S. Hutchinson of the American Film Manufacturing Company has concluded the purchase of the exclusive motion picture rights to *The Lure of the Mask* by Harold McGrath. This subject will be produced by a special feature company at the Santa Barbara studios.

Wallace Reid, like President Wilson, believes in *lucky* thirteen. On the thirteenth of the month, with his wife Dorothy Davenport, he went to a tango contest at the Vernon Country Club of Los Angeles and carried away the first prize, a silver loving cup. His number among the contestants was thirteen. He and his wife were celebrating the thirteenth month of their marriage. There were thirteen rounds to the dance. And Reid had just thirteen dollars and thirteen cents in his pocket.

Willie Hoppe, the billiard champion, who is visiting his brother-in-law, Raoul Walsh of the Majestic, has on several occasions filled in as an "extra" at the studios. He found the life pretty strenuous, and the other evening John O'Brien and Edward Dillon gave a dinner in his honor.

STORIES OF THE NEW PHOTOPLAYS

(Continued from Page Fourteen)

in *Jack Leeds*, and *Ferris* favors their union. One evening *Ferris* finds both *Leeds* and *Thomas*, whom he instantly recognizes, calling on his daughter. Without explaining anything, he orders the gentleman crook from the house. Not long after this, *Ferris* is captured and sentenced under an alias to prison. *Celeste*, who has no inkling of her father's occupation, but supposes he is a traveling man for a firm, mourns him as dead. *Thomas* renews his suit, but remembering her father's dislike of him, she repulses his attentions. A few weeks later, *Thomas* finds himself *Ferris'* cell mate. He threatens to betray to *Celeste* her father's business if he does not permit him, on the expiration of their terms, to become his daughter's accepted lover. *Thomas* is freed first. *Ferris*, dreading lest he coerce *Celeste* into marriage, determines to make his escape. He reaches home just in time to save *Celeste* from *Thomas*, whom he kills in a fight outside. Meanwhile, the wedding of *Jack* and *Celeste* is in progress within. The father, knowing that his daughter is happy, returns, the murder on his head, to prison.

AN OLD FASHIONED GIRL—Majestic

A Rural Romance Featuring Dorothy Gish

February 2, 1915

CAST

Abigail.....Dorothy Gish
Bertha.....Signe Auen
Her mother.....Eleanor Washington
Robert.....William Hinckley

ABIGAIL, the pretty daughter of a village school teacher, and *Jared Guild* are lovers. *Bertha* comes from the city to visit in the little town. Her charms prove too strong for *Jared*, who neglects *Abigail* to dance attendance upon the new belle. The country girl is broken hearted, though she hides her sorrow from her erstwhile sweetheart. A wealthy young planter, however, soon cuts out *Jared* with *Bertha*. Young *Guild* recognizes the city girl's mercenary motive, and he and *Abigail* are happily reunited.

IN THE JURY ROOM—Thanouser

(Two Reels)

A Powerful Sociological Drama

February 2, 1915

CALEB GREEN, a rich factory owner, is hated by his employees for his cruelty. An able champion of the workers is found in *Dr. Middleton*, a famous surgeon, and earnest toiler for the betterment of industrial conditions. He threatens to expose *Green's* flagrant violation of the health regulations in the conduct of his factory unless he reforms. However, by chance, *Green* gets hold of a letter affecting the reputation of *Dr. Middleton's* daughter, and using this as a trump card, he defies the doctor to do his worst. The surgeon calls at the *Green* home and tries to obtain the compromising letter. A quarrel ensues, which happens to be witnessed by a servant, and the doctor leaves. An hour later, the factory owner is found dead, and evidence points to *Middleton*. On the jury, at the trial, is a certain *Arthur Graves*, a mechanical engineer. He is the one member who votes every time for the doctor's acquittal. At length it comes out who is "hanging" the jury, and when asked why he believes that the prisoner should go free,

Graves tells a remarkable story. Many years before, it seems, *Dr. Middleton* attended the wife of *Graves* through a critical operation. The crisis was not past, when word came that his own wife lay dying and that his services were required at once. Duty prevailed over love. *Middleton* saved the wife of the mechanic at the cost of the life of his own wife. The jury turns to a man. Scarcely have they written their verdict "Not Guilty," however, when a court officer appears. "Gentlemen," he says, "the trial is over. The real culprit has confessed." It is one of *Green's* employees, who is guilty of his death.

WHICH WOULD YOU RATHER BE?—Beauty

A Comedy-Drama with Two New Beauty Leading Women

February 2, 1915

CAST

Edward Small.....Joseph Harris
Henry McDonald.....Webster Campbell
Sadie Lane.....Virginia Kirtley
Edith Lane.....Kathryn Wilson
Jim Jansen.....Fred Gamble

EDWARD SMALL and *Henry McDonald*, two young salesmen, stop off at a small country town, where they meet *Sadie* and *Edith Lane*, daughters of the general merchant and postmaster. The salesmen make a hit, and *Edward* is promised a position as clerk in the post office, if he marries *Sadie*, and *Henry* a place in the store, if he marries *Edith*. *Henry* gets cold feet and beats a hasty retreat, while *Edward* stays and makes good. Later, however, not finding business in large centers very profitable, as he is no nearer to setting up for himself, than when he began, *Henry* is glad to reconsider. The death of *Father Lane* decides him. He returns to *Edith* and comes into his own.

IMITATIONS—American

A Clever Playlet of Playmates and Lovers

February 3, 1915

CAST

Harry.....Ed Coxen
Ruth.....Winifred Greenwood
Dora.....Edith Borella
As Children:
Harry.....Dwight Young
Ruth.....Marguerite Stepling
Dora.....Claire Gamble

RUTH and *Harry* are childhood playmates. The coming of *Dora*, a little girl from the city, however, makes trouble between them. *Harry* continues to find his new friend more fascinating, and as the years pass, he grows to believe himself in love with the clever *Dora*. But *Ruth* cannot forget. When she is a young woman, she visits *Dora*, with whom she has kept up the friendship. She is convinced then that the city girl is only playing with *Harry's* honest love. Skillfully, *Ruth*, who, though country bred, is by no means stupid, arranges things, so that *Harry* begins to suspect the truth. Little by little, he reviews the past, and the present appears in a clearer and less rosy light. Then, he sends *Dora* a bouquet of flowers and a ring, both imitation; and she reads his meaning—that he has waked up to the fact that her affection for him also is mere imitation. *Harry* and *Ruth* renew their childhood romance, which is soon crowned by marriage.

The Exhibitor's End of It

THE importance of thoroughly advertising a good feature, in order to gain all the benefits at the box-office, which are coming to it, cannot be emphasized too strongly. In fact, it is all-important, often making just the difference between poor or passable business and a substantial profit. Manager B. F. Wright, of the Gem Theater, Charles City, Iowa, who is shown in the accompanying photograph standing in front of his house, during the showing of *Home Sweet Home*, the famous Reliance and Majestic six reel feature produced by D. W. Griffith, is one of those, who believe in advertising commensurate with the importance of the subjects offered the photoplaygoing public.

In a letter to the Continental Feature Film Corporation, who handle *Home Sweet Home*, and other big Mutual features, Manager Wright lays stress on this point. "I wish to congratulate you on the six reel feature, *Home Sweet Home*," he writes, "which I ran at my theater a short time ago. In my opinion, if exhibitors would pay more attention to the advertising part of it, much more would be derived from feature photoplays. The trouble is that many of them don't know how to take advantage of a real feature's advertising possibilities and how to get the best results from their paper, for when all is said and done, it's the posters that bring the business. You can see from the photo of my lobby, how we advertise a 'real one'.

"The lobby display and plaster paris designs shown there were made by my drummer, Jack Logan, and we used three three-sheet stands and six one-sheet stands at good vantage points in other sections of the town, besides those used in the regular lobby display.

"The results speak for themselves. Although the weather was extremely bad, we showed to good business at every performance and I want to say, that in all my picture experience of six years I have never had the pleasure of seeing such beautiful photography as was displayed in the first and last reel of *Home Sweet Home*. I can safely say that no one will go wrong in booking it."

Manager Wright's experience is that of many another exhibitor, who has found that the best way to get the full measure of results, when showing a high class feature, is not to stint on the advertising end of the expense. It is important to give the public good value for their money, but it



Manager B. F. Wright, of the Gem Theater, Charles City, Iowa, Showing His Lobby Display During the Recent Presentation of "Home Sweet Home," at That House

is still more important to inform them of the fact by discriminating and effective publicity.

ACCOMPANYING the picture of the Dixie Theater, Caruthersville, Mo., which appears on this page, is a letter from Manager Harry Ridgley to REEL LIFE that speaks for itself. Incidentally, the Dixie, with its classic entrance flanked on either side by spreading elms, makes as attractive a home for high class motion pictures as one could wish to see. Manager Ridgley's letter follows:

"Caruthersville is a little town of 5,000 people," he says in part, "and when

I finished *The Million Dollar Mystery* on New Year's Eve, I had shown the twenty-two episodes to a total of 13,205 adults at ten cents and 4,621 children at five cents, making a grand total of 17,826 paid admissions. Not a bad record for a town of this size, is it?

"On January 7, I started *Zudora*, which previously, I had advertised for two months. We opened at 2.30 P. M. and closed at 10.30 P. M., with an hour out for supper and showed to a total of 2,553 paid admissions. This was certainly work, but it shows what an exhibitor in a small town can do with the Mutual program, which I consider the best on account of its high grade pictures, and for the reason that they are never objectionable in the slightest degree, any child being able to understand them."

There are many exhibitors who have found the same thing true at their houses, as Mr. Ridgley has at the Dixie. It is one of the reasons why "more exhibitors are showing *Mutual Movies* today, than ever before."



The Dixie Theater, Caruthersville, Mo., With Its Attractive Architecture and Pleasing Location, Is a Fine Example of a Small Town House

WE are in receipt of a copy of *The Movie News*, the attractive house organ of the Gem Theater, Blytheville, Ark. It is well put together and has a goodly number of local advertisements, which should go far toward reducing its publication cost. Chief among the attractions presented at the Gem is *Zudora*, the big Thanouser serial, a new chapter of which is told in each number of *The Movie News*. A feature of this neat little publication is its compact size, which makes it convenient for the pocket, and its excellent typographical arrangement throughout. Altogether the publication should be the most effective in attracting patrons to the Gem, as it is one which all photoplay lovers will carry home with them to digest its contents at leisure.

Mutual Releases

MONDAY—American (2), Reliance, Keystone.

TUESDAY—Thanouser (2), Majestic, Beauty.

WEDNESDAY—Broncho (2), American, Reliance.

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

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

SATURDAY—Reliance (2), Keystone, Royal.

SUNDAY—Majestic (2), Komic, Thanouser.

American

- Dec. 7—Out of the Darkness (2)
- Dec. 9—The Girl in Question
- Dec. 14—In Tune (2)
- Dec. 16—The Silent Way
- Dec. 18—Trapped by a Heliograph
- Dec. 21—The Sower Reaps (2)
- Dec. 23—The Tin Can Shack
- Dec. 28—When a Woman Waits (2)
- Dec. 30—The Unseen Vengeance
- Jan. 4—The Legend Beautiful (2)
- Jan. 6—The Alarm of Angelon
- Jan. 11—Restitution (2)
- Jan. 13—The Black Ghost Bandit
- Jan. 15—The Cluhman's Wager—Producing a Nation's Pride (Split Reel)
- Jan. 18—Refining Fires (2)
- Jan. 20—The Crucifixion of Al Brady
- Jan. 25—Silence (2)
- Jan. 27—Coals of Fire
- Feb. 1—The Law of the Wilds (2)
- Feb. 3—Imitations
- Feb. 8—Justified (2)
- Feb. 10—A Heart of Gold
- Feb. 12—The Willy Chaperon

Beauty

- Oct. 27—A Rude Awakening
- Nov. 3—The Tightwad
- Nov. 10—Motherhood
- Nov. 17—When Queenie Came Back
- Nov. 24—As a Man Thinketh
- Dec. 1—Cupid and a Dress Coat
- Dec. 8—Limping to Happiness
- Dec. 15—Her Younger Sister
- Dec. 22—Brass Buttons
- Dec. 29—Love Knows No Law
- Jan. 5—In the Vale of Sorrow
- Jan. 12—The Spirit of Giving
- Jan. 19—A Girl and Two Boys
- Jan. 26—Evan's Lucky Day
- Feb. 2—Which Would You Rather Be?
- Feb. 9—Mrs. Cook's Cooking
- Feb. 16—The Happier Man

Broncho

- Nov. 25—The Cross in the Desert (2)
- Dec. 2—A Romance of Old Holland (2)
- Dec. 9—The City of Darkness (2)
- Dec. 16—The Panther (2)
- Dec. 23—The Passing of Two Gun Hicks (2)
- Dec. 30—The Face on the Ceiling (2)
- Jan. 6—The Scourge of the Desert (2)
- Jan. 13—Mother Hulda (2)
- Jan. 20—A Lucky Blowout (2)
- Jan. 27—The Gun Fighter (2)
- Feb. 3—Shorty's Adventures in the City (2)
- Feb. 10—The Chinatown Mystery (2)
- Feb. 17—Shorty's Secret (2)
- Feb. 24—The Grudge (2)

Domino

- Dec. 10—Not of the Flock (2)
- Dec. 27—A Political Feud (2)
- Dec. 24—The Last of the Line (2)
- Dec. 31—A Flower in the Desert (2)
- Jan. 7—The Scrub (2)
- Jan. 14—In the Land of the Otter (2)
- Jan. 21—The Still on Sunset Mountain (2)
- Jan. 28—Through the Murk (2)
- Feb. 4—A Modern Noble (2)
- Feb. 11—The Bride of Guadeloupe (2)
- Feb. 18—The Secret of the Dead (2)

Kay Bee

- Nov. 13—The Hateful God (2)
- Nov. 20—The Master (2)
- Nov. 27—A Crook's Sweetheart (2)
- Dec. 4—Mother of the Shadows (2)
- Dec. 11—Fortunes of War (2)
- Dec. 18—The Game of Life (2)
- Dec. 25—In the Sage Brush Country (2)
- Jan. 1—The Deadly Spark (2)
- Jan. 8—A Midas of the Desert (2)
- Jan. 15—The Cross of Fire (2)
- Jan. 22—Sergeant Jim's Horse—The Man Who Died
- Jan. 29—The Bottomless Pit—The Famine
- Feb. 5—College Days (2)
- Feb. 12—In the Tennessee Hills (2)
- Feb. 19—Mr. Silent Haskins (2)
- Feb. 25—On the High Seas (2)

Keystone

- Dec. 14—Fatty's Magic Pants
- Dec. 17—Hogan's Annual Spree
- Dec. 19—A Colored Girl's Love
- Dec. 21—Wild West Love
- Dec. 21—Fatty and Minnie He-Haw (2) (Special Release)
- Dec. 24—A Fatal Bumping
- Dec. 26—His Second Childhood
- Dec. 28—Gussie, the Golfer
- Dec. 31—Hogan's Wild Oats—Steel Rolling Mills (Split Reel)
- Jan. 2—A Dark Lover's Play
- Jan. 4—Hushing the Scandal (2) (Special Release)
- Jan. 4—Her Winning Punch United States Army in San Francisco (Split Reel)
- Jan. 7—Giddy, Gay and Ticklish
- Jan. 9—Only a Farmer's Daughter
- Jan. 11—Rum and Wall Paper
- Jan. 14—Mabel's and Fatty's Wash Day
- Jan. 16—Hash House Mashers
- Jan. 18—Love, Speed and Thrills
- Jan. 18—Fatty and Mabel's Simple Life 2 Reels (Special Release)
- Jan. 21—Hogan's Mussy Job
- Jan. 23—Fatty and Mabel at the San Diego Exposition
- Jan. 25—Colored Villainy

Komic

- Nov. 22—Ethel Has a Steady (No. 11)
- Nov. 29—A Corner in Hats
- Dec. 6—Mr. Hadley's Uncle (No. 12)
- Dec. 13—The Housebreakers
- Dec. 20—Bill and Ethel at the Ball (No. 13)
- Dec. 27—The Record Breaker
- Jan. 3—Ethel's First Case (No. 14)
- Jan. 10—Love and Business
- Jan. 17—A Flyer in Spring Water (No. 15)
- Jan. 24—A Flurry in Art
- Jan. 31—Cupid and the Pest
- Feb. 7—Bill Turns Valet (No. 16)
- Feb. 14—Music Hath Charms

Majestic

- Nov. 8—The Tear That Burned (2)
- Nov. 10—The Niggard
- Nov. 13—The Folly of Anne
- Nov. 15—The Odalisque (2)
- Nov. 17—The Little Country Mouse
- Nov. 22—The Saving Grace (2)
- Nov. 24—Another Chance
- Nov. 29—The Sisters (2)
- Dec. 1—Old Good for Nothing
- Dec. 6—A Question of Courage (2)
- Dec. 8—Her Brave Hero
- Dec. 11—In Wildman's Land
- Dec. 13—The Old Maid (2)
- Dec. 15—At Dawn
- Dec. 20—In Fear of His Past (2)
- Dec. 22—The Better Way
- Dec. 27—The Old Fisherman's Story (2)
- Dec. 29—The Baby's Ride
- Jan. 3—Vengeance Is Mine (2)
- Jan. 5—His Lesson
- Jan. 8—Branch No. 37
- Jan. 10—Three Brothers (2)
- Jan. 12—Probation
- Jan. 17—What Might Have Been (2)
- Jan. 19—On the Table Top
- Jan. 24—The Better Man (2)
- Jan. 26—The Broken Lullaby
- Jan. 31—A Farewell Dinner (2)
- Feb. 2—An Old Fashioned Girl
- Feb. 5—The Double Deception
- Feb. 7—Imar, the Servitor (2)
- Feb. 9—His Last Deal
- Feb. 14—How Hazel Got Even (2)

Mutual Weekly

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| Nov. 3—No. 97 | Dec. 24—No. 104 |
| Nov. 10—No. 98 | Dec. 31—No. 105 |
| Nov. 17—No. 99 | Jan. 7—No. 1 |
| Nov. 26—No. 100 | Jan. 14—No. 2 |
| Dec. 3—No. 101 | Jan. 21—No. 3 |
| Dec. 10—No. 102 | Jan. 28—No. 4 |
| Dec. 17—No. 103 | Feb. 4—No. 5 |

Princess

- Nov. 6—When Vice Shuddered
- Nov. 13—Seeds of Jealousy
- Nov. 20—A Bum Mistake
- Nov. 27—The Wild, Woolly West
- Dec. 4—The Creator of "Hunger"
- Dec. 11—In the Conservatory
- Dec. 18—Shadows and Sunshine
- Dec. 25—The White Rose
- Jan. 1—When Fate Rebelled
- Jan. 8—Check No. 130
- Jan. 15—Pleasing Uncle
- Jan. 22—An Innocent Burglar
- Jan. 29—The Home of Silence
- Feb. 5—Nell's Strategy

Reliance

- Dec. 12—On the Ledge (2)
- Dec. 14—Our Mutual Girl (No. 48)
- Dec. 16—The Joke on Yellentown
- Dec. 19—The Beat of the Year (2)
- Dec. 21—Our Mutual Girl (No. 49)
- Dec. 23—A Lucky Disappointment
- Dec. 25—Bobby's Medal
- Dec. 26—The Exposure (2)
- Dec. 28—Our Mutual Girl (No. 50)
- Dec. 30—The Message
- Jan. 2—A Banakie Maiden (2)
- Jan. 4—Our Mutual Girl (No. 51)
- Jan. 6—A Night's Adventure
- Jan. 9—The Lost Receipt (2)
- Jan. 11—Our Mutual Girl (No. 52)
- Jan. 13—The Terror of the Mountains
- Jan. 16—One Flight Up (2)
- Jan. 18—Mutual Monographs (No. 1)
- Jan. 20—The Sea Brat
- Jan. 22—After Twenty Years
- Jan. 23—The Craven (2)
- Jan. 25—The World Upstairs
- Jan. 27—The Express Messenger
- Jan. 30—The Love Pirate (2)
- Feb. 1—At the Bottom of Things
- Feb. 3—The Beast Within
- Feb. 6—Heart Beats (2)
- Feb. 8—The Studio of Life
- Feb. 10—The Chinese Lottery
- Feb. 13—The Death Dice (2)

Royal

- Dec. 5—Sherman Was Right—It's Very Trying
- Dec. 12—Percy, the Milliner
- Dec. 19—Two Kisses
- Dec. 26—Her Mother's Voice
- Jan. 2—Putting It Over
- Jan. 9—Married by Instalment
- Jan. 16—The Unwilling Bride
- Jan. 23—Her Hero
- Jan. 30—Ring Around Rosey
- Feb. 6—The Star Boarder

Thanouser

- Dec. 8—The Reader of Minds (2)
- Dec. 13—When East Meets West
- Dec. 15—The Barrier of Flames (2)
- Dec. 20—Sid Nee's Finish
- Dec. 22—Under False Colors (2)
- Dec. 27—A Hatful of Trouble
- Dec. 29—Lucy's Elopement (2)
- Jan. 1—Shep the Sentinel
- Jan. 3—The Bridal Bouquet
- Jan. 5—Her Menacing Past (2)
- Jan. 10—An Inside Tip
- Jan. 12—The Speed King (2)
- Jan. 17—A Yellowstone Honeymoon
- Jan. 19—Craft vs. Love (2)
- Jan. 24—The Dog Catcher's Bride
- Jan. 26—Finger Prints of Fate (2)
- Jan. 29—The Volunteer Fireman
- Jan. 31—Helen Intervenes
- Feb. 2—In the Jury Room (2)
- Feb. 7—Big Brother Bill
- Feb. 9—The Smuggled Diamonds (2)
- Feb. 14—The Shoplifter
- Feb. 16—A Man of Iron (2)
- Feb. 21—The Gratitude of Conductor 786
- Feb. 23—The Romance of Florence (2)
- Feb. 26—His Sister's Kiddies
- Feb. 28—\$1,000 Reward

Mutual Exchanges

Serving the Mutual Program

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Amarillo, Texas	Mutual Film C. of Texas	304 E. 4th St.
Atlanta, Ga.	Mutual Film Corporation	Mion Bldg. Luckde St.
Baltimore, Md.	Mutual Film Exchange	28 W. Lexington St.
Boston, Mass.	M. F. C. of Mass.	1106 Boylston St.
Buffalo, N. Y.	Mutual Film Corporation	272 Washington St.
Butte, Mont.	Pacific Mutual Film Corp'n.	American Theatre Bldg.
Calgary, Alberta	M. F. C. of Canada, Ltd.	Leeson & Lincham Block
Charlotte, N. C.	Mutual Film Corporation	322 North Tryon St.
Chicago, Ill.	M. F. C. of Illinois	5 S. Wabash Ave.
	H. & H. Film Service Co.	117 N. Dearborn St.
Cincinnati, Ohio	The Mutual Film Company	111 East Seventh St.
Cleveland, Ohio	The Mutual Film Company	106 Prospect Ave., S. E.
Columbus, Ohio	The Mutual Film Company	422 N. High St.
Dallas, Texas	Mutual Film C. of Texas	1807 Main St.
Denver, Colo.	Colorado M. F. C.	21 Iron Bldg.
Des Moines, Iowa	Mutual Film Corporation	Cohen Bldg.
Detroit, Mich.	Mutual Film Corporation	97 Woodward Ave.
Ej Paso, Texas	M. F. C. of Texas	524 Trust Bldg.
Evansville, Ind.	M. F. C. of Indiana	Keene Bldg.
Grand Rapids, Mich.	Mutual Film Corporation	7-8 Hawkins Bldg.
Harrisburg, Pa.	M. F. C. of Pa.	9 N. 4th St.
Indianapolis, Ind.	Mutual Film Corporation	150 N. Illinois Street
Kansas City, Mo.	M. F. C. of Mo.	928 Main St.
Los Angeles, Cal.	Pacific Mutual Film Corp'n.	738 South Olive St.
Louisville, Ky.	Mutual Film Corporation	2006 Inter Southern Bldg.
Memphis, Tenn.	Mutual Film Corporation	McCall Building
Milwaukee, Wis.	Western Film Ex. of Mil'kee	301 Enterprise Bldg.
Minneapolis, Minn.	Mutual Film Corporation	22 North Sixth St.
Montreal, P. Q.	M. F. C. of Canada, Ltd.	151 St. Catherine St.
New Orleans, La.	Mutual Film Corporation	340 Carondelet St.
New York City	Mutual Film Corporation	71 West 23rd St.
	Western Film Branch M. F. C.	145 West 45th St.
Oklahoma City, Okla.	M. F. C. of Oklahoma	120 W. Grand Ave.
Omaha, Neb.	M. F. C. of Neb.	1413-1415 Harney St.
Philadelphia, Pa.	Mutual Film Exchange	902 Filbert St., 4th Floor
	Continental Feature Film Ex.	902 Filbert St., 3rd Floor
Phoenix, Ariz.	Mutual Film Corporation	201 O'Neill Bldg.
Portland, Ore.	Pacific Mutual Film Corp'n.	389 Oak St.
Portland, Me.	Mutual Film Corporation	410 Fidelity Bldg.
Regina, Sask., Can.	M. F. C. of Canada, Ltd.	512 Westman Chambers
Salt Lake City, Utah	M. F. C. of Utah	123-5 East Second South St.
San Francisco, Cal.	Pacific Mutual Film Corp'n.	162-164 Turk St.
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St. Louis, Mo.	M. F. C. of Mo.	1311 Pine Street
Seattle, Wash.	Pacific Mutual Film Corp'n.	205-6 Joshua Green Bldg.
Sioux Falls, S. D.	H. & H. Film Service Co.	Branch No. 5-A
		209 West 9th Street
Spokane, Wash.	Pacific Mutual Film Corp'n.	408 First Ave.
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Syracuse, N. Y.	Western Film Ex.	10 Weiting Bldg.
Tampa, Fla.	Mutual Film Corporation	405 Curry Bldg.
Toronto, Ont.	M. F. C. of Canada, Ltd.	15 Wilton Ave.
Vancouver, B. C.	M. F. C. of Canada, Ltd.	963 Granville St.
Washington, D. C.	Mutual Film Corporation	428 Ninth St., N. W.
Wheeling, W. Va.	Mutual Film Corporation	Rooms 4 & 5 Register Bldg.
Wilkesbarre, Pa.	Western F. Corp'n of Pa.	61 S. Pennsylvania Ave.
Winnipeg, Manitoba	M. F. C. of Canada, Ltd.	McDermott Ave.

Other Exchanges Using the Mutual Program

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

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

Mutual Program

(Week of Feb. 1st to Feb. 7th, inc.)

Monday, February 1, 1915

AMERICAN.....The Law of the Wilds
(2 Reel Western Drama)
RELIANCE.....At the Bottom of Things
(Crook-Drama)

Not yet announced
Tuesday, February 2, 1915

THANHOUSER.....In the Jury Room
(2 Reel Sociological Drama)
MAJESTIC.....An Old Fashioned Girl
(Romantic Rural Drama)
BEAUTY.....Which Would You Rather Be?
(Comedy-Drama)

Wednesday, February 3, 1915

BRONCHO.....Shorty's Adventures in the City
(2 Reel Comedy-Drama)
AMERICAN.....Imitations
(Romantic Drama)
RELIANCE.....The Beast Within
(Underworld Drama)

Thursday, February 4, 1915

DOMINO.....A Modern Noble
(2 Reel Old-World Romantic Drama)
KEYSTONE.....Not yet announced
MUTUAL WEEKLY.....No. 5

Friday, February 5, 1915

KAY BEE.....College Days
(2 Reel Drama)
PRINCESS.....Nell's Strategy
(Romantic Drama)
MAJESTIC.....The Double Deception
(Comedy-Drama)

Saturday, February 6, 1915

RELIANCE.....Heart Beats
(2 Reel Drama)
KEYSTONE.....Not yet announced
ROYAL.....The Star Boarder
(Comedy)

Sunday, February 7, 1915

MAJESTIC.....Imar, the Servitor
(2 Reel Oriental Drama)
KOMIC.....Bill Turns Valet (No. 16)
(Comedy)
THANHOUSER.....Big Brother Bill
(Comedy-Drama)

MUTUAL WEEKLY No. 3—1915

Indian Soldiers Land in France.
English Cavalry Enters Scarborough to do Police Duty After German Bombardment.
Territorials Cooking on the March.
Wulpen Church Near Dunkirk Destroyed. Note that the Crucifix Came Through the Bombardment Unharmd.
SCARCITY OF RUBBER IN EUROPE COMPELS ENGLAND and France to buy old auto tires in America.
DR. FRANK CRANE, EMINENT ADVOCATE OF INTERNATIONAL Peace, sends a message to the readers of the Mutual Weekly.

Sub: (Message.)
THE EAST AND WEST ENTRANCES TO THE CELLO Canal are opened, making the Columbia River navigable for several hundred miles.
DEMOCRATIC WOMEN URGE PRESIDENT WILSON TO support nation-wide Woman's Suffrage.
Sub: Miss Alberta Hill, Secretary Women's Political Union.
RACING IS RESUMED AT NEW ORLEANS AFTER A 7 years' lapse of the kingly sport.
THE ONLY AND ORIGINAL GRAND OPERA BABY POSES with her parents for the Mutual Weekly.
Sub: The Mother. Mme. Matzenauer, Prima-Donna Metropolitan Opera Company.
Sub: The Father. Signor Ferrari-Fontana, Dramatic Tenor Metropolitan Opera Company.
A VISIT TO UNCLE SAM'S BIG GUN FACTORY AT Watervliet, N. Y. How 16-inch guns are made.
SAN FRANCISCO'S OLYMPIC CLUBMEN ENJOY MID-winter dip in the Pacific Ocean's cheering warmth.
Sub: While the Boston "Brownies" shiver and freeze amid cakes of ice in the Atlantic's biting coldness.
JAPANESE RED CROSS SENDS DOCTORS AND NURSES to Europe.
Japanese Consul General Y. Numano gives reception in their honor at San Francisco.
ANNUAL TOURNAMENT OF ROSES AT PASADENA, CAL-ifornia awes 150,000 beholders.
THIS NEW AUTO-SLEIGH SKIMS OVER THE SNOW AT a 35 mile per hour clip.

REGULAR MUTUAL PROGRAM FEATURES

BRAND	TITLE	RELEASE
MAJESTIC	"Imar, the Servitor" (2).....	FEB. 7
RELIANCE	"Heart Beats" (2).....	FEB. 6
KAY BEE	"College Days" (2).....	FEB. 5
DOMINO	"A Modern Noble" (2).....	FEB. 4
BRONCHO	"Shorty's Adventures in the City" (2).....	FEB. 3
THANHOUSER	"In the Jury Room" (2).....	FEB. 2
AMERICAN	"The Law of the Wilds" (2).....	FEB. 1
MAJESTIC	"A Farewell Dinner" (2).....	JAN. 31
RELIANCE	"The Love Pirate" (2).....	JAN. 30
KAY BEE	"The Bottomless Pit" } "The Famine" }	JAN. 29
DOMINO	"Through the Murk" (2).....	JAN. 28
BRONCHO	"The Gun Fighter" (2).....	JAN. 27
THANHOUSER	"Finger Prints of Fate" (2).....	JAN. 26
AMERICAN	"Silence" (2).....	JAN. 25
MAJESTIC	"The Better Man" (2).....	JAN. 24
RELIANCE	"The Craven" (2).....	JAN. 23
KAY BEE	"Sergeant Jim's Horse" } "The Man Who Died" }	JAN. 22
DOMINO	"The Still on Sunset Mountain" (2).....	JAN. 21
BRONCHO	"A Lucky Blowout" (2).....	JAN. 20
THANHOUSER	"Craft vs. Love" (2).....	JAN. 19
AMERICAN	"Refining Fires" (2).....	JAN. 18
MAJESTIC	"What Might Have Been" (2).....	JAN. 17
RELIANCE	"One Flight Up" (2).....	JAN. 16
KAY BEE	"The Cross of Fire" (2).....	JAN. 15
DOMINO	"In the Land of the Otter" (2).....	JAN. 14
BRONCHO	"Mother Hulda" (2).....	JAN. 13
THANHOUSER	"The Speed King" (2).....	JAN. 12
AMERICAN	"Restitution" (2).....	JAN. 11
MAJESTIC	"Three Brothers" (2).....	JAN. 10
RELIANCE	"The Lost Receipt" (2).....	JAN. 9
KAY BEE	"A Midas of the Desert" (2).....	JAN. 8
DOMINO	"The Scrub" (2).....	JAN. 7
BRONCHO	"The Scourge of the Desert" (2).....	JAN. 6
THANHOUSER	"Her Menacing Past" (2).....	JAN. 5
AMERICAN	"The Legend Beautiful" (2).....	JAN. 4
MAJESTIC	"Vengeance Is Mine" (2).....	JAN. 3
RELIANCE	"A Banakie Malden" (2).....	JAN. 2
KAY BEE	"The Deadly Spark" (2).....	JAN. 1
DOMINO	"A Flower In the Desert" (2).....	DEC. 31
BRONCHO	"The Face on the Ceiling" (2).....	DEC. 30
THANHOUSER	"Lucy's Elopement" (2).....	DEC. 29
AMERICAN	"When a Woman Waits" (2).....	DEC. 28
MAJESTIC	"The Old Fisherman's Story" (2).....	DEC. 27
RELIANCE	"The Exposure" (2).....	DEC. 26
KAY BEE	"In the Sage Brush Country" (2).....	DEC. 25
DOMINO	"The Last of the Line" (2).....	DEC. 24
BRONCHO	"The Passing of Two-Gun Hicks" (2).....	DEC. 23
THANHOUSER	"Under False Colors" (2).....	DEC. 22
AMERICAN	"The Sower Reaps" (2).....	DEC. 21
MAJESTIC	"The Fear of His Past" (2).....	DEC. 20
RELIANCE	"The Beat of the Year" (2).....	DEC. 19
KAY BEE	"The Game of Life" (2).....	DEC. 18
DOMINO	"A Political Feud" (2).....	DEC. 17
BRONCHO	"The Panther" (2).....	DEC. 16
THANHOUSER	"The Barrier of Flames" (2).....	DEC. 15
AMERICAN	"In Tune" (2).....	DEC. 14
MAJESTIC	"The Old Mald" (2).....	DEC. 13
RELIANCE	"On the Ledge" (2).....	DEC. 12
KAY BEE	"Fortunes of War" (2).....	DEC. 11
DOMINO	"Not of the Flock" (2).....	DEC. 10
BRONCHO	"The City of Darkness" (2).....	DEC. 9
THANHOUSER	"The Reader of Minds" (2).....	DEC. 8
AMERICAN	"Out of the Darkness" (2).....	DEC. 7
MAJESTIC	"A Question of Courage" (2).....	DEC. 6
RELIANCE	"Who Shot Bud Walton" (2).....	DEC. 5
KAY BEE	"Mother of the Shadows" (2).....	DEC. 4
DOMINO	"The Vigil" (2).....	DEC. 3
BRONCHO	"A Romance of Old Holland" (2).....	DEC. 2
THANHOUSER	"The Center of the Web" (2).....	DEC. 1
AMERICAN	"The Beggar Child" (2).....	NOV. 30
MAJESTIC	"The Sisters" (2).....	NOV. 29
RELIANCE	"The Kaffir's Skull" (2).....	NOV. 28
KAY BEE	"A Crook's Sweetheart" (2).....	NOV. 27
DOMINO	"The Mills of the Gods" (2).....	NOV. 26
BRONCHO	"The Cross in the Desert" (2).....	NOV. 25

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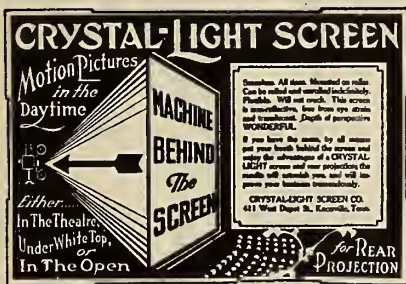
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News of the Trade

ON November 1, 1914, The Precision Machine Company added, without extra charge, to the regular Simplex moving picture equipment, one set of 16" No. 18 gauge drawn steel, spring hinged magazines and 14" reels, one set of imported condensers and, at the option of the purchaser, either a Gundlach or Crown Special lens. They have also added a 50 ampere rheostat to the equipment.

Since that time the sales of Simplex machines have increased enormously, thus evidencing the appreciation of the exhibitor of the added equipment. It has always been the desire of the Precision Machine Company to give full value to its customers and in the Simplex this idea is carried out to the farthest degree. It is the policy of the company to give the consumer the benefit of the best engineering and mechanical talent and experience in connection with the construction of its machine, and it is needless to say that those who have had experience with the Simplex have found this to be so.

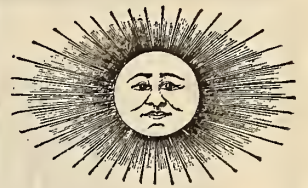
The fact that a Gold Medal was recently awarded the Simplex machine for safety appliances at the Second International Exposition of the American Museum of Safety and Sanitation is only another evidence of the desire of the Precision Machine Company to keep in advance of the necessities required along projection lines.

After exhaustive comparisons, the Simplex machine has been chosen for many of the exhibits at the forthcoming Panama-Pacific Exposition. An exceptionally large shipment has recently been made, constituting perhaps the largest individual order of its kind on record. A few Simplex installations made during the past few days are as follows: Levine Theatre, Baltimore, (1); J. F. Dushman, Baltimore, (2); Joel Gebhardt, Baltimore (2); Wilson Theatre, Baltimore, (2); Meyer Schneider Theatre, New York, (2); Lucky Start Theatre, New York, (2); Crescent Theatre, New York, (1); Majestic Amusement Co., Memphis, Tenn., (1), and the Lyric Theatre, Windber, Pa., (2). A Simplex machine is also being installed in Madison Square Garden for the American Drug-gists' Syndicate, during their exhibition there.

The new three-leaf folder of the Automatic Ticket Selling and Cash Register Company, No. 1476 Broadway, New York City, containing information about its device, is a fine bit of advertising paper. It is artistically designed in red and black and is well illustrated. There are two "X-ray" cuts showing how the device serves the customer, who presses the button and gets his ticket. "The Automatic" sells tickets from two to five times as fast as by the old hand selling method. This does away with much of the crowding. The manager holds the key and the machine makes a record of each ticket that goes out. The buttons are numbered from one to five and the required tickets appear like magic. The only human attention needed is in making change. This machine is one of the latest up-to-date methods for expediting business.

The demand for high class musical instruments is continuous among the better class houses. One of the \$10,000.00 Fotoplayers manufactured by the American Photoplayer Company, No. 62 West Forty-fifth Street, New York City, was recently installed in the New Penn Gardens Theatre, Washington, D. C. This is one of the handsomest and largest theaters in the country. Another one of the same type has been installed in the New Drexel Theatre, Joliet, Ill. Both orders were received after thorough investigation by the purchasers of other instruments on the market.

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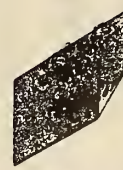


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NEW YORK CITY





FABLES FROM FILMDOM

The Very Fat Frog in the Very Small Puddle

Once upon a Time there Lived a very Fat Frog in a very Small Puddle. There was Scant Vegetation near it and few other Creatures, all of Whom were very much Smaller than the very Fat Frog. Therefore he made them Work for him and cultivate the Scant Vegetation.

If he had Done his Share of the Work and Permitted them their Share of the Water in the very Small Puddle and of the Scant Vegetation, there would have been Enough for all to Live out their Natural Lives. But so Greedy was the very Fat Frog that he Ate up all of the Scant Vegetation for Fear the other Smaller Creatures would get some of it; and when he got Hungry again there

was Naught to Eat save the other Smaller Creatures. So he Devoured them, Too.

Then seeing some Birds hovering over the very Small Puddle, he Drank it Dry, so that They might get None of the Water. This so Swelled him up that he Rolled over on his very Fat Back, turned up his Toes and Burst. Thus, Ignominiously, Died the very Fat Frog,—the Death of a Glutton!

Concluding with a moral to the exhibitors.

So it is with Some very Prosperous Exhibitors, who Try to Get it all and Keep it All, for Fear that their Public will get Something Really Good, for which They have to Pay. But the Wise Ones Live Longer by Showing the Proper Enterprise and Ordering Such Exceptional Features as

RUNAWAY JUNE

The Greatest of All Photoplay Serials

(By GEORGE RANDOLPH CHESTER)

See the Serial Publication Corporation Representative in any Mutual Exchange—Produced by **RELIANCE**.

Majestic Motion Picture Company

TWO PART FEATURE FOR RELEASE

SUNDAY, JANUARY 31

A Farewell Dinner

A Strong Society Drama Adapted from Edward Boltwood's Story
in Munsey's Magazine



Fay Tincher

COMING

A New Series of "Bill the Office Boy" Stories by Paul West,

Featuring

Fay Tincher

as Ethel, the Stenographer

Majestic and Komic Guide for Exhibitors

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

- ON THE TABLE TOP**—(1 Reel Majestic). Release date, Tuesday, Jan. 19. An exciting melodrama telling how a pair of swindlers were caught through a strange clue, cleverly followed up.
- THE BETTER MAN**—(2 Reel Majestic). Release date, Sunday, Jan. 24. A George Pattullo Western drama, different from the conventional Western pictures. An English nobleman finds that an American cowboy is "the better man" and gracefully retires in his favor.
- A FLURRY IN ART**—(1 Reel Komic). Release date Sunday, Jan. 24. An interesting as well as humorous comedy-melodrama in which stolen jewels and an artist's portrait lead to complications that end as they should.
- THE BROKEN LULLABY**—(1 Reel Majestic). Release date Tuesday, Jan. 26. A melodrama showing how the child was saved from the flames. Not as well produced as it might have been, but carrying interest and a thrill.
- A FAREWELL DINNER**—(2 Reel Majestic). Release date Sunday, Jan. 31. A strong society story from Munsey's Magazine, in which the wealthy suitor discovers the deception of the designing mother and reunites the separated sweethearts.
- CUPID AND THE PEST**—(1 Reel Komic). Release date Sunday, Jan. 31. An exceptionally good comedy subject showing how the pestiferous young man mixed up the marrying couples to everybody's satisfaction.

Bromide Enlargements of Majestic Stars for Lobby Display

(Mae Marsh, Lillian Gish, Dorothy Gish, Miriam Cooper, Mary Aiden, Fay Tincher, Robert Harron, Wallace Reid and others.) All sizes and shapes up to 5 ft. high. 5 x 7, 15c. each; 8 x 10, 25c. each; 11 x 14, 40c. each; 14 x 17, 50c. each; 22 x 28, \$2.00; 20 x 60, \$2.50; 28 x 42, \$3.00. Order direct from Majestic Studio, 4500 Sunset Blvd., Los Angeles, Calif., or from any Mutual Exchange.

Majestic Motion Picture Company

STUDIOS:

4500 Sunset Blvd., Los Angeles, Calif.

BUSINESS OFFICE:

29 Union Sq. W., New York City

THANHOUSER PHOTOPLAYS

Three a Week

IF you want a high-class program—if you want bigger box-office receipts—tell the booking representative of the Mutual Exchange nearest you to book *every* Thanhouser release for you during 1915. Three reels of Thanhouser films are released each week exclusively through the Mutual Film Corporation in the United States and Canada.

FOR THE CURRENT WEEK WE ANNOUNCE:

Tuesday, January 26, "Finger Prints of Fate."
A two reel drama with an exceedingly clever plot, in which a quick-witted girl clears her lover's name and fixes the crime on the real culprit. The character of the girl is vividly portrayed by Florence LaBadie, supported by an all-star cast.

Friday, January 29th, "The Volunteer Fireman." A sparkling comedy of village life dealing with the adventures of a certain town barber, who is an enthusiastic member of the local fire department. David Thompson and Minnie Berlin are featured.

Sunday, January 31st, "Helen Intervenes."
Another of the popular "Thanhouser Kidlet" series, featuring little Helen Badgley.

PRINCESS

Friday, January 29th, "The Home of Silence."
A drama of prison life brimful of tense and romantic situations, in which the love of a maid for a man at last brings happiness out of despair. Boyd Marshall and Rene Farrington are featured, supported by an unusually strong cast.

Thanhouser Film Corporation

NEW ROCHELLE, NEW YORK

Producers of "The Million Dollar Mystery" and "Zudora"



ZUDORA IN THE TWENTY MILLION DOLLAR MYSTERY

Zudora has been brought into this sensational Thanhouser serial photoplay—a sequel to "The Million Dollar Mystery." James Cruze plays the newspaper reporter hero with all of the action that made him famous in The Million Dollar Mystery.

Here is the cast for this stupendous production:

Jim Baird, a reporter,	James Cruze
Zudora, owner of mines,	Marguerite Snow
John Storm, a lawyer,	Harry Benham
Tom Hunt, a detective,	Sidney Bracy
Capt. Radcliffe, gentleman crook,	Frank Farrington
Madam DuVal, a woman of the world,	Mary Elizabeth Forbes
Mrs. Ramsay, with whom Zudora lives,	Jane Fairbanks
Mr. Bruce, smooth as velvet,	Morgan Nihlack

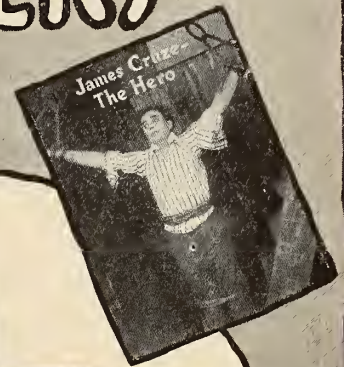
Thrills, Thrills, THRILLS—a constant chain of exciting events. A freight train loaded with powder explodes! There's a wonderful automobile chase with James Cruze clinging to a cab! The Woman of Mystery appears! These startling surprises mean **PACKED HOUSES** for you.

If you haven't seen Episodes 9 and 10 of Zudora in the Twenty Million Dollar Mystery, go to the nearest Mutual Exchange and ask our representative to show them to you. See them! Book them.

**Thanhouser
Syndicate
Corporation**

71 West 23rd Street
New York City, N. Y.

Representatives
at all Mutual
Exchanges
in the
United States
and Canada



Simplex
TRADE MARK PATENT

PRESS AGENTS

No matter what article you have for exploitation to the public, one needs publicity in order to popularize one's wares.

Our Press Agent is our host of satisfied customers, and they earn for us thousands of dollars yearly by means of their words of commendation of our

Simplex projector.

As evidencing the general high regard in which the *Simplex* projector is held, one of our friends only recently wrote us as follows:

484 Twentieth Street,
Oakland, California.
Precision Machine Co.,
317 East 34th Street,
New York City, N. Y.

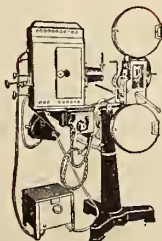
Gentlemen:

We have run a Simplex for eighteen months, and no repairs. Don't see how a machine could be better.

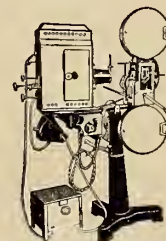
Very respectfully yours,
(Signed) MATTHEWS & OGBURN
DIAMOND PHOTO PLAY.

What better Press Agent could one want?

Install a *Simplex* projector. You would make us a good Press Agent.



The Peerlees Projector



Write for Catalogue "R"

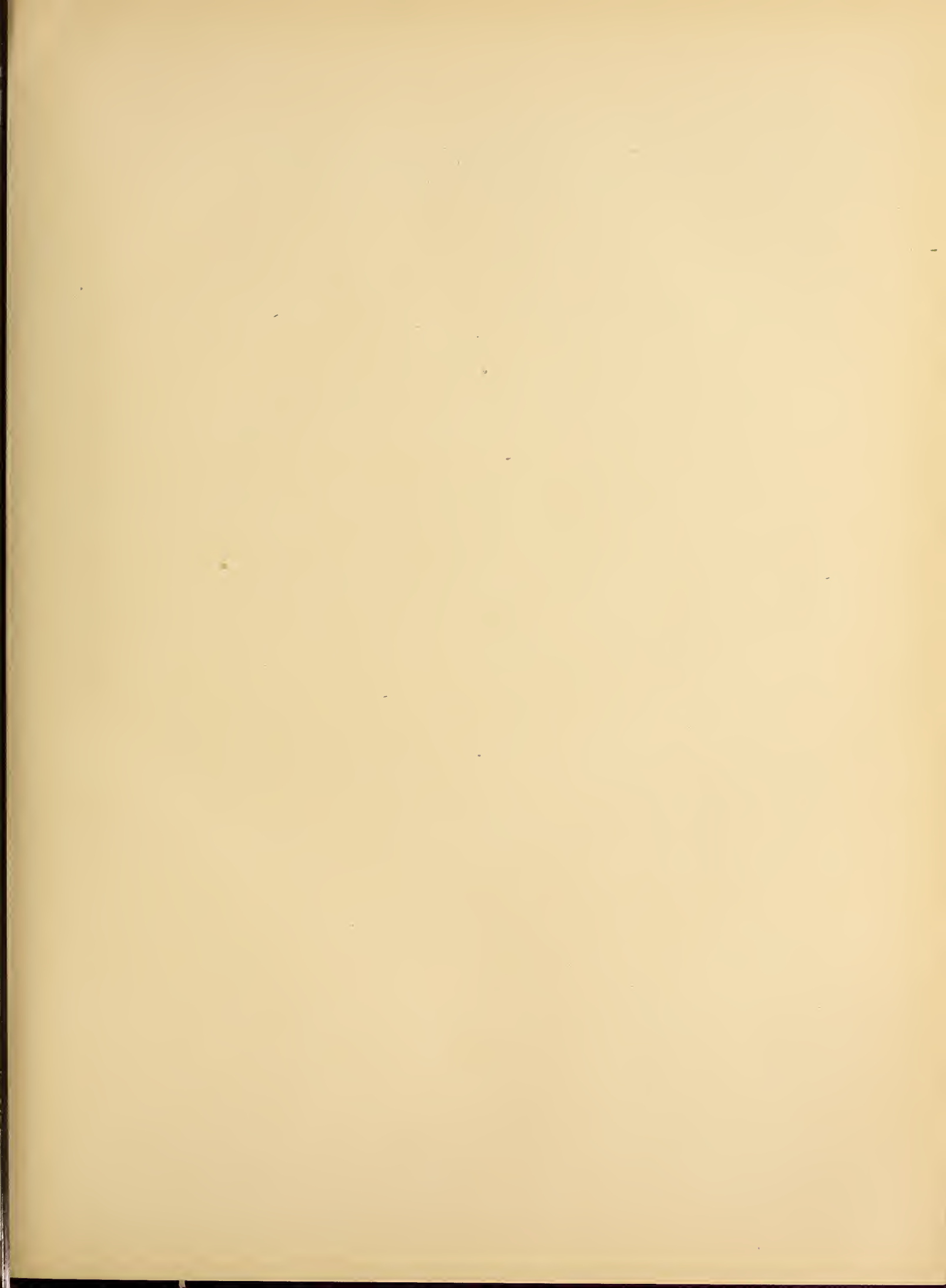
MADE AND GUARANTEED BY

THE PRECISION MACHINE CO. INC.

317 East 34th St. New York

2020

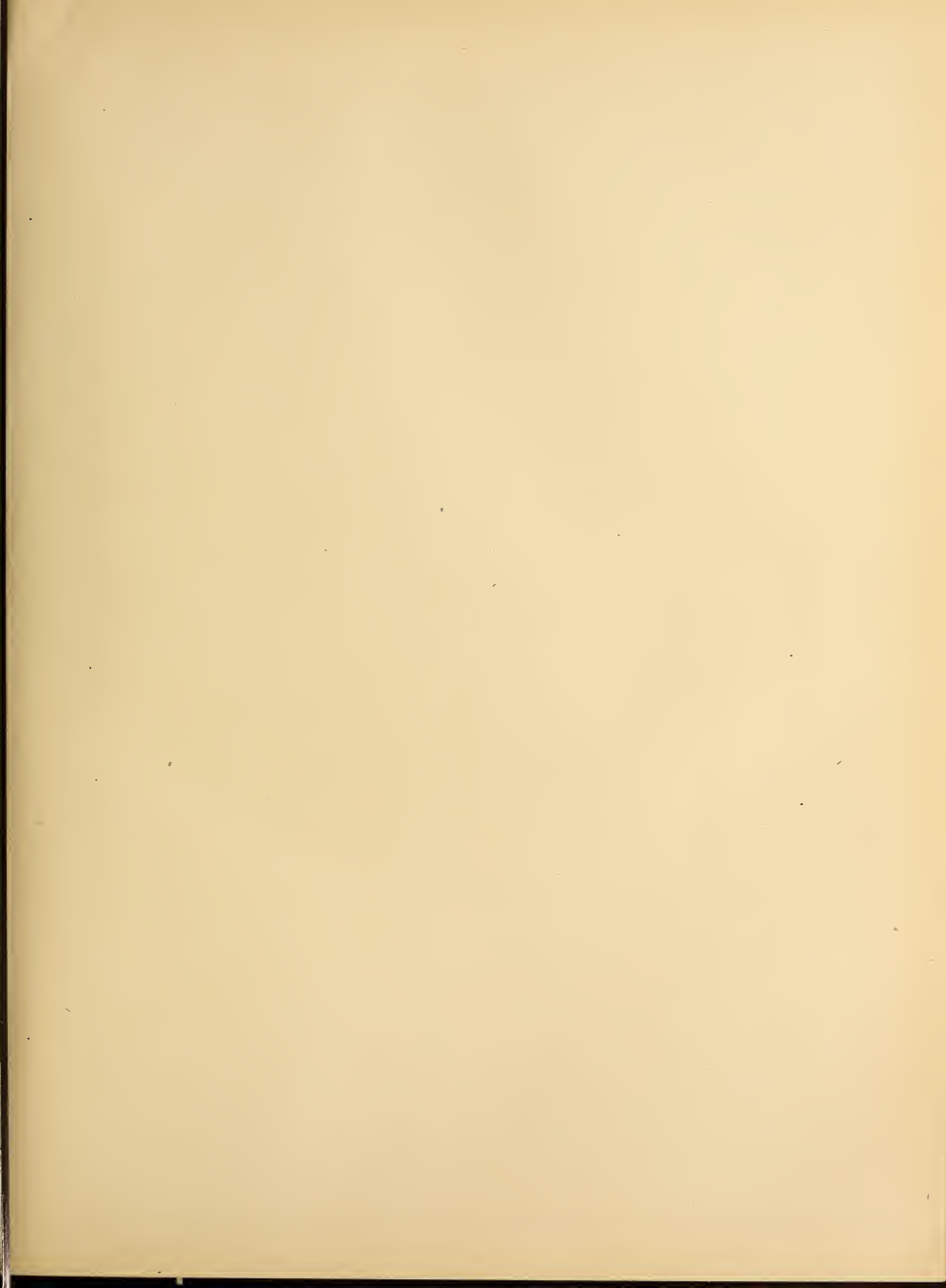














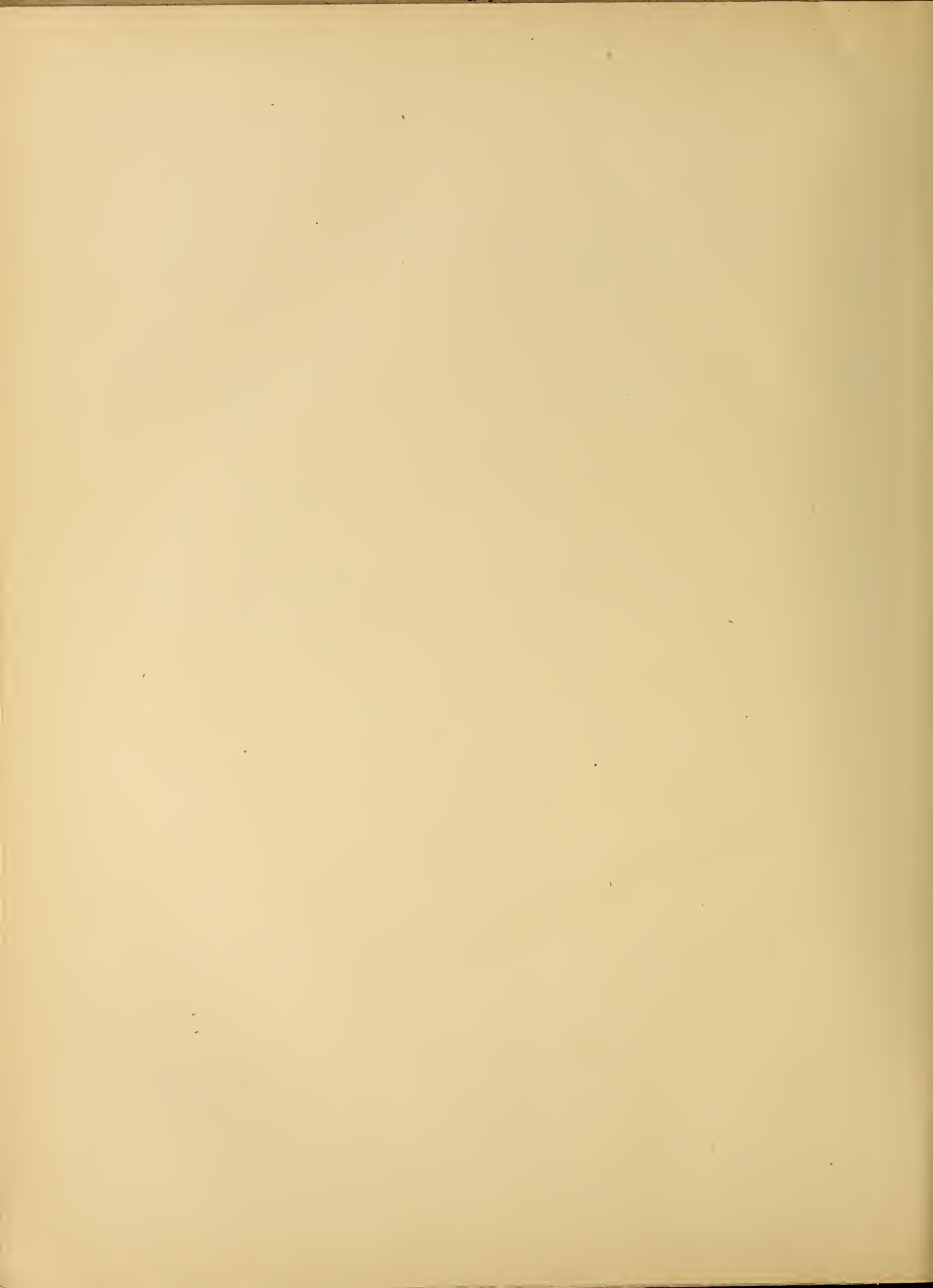
















Reel Life

5 Cents

A MAGAZINE OF MOVING PICTURES



LEONA HUTTON—*Domino and Kay Bee Leading Woman*

Feb. 6

"The Lost Lord Lovell"—Majestic

1915



James Cruze

...now playing
...after theatres
...biggest success

James Cruze

...the Hero in

...user's Greatest Photoplay

ZUDORA in

THE TWENTY MILLION DOLLAR MYSTERY

...his stupendous photoplay serial story by Harold
MacGrath is enacted by an all-star Thanouser cast, including James Cruze,
Marguerite Snow, Sidney Bracy, Mary Elizabeth Forbes, and Frank Farrington. A new
two-reel episode is released each week. For booking arrangements, see the Thanouser Syndicate representative
at any Mutual Exchange in America.

THANOUSER SYNDICATE CORPORATION

71 West 23rd St., New York City, N. Y.



See Americans First
Flying "A" and American "Beauty" Feature Films
 MADE IN U.S.A.



.IN THE TWILIGHT

A two part drama of love, vibrating with human interest and pathos
 Featuring VIVIAN RICH and a large cast of stars
 Under direction of THOS. RICKETTS Release Monday, February 15th, 1915

AMERICAN "BEAUTY" FILMS.
"THE HAPPIER MAN"
 Featuring IRVING CUMMINGS and JOSEPH HARRIS in a light drama of love
 Under direction of FRANK COOLEY Release Tuesday, February 16th, 1915

"SAINTS AND SINNERS"
 A psychological masterpiece
 Under direction of HENRY OTTO Release Wednesday, February 17th, 1915

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

AMERICAN FILM MFG. CO.
 CHICAGO



Ready For Release EPISODE

Announcing the Winner of the \$10,000.00 Prize

Episode No. 23 of the *The Million Dollar Mystery* will be ready for release February 22nd. The thousands of exhibitors who have been fortunate enough to run this successful photoplay will now have an opportunity to run this final and closing episode, which shows a complete solution of the Mystery and announces the winner of the \$10,000 prize, offered by the Thanhouser Film Corporation for the best solution.

**THE
MILLION
DOLLAR
MYSTERY**
By Har...

Ten Millions Are Waiting for This!

More than ten million people have already seen the early episodes of *The Million Dollar Mystery*. Thousands of people are still following this serial photoplay at the leading theatres. Everyone who has seen the 22 episodes will want to see the closing episode, portraying the solution of the mystery.

Booking Dates Now Being Arranged

Exhibitors who have not arranged dates for showing Episode No. 23 of *The Million Dollar Mystery* should, at once, get in touch with their Mutual Exchange, either by *letter, wire or telephone*. Everyone will want to see this, the most powerful and attractive episode of *The Million Dollar Mystery* series.



Marquerite Snow



Sidney Bracy

SYNDICATE F...

71 West 23rd

Produced by the

ase February 22nd
NO. 23 of

**THE
LION
LAR
TERY**

MacGrath

The Same
Great, All Star
Thanhouser Cast

The same cast which enacted the early episodes of this successful play will be seen in Episode No. 23. It will be headed by Florence LaBadie, James Cruze, Marguerite Snow and Sidney Bracy. This popular cast of characters is familiar to millions of movie fans throughout the country.

Bound to Draw Packed Houses!

Exhibitors are bound to play to crowded houses with the final episode of The Million Dollar Mystery. The story of this episode by Harold MacGrath will appear in 500 newspapers throughout the country. With this thorough co-operation and the tremendous interest already aroused in this great mystery photoplay, exhibitors will find it necessary to run the 23rd episode for several days in order to accommodate the crowds.

Write, Wire or
Phone, Now!

If you have not yet booked The Million Dollar Mystery communicate with the Mutual Film Corporation Exchange nearest you, and arrange to secure the early episodes at once so that you will have an opportunity to run Episode No. 23 announcing the winner of the \$10,000 prize. Do not delay. Write, wire or phone, now, the nearest Mutual Exchange.



James Cruze



Florence LaBadie

by
MUTUAL FILM CORPORATION

New York City

23rd Street, N. Y.



**WHY IS IT CALLED
RELIANCE ?**

**BECAUSE YOU CAN !
RELY ON IT !**

**IT ALWAYS PLEASURES
BECAUSE IT'S THE BEST**

HERE IT IS :

"Above Par"

A Powerful Drama with an Unique Plot

RELEASED FEBRUARY 19, 1915

"The Double-Crossing of Slim"

Showing That the Worst End of It is Sometimes the Best

RELEASED FEBRUARY 24, 1915

"The Man With a Record"

How An Ex-convict, Who Sought the Straight Road, Won Out at Last

RELEASED FEBRUARY 27, 1915 TWO REELS

RELIANCE MOTION PICTURE CORP.

Released exclusively in the
MUTUAL program

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



ABOVE ALL QUALITY

MUTUAL PROGRAM

MUTUAL PROGRAM

MUTUAL PROGRAM

Reel Life

A MAGAZINE OF MOVING PICTURES

PUBLISHED BY THE MUTUAL FILM CORPORATION

29 Union Square, New York City

Telephone, Stuyvesant 683

MERRITT CRAWFORD
Editor

HENRY JAMES
Business and Advertising
Manager

Vol. V, No. 21

FEBRUARY 6, 1915

Five Cents—\$2.50 a Year

Gleaning the Hidden Wealth of Famous "Zudora" Mine



*One of the Splendidly Realistic Scenes from a Forthcoming Chapter of "The \$20,000,000 Mystery,"
the Great Thanhouser Serial.*

How a wonderful "strike" is made and a gem of almost priceless value discovered, all of which leads to a series of thrilling and nerve-racking adventures, is told in Episode Thirteen of this popular screen story. See it, and learn how Jim Baird (James Cruze) and Tom Hunt (Sidney Bracy) rescue Zudora (Marguerite Snow) from the clutches of Captain Radcliffe (Frank Farrington) and the conspirators led by Madame Duval (Mary Elizabeth Forbes).

FACTS AND FIGURES AND SUCH

ANNOUNCEMENT is made by the Thanouser Film Corporation that the final episode of *The Million Dollar Mystery* has just been completed by Howell Hansel, Thanouser's famous production chief, and will be released February 22, 1915. In it the mystery is solved. The fate of *Countess Olga*, *Stanley Hargreaves* and *Florance Gray* is settled once for all, and—what is most important—the place where the \$1,000,000 was hidden all the time is at last revealed.

The name of the fortunate winner of the \$10,000 prize, offered for the best solution of the mystery, will not be made public until the final episode is released and the thousands of photoplay lovers, who are on tiptoe with expectation, must possess their souls in patience until that day arrives. It is said that the denouement of the great Thanouser serial is filled with surprises, making the final chapter of *The Million Dollar Mystery* quite as sensational as those which preceded it.

THE year 1915 is expected to be the banner one in the record-breaking history of the Keystone Film Company, if present indications are any criterion. Messrs. Kessel and Baumann, of the New York Motion Picture Corporation, while at the studios at Los Angeles, Cal., recently signed five big leads to be starred in Keystone one and two reel comedies, and these, when taken in conjunction with the other noted artists already under contract, promise to make the most famous of laughmaking films set a new high mark in Keystone popularity. Last week REEL LIFE announced that Ford Sterling, associated for a short time with another company, would again be seen in Keystones. The other acquisitions to the Keystone artistic staff are: Harry P. Gribbon, famous throughout the Northwest in musical comedies; Billie Walsh, long popular on Broadway as a cabaret comedian and entertainer; Harry ("Dutch") Ward, of burlesque fame; and Polly Moran, a vaudeville favorite for the past ten years.

This makes twelve high priced leads now working in Keystone comedies. The others are: Mabel Normand, Roscoe Arbuckle, Charles Murray, Sidney Chaplin, Chester Conklin, Mack Swain, Minta Durfee, Ed Kennedy and Harry McCoy.

SO many requests for information about the Mutual Weekly have reached the offices of that popular news-film, that the following circular has been sent out: **WHAT IS THE MUTUAL WEEKLY?** Every now and then some one asks this question. Is it a magazine? a periodical? a newspaper? or what? In a sense it is all these three com-

bined. Yet it is more than any one or all of these, for it speaks the language of all peoples.

The MUTUAL WEEKLY cannot be bought at a newsstand or bookstore, because although it is a publication in the broadest sense, it is not a product of ink and paper and the printing press. The MUTUAL WEEKLY is a *motion picture film, one thousand feet long. It visualizes on the motion-picture screen all the really big news of the day.* It brings important events directly to you from the places where they happen. You see them exactly as they occurred

a day or a week ago, while the printed reports are still fresh in your mind. Wherever men and women are doing things that will be written into history, you will find a MUTUAL WEEKLY man and his camera recording their acts so that you may see them faithfully reproduced. The MUTUAL WEEKLY shows history on the screen. as history is in the making.

Unlike publications using cold type, it cannot misstate facts. Its news is picture news. It is printed on the screen. Millions see it every day. And because it shows living men and women on the screen, it is published in a language, that all races and peoples can understand.

If you see it in THE MUTUAL WEEKLY on the screen, it's *SO*. No matter whether the scene be from the trenches of a European battlefield, from an airship high up above earth, from a submarine at the bottom of the sea or from the workings of an underground mine—it's true. If it weren't there, it couldn't be

photographed and you couldn't see it.

Somewhere a MUTUAL WEEKLY man is photographing every minute of the twenty-four hours a scene that will be brought to you on the screen. These intrepid men endure severe hardships and face grave dangers in their work for your entertainment. How well they succeed is shown by the fact that THE MUTUAL WEEKLY is the most widely circulated screen publication in the world, being seen each week by 20,000,000 Americans, and on account of it being syndicated with THE GAUMONT GRAPHIC of London and THE GAUMONT ACTUALITIES of Paris, it is viewed by an equal number of Europeans.

IN answer to many inquiries from exhibitors, the New York Motion Picture Corporation wishes to announce that its four reel production, *On the Night Stage*, in which the tri-star combination, Robert Edeson, William S. Hart and Rhea Mitchell, are featured, will be released exclusively through the Mutual Film Corporation in pursuance of their new policy of releasing multiple reel features in conjunction with the regular program.



BECAUSE BULLETIN No. 2

BECAUSE they are strong in narrative, powerful in heart interest, superb in photography and supreme in action,

BECAUSE they are pictures contrived by masters of the motion picture art,

BECAUSE they are the best entertainment in the world

MORE MUTUAL MOVIES are being shown by Exhibitors today than ever before.



Superior Themes and Settings in Productions of American-Beauty Brand



1. Vivian Rich, Harry Von Meter, Jack Richardson, Charlotte Burton and Louise Lester in "In The Twilight." 2. Ed. Coxen in "Saints and Sinners." 3. Jack Richardson, Perry Banks and Harry Von Meter in "In The Twilight." 4. Ed. Coxen in "Saints and Sinners." 5. Josephine Ditt and Winifred Greenwood (same). 6. Charlotte Burton, Vivian Rich, Louise Lester, Harry Von Meter and Reaves Eason in "In The Twilight." 7. Irving Cummings and Joseph Harris in "The Happier Man." 8. Joseph Harris, Virginia Kirtley and Irving Cummings (same). 9. Josephine Ditt, Jack Richardson and Reaves Eason in "In The Twilight." 10. Virginia Kirtley in "The Happier Man."

STORIES OF THE NEW PHOTOPLAYS

HERE is a letter which should make every exhibitor sit up and take notice—at least all those who have not yet booked *Runaway June*, the big Reliance serial—and as it speaks for itself, we present it without comment:

ORIENT THEATRE
111-113 West 125th Street,
New York, January 29, 1915.

"EDITOR REEL LIFE,
Dear Sir:—

Hand me another *Runaway June*. My house was sold out twice during the night, and at least six hundred standing at each performance, "and the very best matinee series I ever handled"; old and young are about as well pleased with *Runaway June* as with any big feature picture they ever saw.

The thermometer was doing a "jig" around 3 below zero, and that means cold weather in the neighborhood of the Orient Theatre, 125th Street and Lenox Avenue.

Very truly yours,
J. JONES JOHNSTON,
Mgr."

Mr. Exhibitor, does it strike you what this might mean to you in your own house? Remember this letter is only one of dozens and scores of messages of similar character, that have come to REEL LIFE since *Runaway June* was first released.

RUNAWAY JUNE (Episode 5) (Two Reels)

By George Randolph Chester and Lillian Chester
February 10, 1915

CAST

June Moore.....	Norma Phillips
Ned Warner.....	J. W. Johnston
Gilbert Blye.....	Arthur Donaldson
Aunt Debby.....	Myra Brooks
Marie.....	Evelyn Dumo
Keeper of Gambling House.....	Miss James
Gwendolyn Perry.....	Mildred Cheshire
Her Husband.....	Mr. Fay

Director, Oscar Eagle

JUNE, going immediately to the address handed her by the manageress of the employment office, is decoyed into a gambling house. Before she realizes, however, the sort of place she is in, the keeper of the resort has hired her to work on the files in the office.

Meanwhile, *Marie*, *June's* maid, while marketing, runs into *Aunt Debby*, who demands of her where her mistress is. A lively scene ensues, in which the colored mammy knocks down the French girl and sits on her. The patrol wagon is summoned, but *Aunt Debby* is so fat she cannot be wedged through the door of the wagon and, at last, in answer to *Marie's* pleadings, she is allowed to go. She hurries straight to *Ned*, who tries in vain to take up *Marie's* trail from the market.

June, all this time, has become intensely interested in the case of *Gwendolyn Perry*, a patron of the roulette resort. She wins her confidence and learns her story—how she first lost heavily at bridge and then, in an effort to retrieve, became an habituê of the gambling house. Her husband has refused to increase her allowance. She is deeply in debt to the keeper of the house, who compels her to phone *Mr. Perry* for money. When the woman has heard him refuse again, she goes into another room and, herself, calls

up *Gwendolyn's* husband, telling him plainly what sort of predicament his wife is in. Enraged, he threatens to have the place raided. *Blye*, who is spying from an adjoining room upon everything that happens, takes *Blanche*, the keeper's assistant into the basement and instructs her how to turn the furnace draughts so as to fill the rooms with smoke. This she is to do the instant he gives the signal in case of a raid.

Meanwhile, *Mr. Perry* has arrived. He plainly is through with his wife. *June* pleads for her, however. Suddenly *Gwendolyn* darts into the gambling salon and seizing the dealer's pistol from the table drawer would have shot herself but for the timely intervention of *June*. At this juncture the police break in. A smell of smoke pervades the house, and amid cries of "Fire!" and general panic, *Mr. Perry* seizes his wife in his arms and flees from the place. *June* also escapes under cover of the confusion.

MABEL, FATTY AND THE LAW—Keystone The Tale of a Double Flirtation January 28, 1915

IN A small city park where strict vigilance is maintained against flirting, *Mabel*, a young and pretty wife with a bore of a husband innocently amuses herself with the harmless attentions of *Fatty*. *Fatty* relishes the situation all the more because this is one of those rare occasions, when he has succeeded in escaping from the jailor-like watchfulness of his wife. Meanwhile, *Fatty's* wife and *Mabel's* husband are carrying on a similar game. They are discovered by the police and a sensational arrest ensues. Both couples appear in court, where numerous complications make a reelful of fun.

THE HOMEBREAKERS—Keystone (Two Reels) A Matrimonial Comedy February 1, 1915

A BANK president in a small town bestows attentions and gifts upon the wife of his cashier. The cashier, meanwhile, is lavishing compliments and gifts upon the wife of the president. The deception on both sides is successfully perpetrated until the wives put in an appearance on the same day at their husbands' place of business. A slight slip on the part of the janitor plunges everybody in disaster, and the married couples earnestly repent their folly.

THE STUDIO OF LIFE—Reliance The Story of a Young Artist, Starring Marguerite Loveridge By Marc Edmund Jones February 8, 1915 CAST

Marian.....	Marguerite Loveridge
John Darby.....	George M. Marlo
Elderly Suitor.....	Arthur Forbes
Matthew Bowden.....	Charles Mason
Mrs. MacDonald.....	Ricca Allen
Bess.....	Catherine Lee
Baby (in vision).....	Jane Lee

Director, Lawrence L. McGill

MARIAN MacDONALD, wrapped up in her art studies, is heedless of the advances of *John Darby*, who is rich and sympathetic. Twice she refuses his proposals of

(Continued Overleaf)

Humor and Pathos Vie With Each Other in Majestic-Komic Productions



1. Tod Browning and Augustus Carney in "Music Hath Charms." 2. Baldy Belmont, Fay Tincher and Max Davidson (same). 3. Dorothy Gish in "How Hazel Got Even." 4. Charles Cleary, Richard Cummings and Tom Wilson in "A Man and His Work." 5. Dorothy Gish, W. E. Lawrence, Eugene Pallette and Fred Burns in "How Hazel Got Even." 6. Charles Cleary in "A Man and His Work." 7. Tod Browning and Augustus Carney in "Music Hath Charms." 8. W. E. Lawrence, Eugene Pallette and Fred Burns in "How Hazel Got Even." 9. Eleanor Washington and Augustus Carney in "Music Hath Charms." 10. Charles Cleary in "A Man and His Work." 11. Eugene Pallette and Fred Burns in "How Hazel Got Even."

STORIES OF THE NEW PHOTOPLAYS

marriage. But her teacher, *Matthew Bowden*, realizes, that though she has an excellent technique, her work is lacking in feeling. He sees that *Darby* is in love with *Marian* and hopes that through this channel the soul of the young artist may be roused. However, when *Marian* at last accepts *Darby*, she is prompted by sudden jealousy, when he feigns interest in another girl. Buried in her new life as wife and mother, she has no time for her painting. When *Marian's* little girl, *Bess*, is three years old, *Bowden* comes to visit his old friend and former pupil. He encourages *Marian* to take up her art studies again. Soon she presents him with a picture in which he recognizes the spirit which formerly all her attempts lacked. But *Bess*, the little girl, also has artistic, if misdirected, instincts. She gets hold of the canvas and daubs it beyond recognition. *Bowden's* and *Darby's* consternation is great. But *Marian* herself, hugging the teary and penitent child, tells them that her dearest interests in life are her home, her husband and *Bess*.

THE WILY CHAPERON—American

A Clever Comedy, Starring Charlotte Burton in a Dashing Role

February 12, 1915

CAST

Mrs. Brown Smith.....	Charlotte Burton
Mr. Stern, a widower.....	Harry Von Meter
Myrtle Stern, his daughter.....	Vivian Rich
Dick Willis, her lover.....	David Lithgoe
Mrs. Jennings.....	Louise Lester
Country curate.....	Perry Banks
Butler.....	William Tedmarsh

DICK WILLIS proposes to *Myrtle Stern* and is promptly put out of the house by her irate father, who advertises for a chaperon to guard his beautiful and wilful daughter from designing beaux. *Mrs. Brown-Smith*, a dashing widow, who, at the end of the season finds herself financially embarrassed, immediately applies. Her winning ways captivate *Father Stern*, who engages her at once. *Myrtle* resents the intrusion of a chaperon, but soon finds out that the widow has too many plans of her own to interfere with her love affairs. With *Mrs. Brown-Smith's* help *Dick* and *Myrtle* elope. *Father Stern* finds the chaperon bound and gagged. As he is trying to console her for the outrageous treatment she has received, the newly-weds return at a critical moment. *Father* explains that he has just asked the lady to be his wife. And this time it is the young couple who give him their blessing.

ACROSS THE WAY—Princess

Wherein a "Joke on Brown" Fails to Put Love Off the Track

February 12, 1915

CAST

Tom Brown.....	Boyd Marshall
Sparks, his friend.....	John Reinhard
Bianca.....	Rene Farrington
Caretaker.....	Kenneth Clarendon
The burglar.....	Mr. Yorke

SPARKS learns, upon visiting his fiancée, *Bianca*, an art student, that his friend, *Tom Brown*, a writer, is living across the court. He soon sees that *Bianca* and *Brown* are mutually attracted and plans to play a joke upon his friend, which shall make the latter doubt his own sanity. He persuades *Bianca* to enact a scene with him before the drawn window curtain in which she is attacked by a man with a pistol and drawing a dagger from her bosom, defends her-

self, killing her assailant. *Brown*, seeing all this in silhouette on the shade, rushes to *Bianca's* assistance. He finds her reading peacefully, and is told that the incident must have been an hallucination of his own brain. A few evenings after this *Bianca* actually is attacked by a burglar. *Brown*, who now is "on" to the fact that in the former instance his friend *Sparks* had designs upon him, at first thinks this also is another of *Sparks's* "jokes". However, he goes stealthily to investigate—and is just in time to save the girl, who breaks her engagement to *Sparks* and marries *Brown*.

THE ESCORT—Royal

A Side-splitting Janitorial Farce

February 13, 1915

TWO young married couples find life intolerably dull. Even *Rose*, the maid of one of the couples, unable to endure the tomb-like gravity of the household, gives notice and leaves. Just after this, *Eddie Rose*, an old friend of the respective bridegrooms, invites them to go with him to a prize fight. There is considerable confusion over the name *Rose*—and the two wives learning of an appointment at the Little Café, conspire to entrap their faithless husbands. They bribe the janitor to act as their escort. He shaves off his precious beard and is struggling into evening clothes—when the husbands unexpectedly return. In trying to escape, "the escort" is forced into the dumb waiter. He pulls himself up and down until he is exhausted, but at last is captured in the cellar.

THE DEATH DICE—Reliance

(Two Reels)

A Thrilling Game with Death

By George Pattullo

February 13, 1915

CAST

Florence.....	Irene Hunt
Johnson.....	Eugene Palette
Bass.....	Fred Burns
Baptismo.....	Vester Perry

BAPTISMO, a ranch hand, and *Sellers*, a cow boy, quarrel over a card game. *Baptismo* gets the worst of it and determines to kill *Sellers*. *Sellers* and *Bass*, a newcomer, are rivals for the hand of *Florence Steel*, daughter of a neighboring rancher. On her account they have a violent disagreement, and *Florence*, fearing results, compels *Bass* to surrender his knife to her. As he moves off, *Sellers* tries to kiss *Florence*. She menaces him with the knife. Then, as he strolls away, whistling "The Dying Cowboy", she drops the blade in horror and runs into the house. *Baptismo* finds the knife and steals after *Sellers*. When, an hour later, *Sellers* is found, stabbed in the back, suspicion falls upon *Bass*, the owner of the knife discovered by the dead man's side. Believing that *Florence* has killed *Sellers* in defending herself from his advances, *Bass* does not deny the charge against himself. *Lafe Johnson*, ex-sheriff, observes the effect upon *Baptismo* of "The Dying Cowboy," which he happens to be humming in the Mexican's hearing. This rouses his suspicions. He watches *Baptismo* and finally arrests him. Popular opinion, however, is against *Bass* and the idea that *Baptismo* is the guilty man is jeered at. *Johnson*, in desperation, suggests that the two men's lives be staked upon the dice. By a clever trick the ex-sheriff makes fate decide against *Baptismo*, who then confesses. *Florence* asks *Bass's* forgiveness for misjudging him, and later they are married. (Continued Overleaf)

Latest Broncho, Domino and Kay Bee Releases and a Keystone Two Reeler



1. William S. Hart, Margaret Thompson and Thomas Kurihara in "The Grudge." 2. William S. Hart and Charles Ray (same). 3. Richard Stanton in "The Man at the Key." 4. William S. Hart and Margaret Thompson in "The Grudge." 5. Charles Murray in "Hogan's Aristocratic Dream." 6. Same. 7. Richard Stanton in "The Man at the Key." 8. William S. Hart, Rhea Mitchell and J. Barney Sherry in "Mr. Silent Haskins."

STORIES OF THE NEW PHOTOPLAYS

THE GRATITUDE OF CONDUCTOR 786—

Thanouser

The Latest Playlet in the Popular Series Starring Riley Chamberlain

By Nolan Gane
February 14, 1915

CAST

The superintendent.....Arthur Bauer
Jack, his son.....Nolan Gane
Mary.....Violette Franklin
Her father.....John Lehnberg
Conductor 786.....Riley Chamberlain

WHEN Conductor 786 is fired because a woman, through her own carelessness has fallen off the car, *Jack*, the superintendent's son, who has witnessed the accident, persuades his father to reinstate the old man. A little later *Jack* fails in an attempt to elope with *Mary*, and appeals to *Conductor 786* in his trouble. The grateful conductor borrows for him the high powered line auto. Together they succeed in getting *Mary* away from the house on the top of the auto. But her father is roused, and he and his chauffeur give chase. The young couple have no time to stop at the parson's, so they drive up to his window and he boards the auto. Discovering that a female witness is necessary they seize a woman at a window getting the night air, and place her also on the auto top. Then, travelling at the rate of sixty miles an hour, *Jack* and his sweetheart are married. The ceremony over, father is permitted to catch up. *Conductor 786* effects the reconciliation of the superintendent with the runaway pair.

MUSIC HATH CHARMS—Komic

Wherein a Would-be Caruso Loses a Bride

February 14, 1915

CAST

Nell.....Fay Tincher
Jim.....Tod Browning
The Father.....Max Davidson
The Pianist.....Baldy Belmont
The Laborer.....Augustus Carney

JIM and *Jed*, rivals for the hand of *Nell*, both ask her father's consent. She is in love with the latter, who performs brilliantly upon the piano. But her father favors *Jim*, who aspires to become a great singer. It is decided to let the matter rest six months, and then try out the suitors on the strength of their musical abilities. *Jim* learns only too soon that never will he become a Caruso. Chancing upon an Italian laborer, however, who has the voice of an opera singer, he arranges for *Tony* to act as his proxy in the forthcoming tryout. On the evening of the contest, the Italian, concealed behind a curtain, sings while *Jim* goes through the motions in dumb show—and the pianist is eclipsed. All is well, until *Tony* is attracted to the kitchen by the maid. There he partakes of punch and is moved to sing on his own account. The sounds penetrate to the parlor. *Jim's* ruse is laid bare. And *Nell* starts in taking lessons on the piano from *Jed*.

THE OTHER MAN—Reliance

Wherein False Suspicions Precipitate a Dramatic Crisis

February 15, 1915

CAST

The Wife.....Glynn Braun
The Husband.....William Bailey
The Brother.....J. W. Johnston
Maid.....Evelyn Dumo
Cook.....Myra Brooks
Butler.....Alfred Fisher

ARTHUR MATTHEWS, a successful writer, and a man of broad sympathies, singles out of the breadline *Kerwood*, an unkempt wreck of a man, whom yet he dis-

cerns to be a person of good breeding. He takes him to his home, and learning that he was formerly on a newspaper, makes him his secretary. On introducing *Kerwood* to his wife, *Matthews* fails to notice the startled look of recognition, which flashes between them. The servants become aware of clandestine meetings between their mistress and the stranger. *Matthews* overhears some of the servants' gossip, and soon after surprises his wife and secretary together. That same night *Kerwood* and *Mrs. Matthews* meet ready to leave the house, each carrying a suitcase. The butler sees them and warns *Matthews*, who, infuriated, snatches up a pistol and rushes into the library. A struggle ensues, and *Matthews* is on the point of shooting *Kerwood*, when his wife manages to attract his attention to a note she has left on the table. Then he learns that his secretary is his wife's reprobate brother, whose identity she has not dared to disclose. She had planned secretly to take him home to her father to beg for his forgiveness.

IN THE TWILIGHT—American

(Two Reels)

A Touching Drama of Love, Disappointment and Tardy Fulfillment

February 15, 1915

CAST

Samuel Drew.....Harry von Meter
George Drew.....Jack Richardson
John Drew, their father.....Perry Banks
Mary Harris.....Vivian Rich
Ellen, her sister.....Charlotte Burton
Their Mother.....Louise Lester
Doris Grant.....Josephine Ditt
David Grant, her father.....Robert Klein
Clarence Handyslides.....Reaves Eason

ELLEN and *Mary*, two sisters, are courted by *George* and *Sam*, who are brothers. At evening when the girls' mother plays to them the twilight song, she tells them that just as they are happy now in the twilight of the day, so must they watch to keep their love and happiness also in the twilight hour of life. They laugh, never doubting the future. *Mary* and *Sam* are married, and their hopes are fulfilled. *George*, however, goes to the city where he goes rapidly down hill. He marries *Doris Grant*, and *Ellen* is left on the farm, broken-hearted. Years later, *George*, released from penitentiary, his wife dead, seeks the home of his boyhood. He finds that *Sam* and *Mary* have adopted his little girl—and faithful *Ellen* still is waiting. Thus, in the twilight of life, the lovers, whose early dreams were frustrated, find their happiness together.

A MAN AND HIS WORK—Majestic

Showing to What Constant Dangers a Detective is Exposed

February 16, 1915

CAST

Connolly.....Thomas Cleary
Mary, his wife.....Eleanor Stone
Smitty, a crook.....Howard Gaye

CONNOLLY enjoys a good breakfast with his wife, *Mary*, and his children, who are very dear to him. He then reports at police headquarters as usual. He is detailed on the job of catching a man, who the night before has committed a safe robbery and all but murdered a night watchman. The watchman is able to identify the thief's picture in the rogues' gallery, and *Connolly*, taking his life in his hands, sets out on his trail. He knows *Smitty's*

(Continued Overleaf)

Screen Stories De Luxe Produced at Reliance Studios by Noted Stars



1. Eagle Eye, Irene Hunt and Vester Perry in "The Chinese Lottery." 2. Irene Hunt (same). 3. Alfred Fisher, Myra Brooks, Evelyn Dumo and William Bailey in "The Other Man." 4. Vester Perry in "The Death Dice." 5. Eugene Pallette, Vester Perry, Irene Hunt and J. P. McCarthy (same). 6. Irene Hunt (same). 7. Fred Burns and Ed. Burns (same). 8. Alfred Fisher and William Bailey in "The Other Man." 9. John W. Johnston, Glynn Braun and William Bailey (same).

STORIES OF THE NEW PHOTOPLAYS

hang-out, and disguising himself as a yeggman, succeeds in finding him and a pal. A fierce fight ensues, in which the thieves make their getaway and lead the detective a chase to *Smitty's* tenement. *Connolly* finally outwits the crooks, however, and turns them over to the authorities. He then dresses the wounds he has received, changes his clothes and goes home to supper. Not a word of the perils he has undergone passes his lips to *Mary* and the children.

A MAN OF IRON—Thanouser (Two Reels)

Wherein a Rich Man Sacrifices Wealth for His Children's Integrity

By Philip Lonergan

February 16, 1915

CAST

Caleb Masters.....Frank Farrington
Ben, his son.....Harris Gordon
Belle, his daughter.....Ruth Elder
Mrs. Travers.....Carey L. Hastings

CALEB MASTERS, president of a big manufacturing company, realizing that luxury is slowly ruining his children, refuses the offer of a millionaire, who wishes him to go into partnership, and permits the refusal to force him into bankruptcy. He then takes a position as manager of a large quarry where *Ben*, his son, works with him. *Belle*, his daughter, becoming housekeeper for her father and brother. Not for a minute does *Masters* regret his step, for he sees his children, through plenty of wholesome, hard work, becoming thoroughly industrious and dependable. He is satisfied that he has saved them in the nick of time from moral disgrace. The only other person, who realizes the situation is *Mrs. Travers*, a wealthy widow. She keeps in touch with the family and is loyal to them during their so-called "misfortune." Later, she is the means of *Masters'* reinstatement in the business world. And after *Ben* and *Belle* have married worthily, *Mrs. Travers* and their father also celebrate their wedding.

THE HAPPIER MAN—Beauty

Wherein a Young Man Chooses Between Gold and a Girl

February 16, 1915

CAST

William Summer.....Irving Cummings
Harry Warden.....Joseph Harris
Lucille Page.....Virginia Kirtley
Editor.....Fred Gamble
Reporter.....Gladys Kingsbury
Miner.....Perry Banks

MARY FULLER, a young reporter, envies *William Summer*, a rich bachelor mine owner—until she learns his story. She is sent to interview him and he confides to her the history of his youth. He and *Harry Warden* both had loved *Lucille Page*. Then they went west to prospect for gold, and his own eyes were blinded by dreams of wealth. When the opportunity presented itself for *Summer* to work a rich claim, which fate brought into his hands, he willingly came to an understanding with *Warden*, that he should resign to him all claims upon *Lucille Page*, if his friend cared to go back East to her. For his own part, he would stay and dig a fortune out of the earth. Years later *Summer* returns a millionaire—to find his former partner happily married to the sweetheart of their youth. In contrast to *Warden's*, his own life is empty. *Mary Fuller* learns that there are some joys which great wealth cannot buy.

SAINTS AND SINNERS—American

A Strong Study in Moral Contrasts

February 17, 1915

CAST

Jack of Cards.....Ed Coxen
The Outcast.....Winifred Greenwood
Mrs. Money, professional philanthropist.....Josephine Ditt
The Minister.....John Stepling

"THE SAINT" of the village is a rich woman, who lives in a big house and plays Lady Bountiful. She professes herself a Christian and has a great deal to say about the force of her example in the community. *"The Sinner"* is a young man who does not pose as godly. He even plays cards, and it is whispered about that he is an atheist. To this village comes a broken-hearted girl with her nameless child. *"The Saint"* hears her story and turns her away. But *"The Sinner"* takes her in and cares for her and the baby. Her presence in his house creates consternation among the villagers, and their feeling is intensified, when on Sunday, *"The Sinner"* and the strange woman appear at church. Fortunately, the minister of the town is no hypocrite. And through his efforts, the outcast at length is made one of the community.

THE DEPUTY'S CHANCE THAT WON—Reliance

An Exciting Rescue Story of "Death Cabin"

By Chet Withey and Arthur Mackley

February 17, 1915

CAST

Dick Calvert.....W. E. Lawrence
Mollie.....Florence Crawford
Monk Turgis.....M. Wilson
The Sheriff.....Arthur Mackley

MOLLIE OWENS, affianced to *Dick Calvert*, deputy sheriff, is taken captive by *Monk Turgis*, an outlaw, and imprisoned in "death cabin." *Turgis* and his pal try to frighten money out of *Mollie's* mother. *Dick Calvert* is put on the trail of the bandits. He happens to see one of them going into the cabin, shunned by everybody on account of two mysterious murders once perpetrated in the shack, and immediately investigates. He is seized by the outlaws who truss him up. While they are forcing *Mollie* to write another threatening note to her mother, *Calvert* manages to slip a scrawled line into the pocket of one of the bandits, who later drops it in the town gambling room. The clew is taken to the *Sheriff*, who rides post haste to "death cabin," captures the outlaws and rescues the lovers.

SHORTY'S SECRET—Broncho

(Two Reels)

Wherein the Broncho Hero Finds Jail a Gold Mine

By William H. Clifford and Thomas H. Ince

February 17, 1915

CAST

Shorty....."Shorty" Hamilton
Bill Forbes, his pal.....John Keller
Simms.....Charles Swickard
Nell Compton.....Miss Brown
Judge Tuttle.....A. Hollingsworth

SHORTY'S pal, *Bill Forbes*, is in love with *Nell Compton*, the banker's daughter, and she with him, but *Judge Tuttle*, a moneyed suitor, has the support of *Nell's* father. During an excursion to town *Shorty* gets soused and is corralled. In the cellar of the jail he discovers a gold mine. On being bailed out, *Shorty* learns that his pal is up against it, *Father Compton* having told him that unless he can raise five thousand dollars, he must cease his attentions to *Nell*. *Shorty* schemes to get arrested a sec-

(Continued on Page Twenty)

Clever Plots, Splendidly Developed in Latest Thanhouser-Princess Releases



1. Boyd Marshall and Rene Farrington in "Across the Way." 2. Rene Farrington, Boyd Marshall and John Reinhard in "Nell's Strategy." 3. John Reinhard, Boyd Marshall and Rene Farrington in "Across the Way." 4. John Reinhard and Rene Farrington in "Nell's Strategy." 5. Harris Gordon, Carey L. Hastings, Frank Farrington and Ruth Elder in "A Man of Iron." 6. John Reinhard and Boyd Marshall in "Across the Way." 7. Frank Farrington, Carey L. Hastings and Harris Gordon in "A Man of Iron." 8. Rene Farrington and A. Yorke in "Across the Way." 9. Carey L. Hastings and Frank Farrington in "A Man of Iron." 10. Frank Farrington, Harris Gordon and Ruth Elder (same). 11. Rene Farrington and Justus D. Barnes in "Nell's Strategy."

"The Lost Lord Lovell"

A Romance
That Ends in the
Confusion of an
Impostor

Featuring
Frank Bennett and
Dorothy Gish,
Famous Majestic Star

CAST

Molly, maid-of-all-work.....	Dorothy Gish
Beth, a soubrette.....	Catherine Henry
Ned Wallace.....	Chet Withey
Herbert, the butler.....	Frank Bennett

LIFE in Mrs. Haskins' boarding house had never been a long, gilded dream for pretty Molly, the maid-of-all-work, and the coming of Beth Perkins, an actress and one time soubrette, did not make her daily drudgery any easier. What it was about Molly that aroused the antagonism of Miss Perkins, was not entirely clear. It is true that the glances of the male members of the Haskins menage were more frequently directed toward the budding beauty of the young housemaid, than toward the drug-store charms of her more wordly-wise rival. It may have been too, that a certain shy refinement, unusual in one of her station, and altogether lacking in Miss Perkins, made Molly the more attractive of the two women. But whatever it was that excited her enmity, Miss Perkins never overlooked an opportunity to make Molly miserable.

Thus things went on until Molly met Herbert Hatherwood, the new butler in the house next door. Then her troubles melted away. He was a fine, up-standing man, very English in his ways, and the couple speedily found themselves falling in love. A little later he asked Molly the question, which every girl hopes to have asked some time or other, and after that they began to plan a cozy little home for themselves.

It was just at this juncture that a mysterious stranger, whose distinguished manner and bored reserve, created a flutter of excitement among the feminine members of the household, came to live under Mrs. Haskins' roof. In particular, Beth sought to attract his notice, his ultra-English accent and London-tailored garments having evidently made a distinct impression on her snobbish susceptibilities. From a safe distance Molly too, had regarded the newcomer with interest, although never considering him in the same breath with her Herbert.

The reasons that caused Ned Wallace, the name the new boarder had given, to be the object of the two women's thoughts, while originating from the same cause, were quite different. Soon after his coming, both Molly and Beth had seen in a newspaper a story telling of a certain Lord Lovell, who for reasons of his own had disappeared, and for whose discovery the trustees of his estate were willing to pay a handsome reward. The striking thing about the story was, that the picture, published of the missing nobleman, tallied closely with the appearance of Wallace.

In consequence, both women watched all his movements

own counsel, although for other reasons. It was she, too, who persuaded the supposed lord to accept a position in the theatrical company of which she was a member, a fact which was soon widely advertised by the enterprising manager. An English lord has potent possibilities for publicity.

As for Molly, receiving no immediate reply from the trustees to whom she had written, she set about preparing for her wedding. When the happy day arrived and the ceremony was over, with Herbert she wandered toward the theater, where the much-advertised Lord Lovell was playing. And there she told her husband about her hopes of gaining the reward. Herbert at first looked puzzled. Then he laughed aloud. But he seemed vexed, after the play was finished, when he saw headlined in a newspaper, which a yelling "newsy" flaunted in his face, the story of the hit which the lost Lord Lovell had made as an actor.

"This really mustn't go on," he said thoughtfully to his bride, and when she

asked him what he meant, added: "You see the fellow isn't Lord Lovell at all." And Molly, much mystified that he should know anything at all about it was silent.

With Molly, he went around to the manager's office, showed him an official looking paper and spoke a few words in his ear. All that Molly could hear was "law-suit" and "libel", but the theater owner was most profuse in his apologies. The pseudo Lord Lovell was called out from his dressing room and curtly discharged. He blustered and tried to face it out as being only a joke. The manager, however, failed to see the humor of it.

Molly and Herbert then left. But not without a sarcastic fling from Beth, who had come up unobserved behind them and had heard something of the manager's words as he discharged Wallace.

"What does it matter," she asked furiously, "whether he's the real Lord Lovell or not? He's made a success of your show. And what has that low-born butler and his slavery wife to do with it anyway? It's none of their business."

"We-ell," said the manager slowly, "It's about as much his business as anyone's. He happens to be the real Lord Lovell—that's all."

So Molly found the lost nobleman after all, although she didn't get quite the reward she had expected.



The Pseudo Lord Lovell Declared It Was All a Joke

"June Becomes a Governess"

From the Reliance Serial
By George Randolph
Chester and Lillian
Chester

CAST

June Moore.....	Norma Phillips
Ned Warner.....	J. W. Johnston
Gilbert Blye.....	Arthur Donaldson
Tommy Thomas.....	Marguerite Loveridge
Marie.....	Evelyn Dumo
Mr. Wiles.....	Arthur Forbes
Mrs. Wiles.....	Elizabeth Drew
Dolly Wiles.....	Violet Bicarri
Manageress of Employment Bureau.....	Ida James
Director, Oscar Eagle	

Episode
Four
of
"Runaway June"

BOTH Ned Warner and Gilbert Blye knew that June had her headquarters at Mrs. Boales' boarding house. Fortunately, June was warned in time, and leaving Marie to gather up their belongings, she escaped to a nearby hotel, telling her maid to follow. However, she was pursued at a safe distance by the Man with the Black Vandyke.

As June entered the Hotel Daniel, a quiet, respectable side-street hostelry, "Shanks" McGee, a newsboy, standing on the stoop, looked with admiration at her pretty face. With a boy's love of "detectatiff" stuff he gazed attentively upon Blye as that black vandyked individual followed June to the door. Then Blye walked in, missed June (as the elevator shot her up to her floor) by the veriest fraction of a second, and looked at the register. Satisfied with what he saw, he entered the café and from there walked out to the street.

By only this narrow margin did Blye miss seeing Marie, closely followed by Ned, enter the lobby. Ned rushing in, denounced Marie, and tried to tear from her arms the clothes she carried. The clerk and a few men sitting in the lobby thought it a daring attempt at robbery and quickly made Ned desist. While he tried to calm himself sufficiently to make his captors understand his motives and purposes, Marie got to the elevator and to June's room.

A nimble-witted bell-boy meanwhile had been catching on to things. He offered his mother's house as a safe temporary retreat, and June gladly accepted. The boy got them out by the servants' exit. By the time Ned, joined by the Bletcherings and the Moores, whom he had telephoned to come to the hotel and substantiate his story, got to June's room, he found it empty of any sign that his runaway bride ever had been there.

But the two sets of detectives—one employed by Ned and the other by Mrs. Blye—were not inactive. Nor was Blye himself. He had gone to enlist the help of the cleverest woman of his acquaintance, Tommy Thomas. Meanwhile, in the lobby of the Hotel Daniel sat a black vandyked Frenchman. Mrs. Blye's detective pounced upon this innocent individual, dramatically exclaiming, "Here at last is your husband!" The foreigner, scared out of his wits, lost no time in making a dash for freedom—all of which was, by no means, lost

out to be the head of Ned's trio of detectives, "Shanks" comprehended pretty well that the first black vandyked man whom he had seen following June that morning was the

upon "Shanks" McGee, the newsboy on the stoop.

By the time Mrs. Blye's detective had made a second blunder in attacking another black vandyked personage, who turned the individual they all were after. So when he recognized Blye, himself, again coming toward the hotel, with a very charming girl on his arm, he determined to lend his wits to the game. Blye and Tommy Thomas entered. Then the newsboy tore off after the detectives who had left the place in disgust. They all hurried back. But Blye, though taken by surprise, was more than a match for the detectives. With three well-directed, piston-like blows, he sent the trio sprawling on the lobby floor—and then he and Tommy Thomas, having learned of June's escape, left the hotel.

June, in the meantime, had been made comfortable at the bell-boy's

home. Much encouraged, she started immediately to look for a job. She turned her steps to an employment agency—and good luck was with her. For scarcely had she been registered and asked to wait than in popped pretty little Dolly Wiles and her mother. They were in search of a governess; and while Mrs. Wiles was conferring with the manageress, her little girl and June were striking a real friendship. So when Dolly suggested to her mother that here was just the governess she wanted, Mrs. Wiles hastily agreed, because she hated looking for help and this easily solved her problem.

As June soon found out Mrs. Wiles was terribly extravagant. Her doting husband satisfied her slightest whim, without ever counting the cost. So one day, soon after June had become a member of the household, the crash came, and Wiles went home an involuntary bankrupt. Reluctant to leave Dolly, but unwilling to burden the family another hour, June hurried back to the employment bureau. At the entrance she almost ran into Gilbert Blye, who none too quickly stepped behind a screen. The address, which to her joy the manageress handed her at once, was one which the Man with the Black Vandyke had given the woman with explicit instructions only five minutes previously. But June went forth jubilant, never dreaming the dangers ahead.



Blye Was More Than a Match For the Detectives

The Exhibitor's End of It

KEYSTONE nights have been a feature of the British cinema world for a long time now, writes our London correspondent, but an invitation to attend a "Keystone night" at the exclusive Holborn restaurant on last New Year's Day, excited considerable interest among the film men fortunate enough to receive one. The invitation was from the Western Import Company, Ltd., and as the guests entered the Holborn they were met by Manager A. E. Mainwaring, who presented each of them with a Keystone "Iron Cross", investing the wearer with the "Order of Film Merit".

It was at the conclusion of the dinner, however, that the surprise of the occasion was sprung. After a series of musical numbers, the diners were startled to see the "Keystone Burglars", whose photo appears on this page, enter the room. These six sinister figures wearing masks and a plethora of whiskers, and bearing dark lanterns and billies, performed an eccentric song and dance in a room completely darkened, save for the flashing of their lamps. The climax was reached when a fairly good imitation of "Fatty" Arbuckle appeared in a "Keystone Police" uniform and arrested the lot. Subsequent inquiry revealed the fact that the "burglars" were Messrs. Slinger of the Dominion Exclusives Company, Quill and Raphael of the Exclusive Supply Company, Fletcher and Lagden of the New Majestic Company, and Wade of the Western Import Company. Mr. E. G. Foster of the Dominion Exclusives Company, filled the rôle of "Fatty". He it was, who was responsible for the "turn", which was emphatically the success of the evening and received a hearty encore.

Altogether the occasion was a notable one and as a novel form of "Keystone Night", has been much talked about in London trade circles. About forty guests were present, of whom only some half dozen were "outsiders", the rest all being members of one of the associated companies, the New Majestic, Exclusive Supply Company, Dominion Exclusives Company and the Kay Bee. Broncho and Domino Exclusives. Many high tributes were paid by the various speakers to Mr. H. E. Aitken, president of the Mutual Film



London Film Men as "Keystone Burglars" at the New Year's Celebration of the Western Import Company

Corporation, and to his brother, Mr. Roy Aitken, head of the Western Import Company, for the part they have played in initiating some of the biggest developments of the trade both in the United States and Great Britain.

THE postal card issued by the Plaza Theater Company, Montgomery, Ala., a copy of which appears on this page, is one of the best little advertising stunts we have seen in some time. It originated in the fertile brain of Walton H. Hill, the enterprising manager of the Plaza, and according to reports, it resulted in filling his house to overflowing at the first showing of *Runaway June*, the great Reliance serial, by George Randolph Chester and Lillian Chester. That those who attended the marriage of

Ned Warner to June Moore will patronize the Plaza at future showings of this wonderfully popular photoplay, goes without saying, and Manager Hill undoubtedly gained scores of regular patrons whom he might not have had at all otherwise, by this single clever stroke. It contains a valuable hint for many other exhibitors, who have booked *Runaway June* for a later date.

The Plaza Theatre Company

extends to you a cordial invitation
to attend the wedding of

June Moore

to

Ned Warner

Tuesday, January 26th, 1915

from 10 a. m. to 11 p. m.

We positively assure you that nothing approximating this wedding ever before took place in our city—the most gorgeous gowns and the most beautiful women.

This is the first chapter of "RUN-AWAY JUNE," the Greatest Serial Picture thus far produced. Written by GEORGE RANDOLPH CHESTER, author of the "Get Rich Quick Wallingford" Stories, and produced by the Reliance Motion Picture Company.

Remember the date, Tuesday, Jan. 26th

Manager Walton H. Hill's Clever Idea,
Which Packed His House at the First
Showing of "Runaway June"

FRED G. WRIGHT, owner and manager of the Dreamland Theater, Linton, Ind., is constantly evolving some new or novel "stunt." Recently he organized a Keystone band, concerning which a local paper printed:

DREAMLAND KEYSTONE BAND

The latest musical organization in Linton is the Dreamland Keystone Band organized yesterday afternoon. The band, like Keystone comedies—don't forget the Dreamland has a crackerjack to-night—is full of snap and go, and gave several selections in front of the Dreamland last night. The band is composed of the following members, all of whom are musicians at the Dreamland: Jay Holder, cornet; W. C. Rose and Elmer Yeoman, drums; Ray Jarvis, baritone; Grover Jackson, clarinet; Jack Rillema and Fred Wright, trombone.

In a letter to REEL LIFE, Mr. Wright says: "I want to tell you that I am now getting ten cents admissions with the Mutual Program, while my competitor, who is right on the main street, is not doing half my business, although running at five cents."

"The Secret
of
Dr. Munn's
Sanatorium"

"THE
\$20,000,000 Mystery"

A Drama of
Love and Adventure
Produced by
Thanhouser

Episode Thirteen
Reels Twenty-five and Twenty-six

THE incarceration of Howard, the mine superintendent, and Zudora in the sanatorium, as set forth in Episode Twelve, and their subsequent release made Madame Duval still more eager to accomplish her evil ends. This the more so as it is decided to send Jim Baird to South Africa to examine the Zudora mine properties and, if possible, reclaim them for the rightful owner. But Baird has hardly left New York, before Zudora and Howard, the latter a very ill man after his rough treatment at the hands of Dr. Munn, suddenly disappear again. Tom Hunt and John Storm are at their wits' ends, and fruitlessly search everywhere for the missing pair, never suspecting that the subtle mind of Madame Duval has arranged for their imprisonment in the sanatorium again, as she realizes that this is practically the last place where Hunt and Storm would expect to find them.

In the meantime Baird has arrived in South Africa. Nor is Bruce, Madame Duval's able lieutenant, far behind him, for a few days later he, too, reaches the mine. He does not know that Baird has recognized him and that he is watching his every move. It happens that a short time later one of the Kaffir miners unearths a sixty carat diamond—a gem of purest water as expert examination proves, and Bruce, homesick for the joys of Broadway, cables Madame Duval and Captain Radcliffe of the find, announcing that he will bring the diamond to New York in person. That night, as Bruce smokes his cigar, Baird is watching the waste-basket, where he has hidden the treasure trove. As soon as Bruce falls asleep Baird climbs in at the window, obtains the diamond, and escapes into the darkness, but not before Bruce, awaking, fires at him with a shotgun.

Unfortunately, Bruce has recognized him, and so when

Baird takes ship for New York, almost the first person he encounters on board is that worthy. Together they are fellow-passengers during the long voyage. As Baird already has notified Hunt and Storm that he has the gem and knows they will meet him at the pier, he has scant fears that the band will be able to trap him. He little realizes the desperate character of Madame Duval and her aids.

Meanwhile Storm and Tom Hunt have been able to gain no trace of Zudora, nor the vanished Howard, and it is with downcast faces that they meet Jim Baird at the steamship dock. In the confusion, Bruce deftly snatches Baird's satchel, which contains the precious diamond, and dashes through the crowd. He springs into a taxi, which is driven by one of the gang, and dashes off at top speed. But he is not to escape so easily, for Hunt, Storm and Baird leap into another machine and start in pursuit.

Then follows a mad race between the two machines. Soon the city is left behind and Bruce's vehicle turns into a road, which the trio behind recognize. A minute later it stops at the driveway of the sanatorium and Bruce dashes into the house. But his pursuers are too close behind to enable him to escape without a struggle, and the same thought has struck them all. Perhaps Zudora is within these wicked walls? Baird flings aside the attendants, who would stop him at the door, while Storm and Hunt force their way in through a window. Hurriedly they make a search of the building, finding Zudora and Howard imprisoned in an inner room, and while Storm carries her half-fainting form to the limousine, Baird and Hunt continue their quest for Bruce, who has disappeared in the melee. At last, however, they are compelled to acknowledge defeat. Bruce has got clean away with the diamond.

The Battle With Dr. Munn's Assistants



Jim Baird
Watches the
Conspirators

Zudora Tries
to Escape from
Her Captors



The Discovery of the Dying Mine Superintendent.
(Inset above) Zudora Is Rescued

STORIES OF THE NEW PHOTOPLAYS

(Continued from Page Fourteen)

ond time. He works the hidden treasure, handing out enough gold to give *Forbes* the five thousand and to buy up the jail property. The *Sheriff* is ousted. And *Shorty*, who has decided to spend six months in the cellar of riches, is supplied with all the delicacies of the season. *Forbes* and *Nell* are married.

THE SECRET OF THE DEAD—Domino (Two Reels)

A Thrilling Drama of Old Spanish Life
By William H. Clifford and Thomas H. Ince
February 18, 1915

CAST

Tom Martin.....Thomas Chatterton
Don Jose Domingo.....Walter Edwards
Maria Carrillo.....Clara Williams
Professor Martin.....T. Frank Burke

DONNA CARRILLO and her daughter, *Maria*, are descendants of an old Spanish family reduced to poverty. Their notes are held by *Don José Domingo*, who insists upon the payment of the interest or *Maria's* hand in marriage. Both mother and daughter hate, and fear *Domingo*. A party of excavators from the East discover on the estate of the *Carrillos* a petrified Indian. They make *Donna Carrillo* an offer, which she accepts eagerly, meaning to pay off the interest to *Don José*. He finds out the situation and by night riddles the preserved body of the Indian with shots, destroying it. However, already the excavators have taken from the breast of the mummy a paper revealing the hiding place of an immense treasure. *Tom*, the son of the professor at the head of the expedition, is especially anxious to find this treasure as he is in love with *Maria*. *Don José* incites the Indians to waylay the excavators, who are rescued by Mexican rurales. They return in time to save the *Carrillos* from the extortionist, *Don José*, who loses his life at the hands of an Indian chieftain. *Tom* and *Maria* share the treasure, and are married.

MR. SILENT HASKINS—Kay Bee (Two Reels)

A Delightful Comedy-Drama Featuring William S. Hart
By C. Gardner Sullivan and Thomas H. Ince
February 19, 1915

CAST

Lon Haskins.....William S. Hart
Priscilla Miller.....Rhea Mitchell
Jim Black.....J. Barney Sherry

PRISCILLA MILLER, a New England girl, goes west to take over her late uncle's business in Arizona. Upon arriving, she is shocked to discover that the "business" is a large saloon, gambling and dance hall. She orders the establishment closed. The townspeople are indignant, and *Jim Black*, a professional gambler, suggests that he marry the heiress and take over the business. He goes to seek *Priscilla*, but finds that *Lon Haskins* already has been offering his services in the marrying line. However, the New England girl will give no answer to either of them. The men of the place suggest that *Black* and *Haskins* gamble it out. The first one to go broke must leave town and give up the girl. By means of a trick seal ring *Lon* wins. But thinking that *Priscilla* has no interest in him, he says nothing about it. The girl decides to go back home and writes a note to *Lon* telling him he is welcome to her uncle's place—as he would have been to her, had he cared. *Lon* jumps on his horse, overtakes the stage, abducts *Priscilla* and gallops with her to the minister's.

THE LOST LORD LOVELL—Majestic (Two Reels)

An Exceptionally Clever Comedy Romance
By W. Carey Wonderly
February 21, 1915

CAST

Molly.....Dorothy Gish
Beth.....Catherine Henry
Ned Wallace.....Chet Withey
Herbert.....Frank Bennett

MOLLY, a slavey in a New York boarding house, is in love with *Herbert*, the butler at the house next door. They are engaged to be married. *Molly* is a sort of Cinderella, whom everybody in the boarding house picks on—especially *Beth*, an actress in search of a rich husband. A mysterious man comes to the place, and both *Molly* and *Beth*, because of his resemblance to a picture they have seen in the paper of the lost Lord Lovell, believe him to be none other than this titled Englishman, whom the trustees of his estate are seeking. *Beth* gets the stranger a place in her company, and the manager makes money featuring "the lost Lord Lovell." Meanwhile, *Molly* and the butler have been married. To celebrate their honeymoon they go to the theater. Coming out, they read in the paper about the hit Lord Lovell is making on Broadway and the story of his disappearance from England. The butler is slightly surprised at this—for he is in fact the true Lord Lovell. He proves his identity, much to the chagrin of the actress and the disgrace of the impostor. This story is told in fiction form on page sixteen of this issue of REEL LIFE.

ETHEL GETS CONSENT—Komic

Chapter 17 of the Famous "Bill" Series
By Paul West

February 21, 1915

CAST

Ethel.....Fay Tincher
Bill.....Bobby Feuhrer
The father.....Baldy Belmont
The son.....Edward Dillon
Mr. Hadley.....Tod Browning

ED, *Ethel's* beau, going out in the morning, accidentally leaves behind him a note from *Ethel* asking him to take her to luncheon that day. *Ed's* mother finds the note and thinking it is intended for *Ed's* father proceeds to look into matters. Meanwhile, *Ed* has called on his father to announce his intentions of marrying the fascinating stenographer. But father cannot see it at all. *Ed* calls for *Ethel* and they go to luncheon. A few minutes later, his father enters *Hadley's* office meaning to talk *Ethel* out of the match. Seeing a client of the lawyer's leaving the place, he follows her, believing her to be *Ethel*. She chances to enter the same restaurant where *Ed* and *Ethel* are. *Ed*, seeing his father coming, slips under the table, and is delighted to hear father entering into animated conversation with *Ethel*, who evidently is making a hit. Meanwhile, *Ed's* mother has traced her husband to *Hadley's* office. Learning that *Ethel* has gone out to luncheon with a gentleman, she hastens on to the café. At her approach, it is father's turn to get under the table where he and *Ed* are brought unexpectedly face to face. *Ed Sr.* gives his consent to the match, and in return *Ed Jr.* squares things for father with mother.

Real Tales About Reel Folk

AN old friend of Ed Coxen's, who himself is an experienced actor in the legitimate, remarked the other day: "Coxen's doing great work these times, isn't he? I've scarcely missed a picture of his in the last six months." The famous American leading man is more than equal to sustaining the high standard which, on entering filmdom, he set for himself. Indeed, with every new release, some additional refinement in his impersonation may be noted. In this he is ably aided by Winifred Greenwood. Their recent drama, *Saints and Sinners*, is quite out of the ordinary. It is a challenge to the narrow-mindedness of some small communities, and Mr. Coxen plays the big-hearted, unconventional chap who shelters a friendless girl in distress—to the horror of "the Saint" and the respectable villagers. He makes the part entirely fine and lovable, while Miss Greenwood gives an equally convincing interpretation of woman nature.



Ed Coxen and Winifred Greenwood in "Saints and Sinners," a Forthcoming Flying "A" Photoplay

Mary Alden in gypsy costume is a striking figure. One of the really strong character-heroines on the screen, the number of different types she is able to portray seems virtually limitless. Miss Alden is dark-complexioned, and tall, with a commanding presence. In *The Fisherman's Story* we feel no surprise at her influence over the faithless husband, for she can practice the wiles of a siren when she will, and in *Romany* make-up her charm scarcely is to be resisted.



Mary Alden Always Appears to Advantage in Gypsy "Make-up"

play a Madonna? Sure, I'll do it. For months I've done nothing but comedy scrub women until I've almost got housemaid's knee. But watch me now as a Madonna!"

And watch her everybody did. Miss Bourke's portrayal in *The Master's Model* proves the wonderful versatility of the girl, whose face so long has been framed in rags and tatters. She has scored a genuine artistic success.

Fan Bourke, the famous comedienne of the Thanouser forces, recently was cast to play a Madonna. Miss Bourke, who has a countrywide reputation as one of the funniest scrub women on the screen, when she heard the part she was to take, nearly fainted.

"Me?" she cried, addressing cast director Frank Grimmer, "Me

director. "If ever I had a good chance to get even with a policeman, it's now," said Stanton. And the crowd laughed heartily.

Eagle Eye, the Majestic Indian, has just given the screen another of his famous falls. It is in *The Fatal Black Bean* and measures two hundred feet. Eagle Eye has made a scientific study of falling and in this art is without a peer.

John W. Johnston—in the studio everybody calls him "Jack"—whose picture appears in the lower right corner of this page, is introduced to REEL LIFE readers as the deserted husband of *Runaway June*. In spite of his matrimonial predicament, he seems to be putting in his time quite enjoyably.

For Mr. Johnston is absorbed these days in training a young bull-pup for the movies. He brought the dog with him from Los Angeles, where formerly Mr. Johnston was acting in Western out-of-door pictures. He has called the little animal Mike. Mike is a Thespian of promise, and Mr. Johnston intends soon to celebrate his pet's début.



J. W. Johnston, and His Pet Bull Pup, "Mike"

"Breezy" Eason, Jr., is scheduled to appear in numerous productions at the American studios. Despite his brief career of eight weeks, he has registered his antics in pictures at the rate of one film a week since he was born. He is making the rounds of the different companies at the Santa Barbara studios, in order to get an all-round experience. Incidentally, he is so popular that sometimes certain stars almost come to blows in deciding who shall have the honor of appearing with Infant Eason next.

In *Shorty's Secret*, a recent episode of the Broncho hero's adventures, produced by Richard Stanton, a very fat man is obliged to hang by his trousers from a nail in the side of a building. The plump victim was played by Bill Cavanaugh, formerly captain of police in Venice, California. Cavanaugh was mighty uncomfortable on his perch, as his facial contortions told the

*Circulation Records
Have Been Broken By*

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Mutual Releases

MONDAY—American (2), Reliance, Keystone.

TUESDAY—Thanouser (2), Majestic, Beauty.

WEDNESDAY—Broncho (2), American, Reliance.

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

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

SATURDAY—Reliance (2), Keystone, Royal.

SUNDAY—Majestic (2), Komic, Thanouser.

American

- Dec. 18—Trapped by a Heliograph
- Dec. 21—The Sower Reaps (2)
- Dec. 23—The Tin Can Shack
- Dec. 28—When a Woman Waits (2)
- Dec. 30—The Unseen Vengeance
- Jan. 4—The Legend Beautiful (2)
- Jan. 6—The Alarm of Angelon
- Jan. 11—Restitution (2)
- Jan. 13—The Black Ghost Bandit
- Jan. 15—The Clubman's Wager—Producing a Nation's Pride (Split Reel)
- Jan. 18—Refining Fires (2)
- Jan. 20—The Crucifixion of Al Brady
- Jan. 25—Silence (2)
- Jan. 27—Coals of Fire
- Feb. 1—The Law of the Wilds (2)
- Feb. 3—Imitations
- Feb. 8—Justified (2)
- Feb. 10—A Heart of Gold
- Feb. 12—The Wily Chaperon
- Feb. 15—In the Twilight (2)
- Feb. 17—Saints and Sinners
- Feb. 22—The Decision (2)
- Feb. 24—She Never Knew

Beauty

- Nov. 10—Motherhood
- Nov. 17—When Queenie Came Back
- Nov. 24—As a Man Thinketh
- Dec. 1—Cupid and a Dress Coat
- Dec. 8—Limping to Happiness
- Dec. 15—Her Younger Sister
- Dec. 22—Brass Buttons
- Dec. 29—Love Knows No Law
- Jan. 5—In the Vale of Sorrow
- Jan. 12—The Spirit of Giving
- Jan. 19—A Girl and Two Boys
- Jan. 26—Evan's Lucky Day
- Feb. 2—Which Would You Rather Be?
- Feb. 9—Mrs. Cook's Cooking
- Feb. 16—The Happier Man
- Feb. 23—The Constable's Daughter
- Feb. 30—Remembered

Broncho

- Dec. 16—The Panther (2)
- Dec. 23—The Passing of Two Gun Hicks (2)
- Dec. 30—The Face on the Ceiling (2)
- Jan. 6—The Scourge of the Desert (2)
- Jan. 13—Mother Hulda (2)
- Jan. 20—A Lucky Blowout (2)
- Jan. 27—The Gun Fighter (2)
- Feb. 3—Shorty's Adventures in the City (2)
- Feb. 10—The Chinatown Mystery (2)
- Feb. 17—Shorty's Secret (2)
- Feb. 17—A Case of Poison (2)
- Feb. 24—The Grudge (2)
- Mar. 3—Winning Back (2)
- Mar. 10—The Wells of Paradise (2)

Domino

- Jan. 7—The Scrub (2)
- Jan. 14—In the Land of the Otter (2)
- Jan. 21—The Still on Sunset Mountain (2)
- Jan. 28—Through the Murk (2)
- Feb. 4—A Modern Noble (2)
- Feb. 11—The Bride of Guadeloupe (2)
- Feb. 18—The Secret of the Dead (2)
- Feb. 25—The Man at the Key (2)
- Mar. 4—In the Warden's Garden (2)
- Mar. 11—Satan McAllister's Heir (2)
- Mar. 18—The Mill by the Zuyder Zee (2)

Kay Bee

- Nov. 27—A Crook's Sweetheart (2)
- Dec. 4—Mother of the Shadows (2)
- Dec. 11—Fortunes of War (2)
- Dec. 18—The Game of Life (2)
- Dec. 25—In the Sage Brush Country (2)
- Jan. 1—The Deadly Spark (2)
- Jan. 8—A Midas of the Desert (2)
- Jan. 15—The Cross of Fire (2)
- Jan. 22—Sergeant Jim's Horse—The Man Who Died
- Jan. 29—The Bottomless Pit—The Famine
- Feb. 5—College Days (2)
- Feb. 12—In the Tennessee Hills (2)
- Feb. 19—Mr. Silent Haskins (2)
- Feb. 26—The Sheriff's Streak of Yellow (2)
- Mar. 5—On the High Seas (2)
- Mar. 12—The Girl Who Might Have Been (2)

Keystone

- Jan. 2—A Dark Lover's Play
- Jan. 4—Hushing the Scandal (2) (Special Release)
- Jan. 4—Her Winning Punch (Special Release) United States Army in San Francisco (Split Reel)
- Jan. 7—Giddy, Gay and Ticklish
- Jan. 9—Only a Farmer's Daughter
- Jan. 11—Rum and Wall Paper
- Jan. 14—Mabel's and Fatty's Wash Day
- Jan. 16—Hash House Mashers
- Jan. 18—Love, Speed and Thrills
- Jan. 18—Fatty and Mabel's Simple Life (2) (Special Release)
- Jan. 21—Hogan's Mussy Job
- Jan. 23—Fatty and Mabel at the San Diego Exposition
- Jan. 25—Colored Villainy
- Jan. 28—Mabel, Fatty and the Law
- Feb. 1—The Home Breakers (2) (Special Release)
- Feb. 1—Fatty's New Role
- Feb. 4—Hogan the Porter
- Feb. 6—Caught in a Park
- Feb. 8—A Bird's a Bird
- Feb. 11—Mabel and Fatty's Married Life
- Feb. 15—Hogan's Aristocratic Dream (2) (Special Release)

Komic

- Dec. 6—Mr. Hadley's Uncle (No. 12)
- Dec. 13—The Housebreakers
- Dec. 20—Bill and Ethel at the Ball (No. 13)
- Dec. 27—The Record Breaker
- Jan. 3—Ethel's First Case (No. 14)
- Jan. 10—Love and Business
- Jan. 17—A Flyer in Spring Water (No. 15)
- Jan. 24—A Flurry in Art
- Jan. 31—Cupid and the Pest
- Feb. 7—Bill Turns Valet (No. 16)
- Feb. 14—Music Hath Charms
- Feb. 21—Ethel Gets Consent (No. 17)
- Feb. 28—A Costly Exchange

Majestic

- Dec. 1—Old Good for Nothing
- Dec. 6—A Question of Courage (2)
- Dec. 8—Her Brave Hero
- Dec. 11—In Wildman's Land
- Dec. 13—The Old Maid (2)
- Dec. 15—At Dawn
- Dec. 20—In Fear of His Past (2)
- Dec. 22—The Better Way
- Dec. 27—The Old Fisherman's Story (2)
- Dec. 29—The Baby's Ride
- Jan. 3—Vengeance Is Mine (2)
- Jan. 5—His Lesson
- Jan. 8—Branch No. 37
- Jan. 10—Three Brothers (2)
- Jan. 12—Probation
- Jan. 17—What Might Have Been (2)
- Jan. 19—On the Table Top
- Jan. 24—The Better Man (2)
- Jan. 26—The Broken Lullaby
- Jan. 31—A Farewell Dinner (2)
- Feb. 2—An Old Fashioned Girl
- Feb. 5—The Double Deception
- Feb. 7—Imar, the Servitor (2)
- Feb. 9—His Last Deal
- Feb. 14—How Hazel Got Even (2)
- Feb. 16—A Man and His Work
- Feb. 21—The Lost Lord Lovell (2)
- Feb. 23—Bobby's Bandit
- Feb. 28—A Day That is Gone (2)
- Mar. 2—The Fatal Black Bean
- Mar. 5—His Return
- Mar. 7—Minerva's Mission (2)
- Mar. 9—A Temperance Lecture

Mutual Weekly

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|-----------------|---------------|
| Nov. 17—No. 99 | Jan. 7—No. 1 |
| Nov. 26—No. 100 | Jan. 14—No. 2 |
| Dec. 3—No. 101 | Jan. 21—No. 3 |
| Dec. 10—No. 102 | Jan. 28—No. 4 |
| Dec. 17—No. 103 | Feb. 4—No. 5 |
| Dec. 24—No. 104 | Feb. 11—No. 6 |
| Dec. 31—No. 105 | Feb. 18—No. 7 |

Princess

- Nov. 20—A Bum Mistake
- Nov. 27—The Wild, Woolly West
- Dec. 4—The Creator of "Hunger"
- Dec. 11—In the Conservatory
- Dec. 18—Shadows and Sunshine
- Dec. 25—The White Rose
- Jan. 1—When Fate Rebelled
- Jan. 8—Check No. 130
- Jan. 15—Pleasing Uncle
- Jan. 22—An Innocent Burglar
- Jan. 29—The Home of Silence
- Feb. 5—Nell's Strategy
- Feb. 12—Across the Way
- Feb. 19—Who Got Stung?

Reliance

- Dec. 30—The Message
- Jan. 2—A Banakie Maiden (2)
- Jan. 4—Our Mutual Girl (No. 51)
- Jan. 6—A Night's Adventure
- Jan. 9—The Lost Receipt (2)
- Jan. 11—Our Mutual Girl (No. 52)
- Jan. 13—The Terror of the Mountains
- Jan. 16—One Flight Up (2)
- Jan. 18—Mutual Monographs (No. 1)
- Jan. 20—The Sea Brat
- Jan. 22—After Twenty Years
- Jan. 23—The Craven (2)
- Jan. 25—The World Upstairs
- Jan. 27—The Express Messenger
- Jan. 30—The Love Pirate (2)
- Feb. 1—At the Bottom of Things
- Feb. 3—The Beast Within
- Feb. 6—Heart Beats (2)
- Feb. 8—The Studio of Life
- Feb. 10—The Chinese Lottery
- Feb. 13—The Death Dice (2)
- Feb. 15—The Other Man
- Feb. 17—The Deputy's Chance that Won
- Feb. 19—Above Par
- Feb. 20—Not Yet Announced
- Feb. 22—Not Yet Announced
- Feb. 24—The Double Crossing of Slim
- Feb. 27—The Man with a Record (2)
- Mar. 3—Your Baby and Mine
- Mar. 6—The Green Idol (2)

Royal

- Dec. 26—Her Mother's Voice
- Jan. 2—Putting It Over
- Jan. 9—Married by Instalment
- Jan. 16—The Unwilling Bride
- Jan. 23—Her Hero
- Jan. 30—Ring Around Rosey
- Feb. 6—The Star Boarder
- Feb. 13—The Escort
- Feb. 20—Two Jones
- Feb. 27—Self-Hypnotized

Thanouser

- Dec. 8—The Reader of Minds (2)
- Dec. 13—When East Meets West
- Dec. 15—The Barrier of Flames (2)
- Dec. 20—Sid Nee's Finisb
- Dec. 22—Under False Colors (2)
- Dec. 27—A Hatful of Trouble
- Dec. 29—Lucy's Elopement (2)
- Jan. 1—Shep the Sentinel
- Jan. 3—The Bridal Bouquet
- Jan. 5—Her Menacing Past (2)
- Jan. 10—An Inside Tip
- Jan. 12—The Speed King (2)
- Jan. 17—A Yellowstone Honeymoon
- Jan. 19—Craft vs. Love (2)
- Jan. 24—The Dog Catcher's Bride
- Jan. 26—Finger Prints of Fate (2)
- Jan. 29—The Volunteer Fireman
- Jan. 31—Helen Intervenes
- Feb. 2—In the Jury Room (2)
- Feb. 7—The Shoplifter
- Feb. 9—The Smuggled Diamond (2)
- Feb. 14—The Gratitude of Conductor 786
- Feb. 16—A Man of Iron (2)
- Feb. 21—His Sister's Kiddies
- Feb. 23—The Adventure of Florence (2)
- Feb. 26—\$1,000 Reward
- Feb. 28—A Newspaper Nemesis

Mutual Exchanges

Serving the Mutual Program

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	H. & H. Film Service Co.	117 N. Dearborn St.
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Cleveland, Ohio	The Mutual Film Company	106 Prospect Ave., S. E.
Columbus, Ohio	The Mutual Film Company	422 N. High St.
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Des Moines, Iowa	Mutual Film Corporation	Cohen Bldg.
Detroit, Mich.	Mutual Film Corporation	97 Woodward Ave.
El Paso, Texas	M. F. C. of Texas	524 Trust Bldg.
Evansville, Ind.	M. F. C. of Indiana	Keene Bldg.
Grand Rapids, Mich.	Mutual Film Corporation	7-8 Hawking Bldg.
Harrisburg, Pa.	M. F. C. of Pa.	9 N. 4th St.
Indianapolis, Ind.	Mutual Film Corporation	150 N. Illinois Street
Kansas City, Mo.	M. F. C. of Mo.	928 Main St.
Los Angeles, Cal.	Pacific Mutual Film Corp'n	738 South Olive St.
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New Orleans, La.	Mutual Film Corporation	340 Carondelet St.
New York City	Mutual Film Corporation	71 West 23rd St.
	Western Film Branch M. F. C.	145 West 45th St.
Oklahoma City, Okla.	M. F. C. of Oklahoma	120 W. Grand Ave.
Omaha, Neb.	M. F. C. of Neb.	1413-1415 Harney St.
Philadelphia, Pa.	Mutual Film Exchange	902 Filbert St., 4th Floor
	Continental Feature Film Ex.	902 Filbert St., 3rd Floor
Phoenix, Ariz.	Mutual Film Corporation	201 O'Neill Bldg.
Portland, Ore.	Pacific Mutual Film Corp'n	389 Oak St.
Portland, Me.	Mutual Film Corporation	410 Fidelity Bldg.
Regina, Sask., Can.	M. F. C. of Canada, Ltd.	312 Westman Chambers
Salt Lake City, Utah	M. F. C. of Utah	123-5 East Second South St.
San Francisco, Cal.	Pacific Mutual Film Corp'n	162-164 Turk St.
St. John, N. B.	M. F. C. of Canada, Ltd.	Waterloo St.
St. Louis, Mo.	M. F. C. of Mo.	1311 Pine Street
Seattle, Wash.	Pacific Mutual Film Corp'n	205-6 Joshua Green Bldg.
Sioux Falls, S. D.	H. & H. Film Service Co.	209 West 9th Street
	Branch No. 5-A	
Spokane, Wash.	Pacific Mutual Film Corp'n	408 First Ave.
Springfield, Mass.	Mutual Film Ex. of Mass.	179 Dwight Ave.
Syracuse, N. Y.	Western Film Ex.	205 Bastable Block
Tampa, Fla.	Mutual Film Corporation	405 Curry Bldg.
Toledo, O.	Mutual Film Corporation	410 Superior St.
Toronto, Ont.	M. F. C. of Canada, Ltd.	15 Wilton Ave.
Vancouver, B. C.	M. F. C. of Canada, Ltd.	963 Granville St.
Washington, D. C.	Mutual Film Corporation	428 Ninth St., N. W.
Wheeling, W. Va.	Mutual Film Corporation	Rooms 14-15 Masonic Temple
Wilkesbarre, Pa.	Western F. Corp'n of Pa.	61 S. Pennsylvania Ave.
Winnipeg, Manitoba	M. F. C. of Canada, Ltd.	McDermott Ave.

Other Exchanges Using the Mutual Program

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

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

Mutual Program

(Week of Feb. 15th to Feb. 21st, inc.)

Monday, February 15, 1915

AMERICAN	In the Twilight
	(Two Reel Drama)
RELIANCE	The Other Man
	(Drama)
KEYSTONE	Not yet announced
Tuesday, February 16, 1915	
THANHOUSER	A Man of Iron
	(Two Reel Drama)
MAJESTIC	A Man and His Work
	(Detective Drama)
BEAUTY	The Happier Man
	(Comedy-Drama)

Wednesday, February 17, 1915

BRONCHO	Shorty's Secret
	(Two Reel Comedy-Drama)
AMERICAN	Saints and Sinners
	(Drama)
RELIANCE	The Deputy's Chance That Won
	(Western Drama)

Thursday, February 18, 1915

DOMINO	The Secret of the Dead
	(Two Reel Drama)
KEYSTONE	Not yet announced
MUTUAL WEEKLY	No. 7
Friday, February 19, 1915	

KAY BEE	Mr. Silent Haskins
	(Two Reel Western Drama)
PRINCESS	Who Got Stung?
	(Comedy)
RELIANCE	Above Par
	(Drama)

Saturday, February 20, 1915

RELIANCE	Not yet announced
KEYSTONE	Not yet announced
ROYAL	Two Jones'
	(Comedy)

Sunday, February 21, 1915

MAJESTIC	The Lost Lord Lovell
	(Two Reel Comedy-Drama)
KOMIC	Ethel Gets Consent (No. 17)
	(Comedy)
THANHOUSER	His Sister's Kiddies
	(Comedy)

MUTUAL WEEKLY No. 5—1915

LATEST PICTURES FROM THE SEAT OF WAR
 Artillery going into action.
 Heliograph Signals.
 The Bombarded City.
 Burying the Dead.
 Brig. Gen'l Gordon Gilmore Reviews the 2d Battalion of London.
 French Engineers Relaying a Military Railway.
 Belgian Soldiers Pulling Down a Dangerous Wall.
HARRY THAW IS RETURNED TO THE JURISDICTION
 of N. Y. State. Scenes at Concord, N. H., showing his departure.
BABY SPEED DEMON MAKES NEW RECORD AT THE
 mid-winter regatta off Miami, Florida.
COMPANY "D", 1ST BATTALION, U. S. ARMY ENGIN-
 eers build bomb-proof trenches and wire entanglements at
 Washington barracks.
THE NAVY'S BIGGEST SUBMARINE, THE LI, IS
 launched at Quincy, Mass.
 Sub: Eight more submarines are under construction at
 the same yard.
N. Y. SOCIETY WOMEN HOLD CAT SHOW AT THE
 Waldorf-Astoria to aid unemployed.
 Sub: The Sacred Cat of Siam.
A NEW AUTO-TRUCK FENDER DEMONSTRATES ITS
 ability to save lives. The city of Chicago requires all
 trucks to be equipped with these devices.
SOME INTERESTING SCENES IN FAR AWAY GUATE-
 mala.
 Sub: The Market Place on the Plaza.
BURSTING BOILER ON U. S. S. "SAN DIEGO" KILLS
 six and injures eight men.
THOUSANDS OF CHICKENS ARE SENT TO THE
 Panama-Pacific show for exhibition.
A CONTRAST IN METHODS OF TRAVEL.
 Sub: The way our grandfathers traveled: Mule power.
 Sub: The way we travel today: The electrically pro-
 pelled 20th Century Limited.
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KB

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DOMINO

THE PRIDE OF GUADELOUPE

Thursday, Febr. 11.

BRONCHIO

The Mystery of Chinatown

Wednesday, Febr. 10.

BRONCHIO

KEYSTONE

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REGULAR MUTUAL PROGRAM FEATURES

BRAND	TITLE	RELEASE
MAJESTIC	"The Lost Lord Lovell" (2)	FEB. 21
RELIANCE	Not yet announced	FEB. 20
KAY BEE	"Mr. Silent Haskins" (2)	FEB. 19
DOMINO	"The Secret of the Dead" (2)	FEB. 18
BRONCHO	"Shorty's Secret" (2)	FEB. 17
THANHOUSER	"A Man of Iron" (2)	FEB. 16
AMERICAN	"In the Twilight" (2)	FEB. 15
MAJESTIC	"How Hazel Got Even" (2)	FEB. 14
RELIANCE	"The Death Dice" (2)	FEB. 13
KAY BEE	"In the Tennessee Hills" (2)	FEB. 12
DOMINO	"The Bride of Guadeloupe" (2)	FEB. 11
BRONCHO	"The Chinatown Mystery" (2)	FEB. 10
THANHOUSER	"The Smuggled Diamond" (2)	FEB. 9
AMERICAN	"Justified" (2)	FEB. 8
MAJESTIC	"Imar, the Servitor" (2)	FEB. 7
RELIANCE	"Heart Beats" (2)	FEB. 6
KAY BEE	"College Days" (2)	FEB. 5
DOMINO	"A Modern Noble" (2)	FEB. 4
BRONCHO	"Shorty's Adventures in the City" (2)	FEB. 3
THANHOUSER	"In the Jury Room" (2)	FEB. 2
AMERICAN	"The Law of the Wilds" (2)	FEB. 1
MAJESTIC	"A Farewell Dinner" (2)	JAN. 31
RELIANCE	"The Love Pirate" (2)	JAN. 30
KAY BEE	"The Bottomless Pit" } "The Famine" }	JAN. 29
DOMINO	"Through the Murk" (2)	JAN. 28
BRONCHO	"The Gun Fighter" (2)	JAN. 27
THANHOUSER	"Finger Prints of Fate" (2)	JAN. 26
AMERICAN	"Silence" (2)	JAN. 25
MAJESTIC	"The Better Man" (2)	JAN. 24
RELIANCE	"The Craven" (2)	JAN. 23
KAY BEE	"Sergeant Jim's Horse" } "The Man Who Died" }	JAN. 22
DOMINO	"The Still on Sunset Mountain" (2)	JAN. 21
BRONCHO	"A Lucky Blowout" (2)	JAN. 20
THANHOUSER	"Craft vs. Love" (2)	JAN. 19
AMERICAN	"Refining Fires" (2)	JAN. 18
MAJESTIC	"What Might Have Been" (2)	JAN. 17
RELIANCE	"One Flight Up" (2)	JAN. 16
KAY BEE	"The Cross of Fire" (2)	JAN. 15
DOMINO	"In the Land of the Otter" (2)	JAN. 14
BRONCHO	"Mother Hulda" (2)	JAN. 13
THANHOUSER	"The Speed King" (2)	JAN. 12
AMERICAN	"Restitution" (2)	JAN. 11
MAJESTIC	"Three Brothers" (2)	JAN. 10
RELIANCE	"The Lost Receipt" (2)	JAN. 9
KAY BEE	"A Midas of the Desert" (2)	JAN. 8
DOMINO	"The Scrub" (2)	JAN. 7
BRONCHO	"The Scourge of the Desert" (2)	JAN. 6
THANHOUSER	"Her Menacing Past" (2)	JAN. 5
AMERICAN	"The Legend Beautiful" (2)	JAN. 4
MAJESTIC	"Vengeance Is Mine" (2)	JAN. 3
RELIANCE	"A Banakie Malden" (2)	JAN. 2
KAY BEE	"The Deadly Spark" (2)	JAN. 1
DOMINO	"A Flower in the Desert" (2)	DEC. 31
BRONCHO	"The Face on the Ceiling" (2)	DEC. 30
THANHOUSER	"Lucy's Elopement" (2)	DEC. 29
AMERICAN	"When a Woman Waits" (2)	DEC. 28
MAJESTIC	"The Old Fisherman's Story" (2)	DEC. 27
RELIANCE	"The Exposure" (2)	DEC. 26
KAY BEE	"In the Sage Brush Country" (2)	DEC. 25
DOMINO	"The Last of the Line" (2)	DEC. 24
BRONCHO	"The Passing of Two-Gun Hicks" (2)	DEC. 23
THANHOUSER	"Under False Colors" (2)	DEC. 22
AMERICAN	"The Sower Reaps" (2)	DEC. 21
MAJESTIC	"The Fear of His Past" (2)	DEC. 20
RELIANCE	"The Beat of the Year" (2)	DEC. 19
KAY BEE	"The Game of Life" (2)	DEC. 18
DOMINO	"A Political Feud" (2)	DEC. 17
BRONCHO	"The Panther" (2)	DEC. 16
THANHOUSER	"The Barrier of Flames" (2)	DEC. 15
AMERICAN	"In Tune" (2)	DEC. 14
MAJESTIC	"The Old Mald" (2)	DEC. 13
RELIANCE	"On the Ledge" (2)	DEC. 12
KAY BEE	"Fortunes of War" (2)	DEC. 11
DOMINO	"Not of the Flock" (2)	DEC. 10
BRONCHO	"The City of Darkness" (2)	DEC. 9

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Later came the No. 2 Gundlach Projection Lenses (commonly called half size, although there is no reason for designating them in this way), and these lenses of large diameter in focal lengths ranging from 5 3/4 in. up made it possible to secure a picture of the same brilliancy at long distances. No arbitrary distance can be specified, but satisfactory results have been obtained up to about 200 feet. The Strand Theatre of New York and all other large and palatial theatres would not be in existence if these No. 2 Lenses did not provide the means to project a perfect picture through the long distances which separate the operating booths from the screens. We also venture to assert that the improvement in the picture and freedom from eye-strain incident to a sharp, clear, well illuminated picture has been a potent factor in attracting the public to motion picture theatres for entertainment and we are certain that the average theatre patron would immediately notice the difference and criticise the picture if a Gundlach Lens was removed from the machine and replaced by an ordinary projection lens.

Gundlach Projection Lenses offer you the very best that optical science can produce. No better lenses can be made. They make the picture as sharp and luminous as it is possible to get it so far as the lens is responsible for the result.

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News of the Trade

LIEUTENANT CLEMENT W. LYONS of the United States Army recently returned to this country from the Philippines. During his service in the islands he was connected with the Igorrote scouts and while there purchased a Simplex Moving Picture machine. He took the machine into the wilds of Bagio, where he presented interesting films to the natives. He reports that the pictures created such interest that the savages came from scores of miles around to view them. The theatre consisted of an open space among the palms, the seats were the bare ground and the walls a cordon of armed native scouts. The light of the pictures was generated by a small dynamo operated by water power. "No matter where you go," said Lieutenant Lyons, "you will always find a Simplex machine not far away, if you want to look for it."

Among recent Simplex installations are two new type Simplex machines which were lately placed in the Longacre Theatre, New York, to take care of the projections of the new play "The Hypocrites."

There is no part of a motion picture projector that is of greater importance than the lens. In fact, the lens makes the picture, and even the ablest operator cannot possibly get good results, if his machine is equipped with poor lenses. The Gundlach Manhattan Optical Company, of Rochester, N. Y., claim that their lenses give the best result that is possible to produce. The picture is sharp to the edges, brilliant in contrast and brighter because the illumination is increased about four times. It is possible to order these lenses so as to produce a picture the exact size you want it. The Gundlach Company carries in stock at all times all the lenses required to produce a picture of any size at any distance. In order to help the exhibitor in ordering, it is necessary to state the height and width of the screen, size of the picture wanted, and the distance from the lens to the screen, and also to mention name of the machine. This information should be given accurately in order to obtain the proper lens. These lenses are now being furnished in several of the best known projectors, or can be had from practically any of the exchanges. A card addressed to the manufacturers will bring full particulars.

Hannaca & Morgan, owners of the Electric Theater, Glasgow, Mo., have just installed one of the late model Motiographs, and with their order they inform the Enterprise Optical Manufacturing Company, that they have been Motiograph users for the last four years. They have received such satisfaction from their old machine, and their repairs have been so small they say that they would not think of using any other machine.

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WESTERN UNION Form 2589

DAY LETTER

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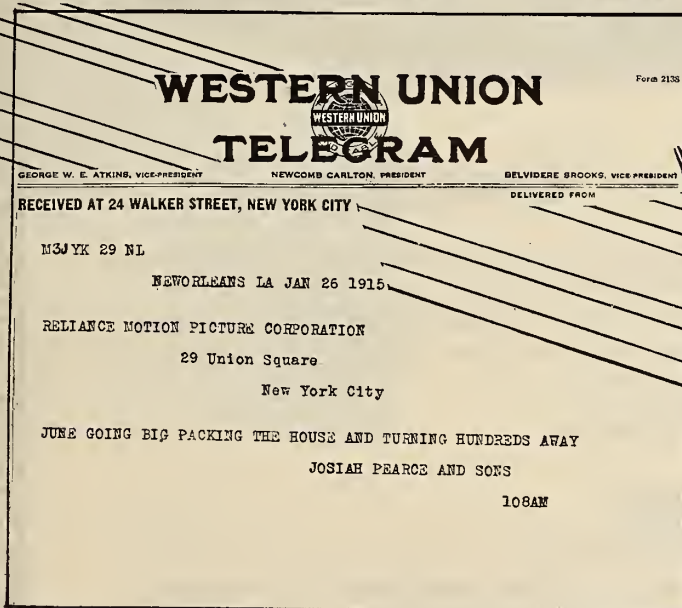
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A powerful two-reel drama of a clever smuggling plot, featuring Florence LaBadie in the role of a secret service agent. It teems with thrills and startling situations. Miss LaBadie is seen at her best and is supported by a strong cast.

"The Gratitude of Conductor 786"

Released Sunday, February 14, 1915

A delightful comedy-drama, brimful of bright contrasts, dealing with the experiences of a veteran street car conductor, a kindly, simple soul, whose chief aim in life is to do good to others. Riley Chamberlain, Nolan Gane, Arthur Bauer and other Thanouser favorites are the principals.

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Majestic and Komic Guide for Exhibitors

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

- AN OLD FASHIONED GIRL**—(1 Reel Majestic). Release date Tuesday, Feb. 2. A pleasing comedy-drama featuring Dorothy Gish. The recreant lover at last finds the "old fashioned girl" the true idol of his heart.
- THE DOUBLE DECEPTION**—(1 Reel Majestic). Release date Friday, Feb. 5. An amusing comedy-drama featuring Miriam Cooper. The wealthy young lovers are married, each believing the other to be of the working class.
- IMAR THE SERVITOR**—(2 Reel Majestic). Release date Sunday, Feb. 7. A strong drama of the Arabian desert. Imar the slave saves the sweetheart of his American friend.
- BILL TURNS VALET**—(1 Reel Komic). Release date Sunday, Feb. 7. No. 16 of the Bill the Office Boy stories featuring Fay Tincher as the stenographer and introducing a new office boy in the character of "Bill."
- HIS LAST DEAL**—(1 Reel Majestic). Release date Tuesday, Feb. 9. A ne'er-do-well father wrecks his son's hopes but retrieves the situation and takes himself out of their lives.
- HOW HAZEL GOT EVEN**—(2 Reel Majestic). Release date Sunday, Feb. 14. A comedy-drama featuring Dorothy Gish. The little waitress is deserted by her sweetheart who becomes a pugilist but in the end she evens the score with him and gains a more worthy husband. A story of special merit and amusing interest.
- MUSIC HATH CHARMS**—(1 Reel Komic). Release date Sunday, Feb. 14. An excellent farce comedy telling of the downfall of a musical impostor.

Majestic Motion Picture Company

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The intermittent movement is the most vital point in a motion picture projector, therefore, when purchasing a projector, it is the first feature of the machine to be considered.

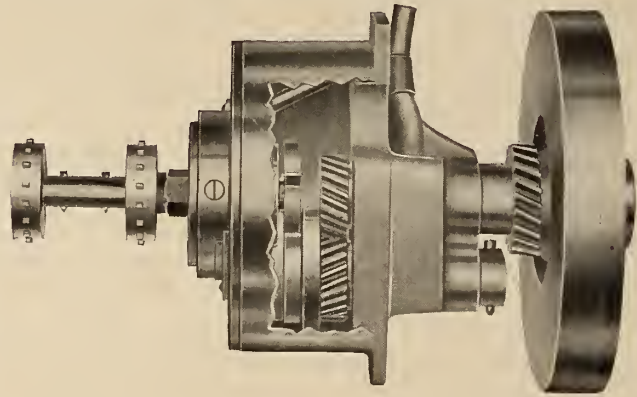
It is a well known fact that the intermittent sprocket must be started and stopped sixteen times or more each second. Whenever it starts, it pulls down three-quarters of an inch of film and then must stop dead still. The least movement or quiver is fatal to a steady picture.

To suddenly start or stop a rapidly moving body requires great power and means much strain on the parts employed. The circumference of the Simplex intermittent sprocket travels three-quarters of an inch in one sixty-fourth of a second, or at the rate of 2880 feet per minute, thus giving some idea of what it means to bring it to an instant stop.

To reduce the strain and vibration to a minimum, it is necessary, first, to make the parts as light as possible consistent with good mechanical principles; and second, to keep the circumference of the rotating parts near the center of rotation, so as to reduce the peripheral speed and the consequent strain of stopping it dead still.

A glance at the cut will show that the intermittently moving parts of the Simplex carry out these principles and are made so accurately (correct to 1-10000 inch) that we obtain snug fit without undue friction or wear, practically noiseless action and no vibration or back lash. The shape and size of the intermittent sprocket teeth also have much to do with the steadiness of the picture.

Do not confuse the cam and star of Geneva movement as used in the



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with similar movements of other makes of machines. The principle may be the same, but the distinctly

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Reel Life

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THELMA and BEULAH BURNS—*Reliance and Majestic*

Feb. 13

“The Man at the Key”—*Domino*

1915



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RELEASED FEBRUARY 20, 1915

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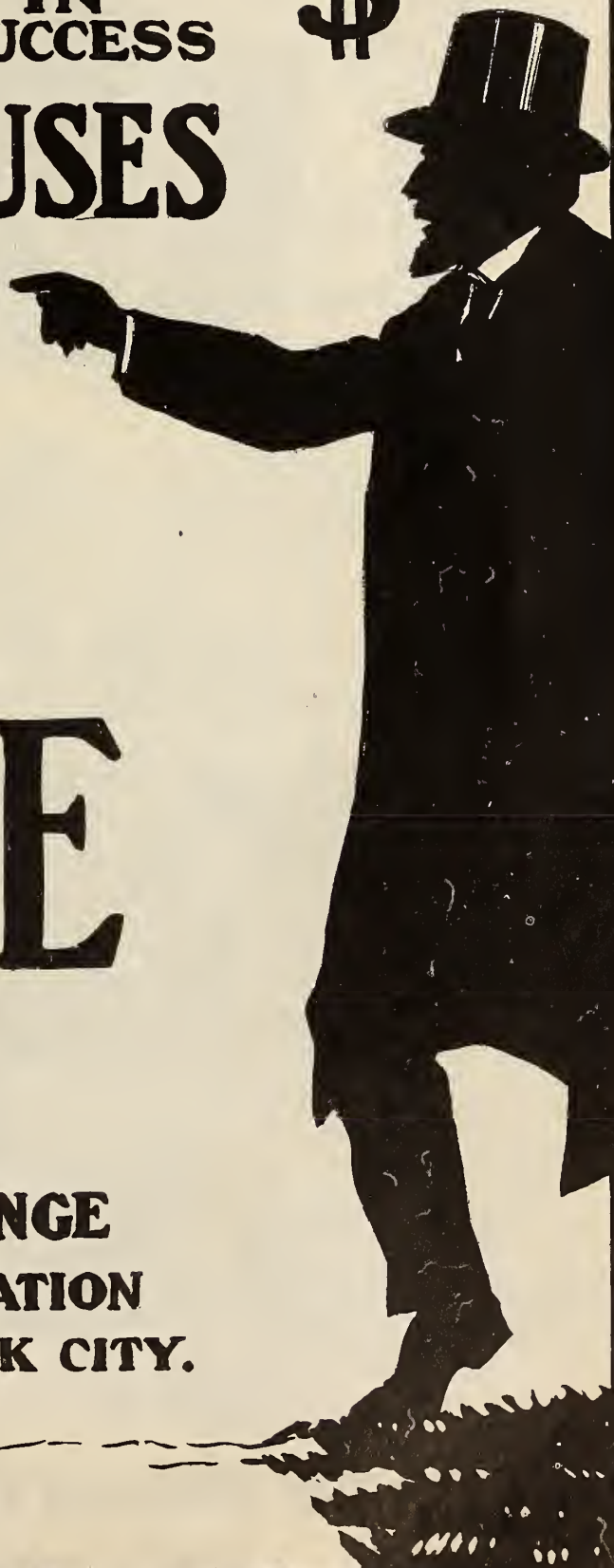
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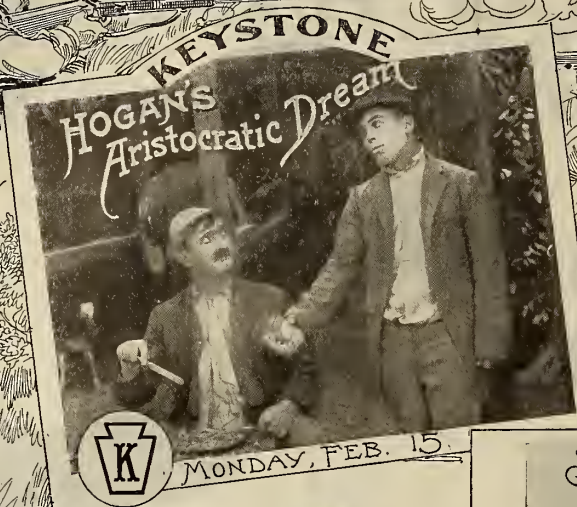
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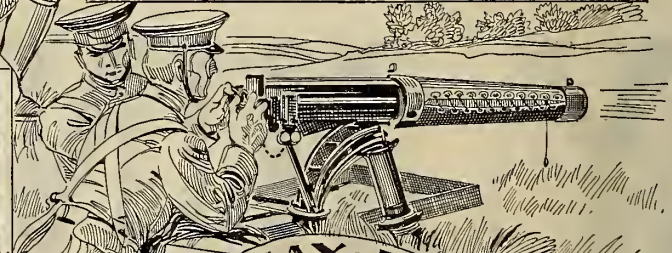
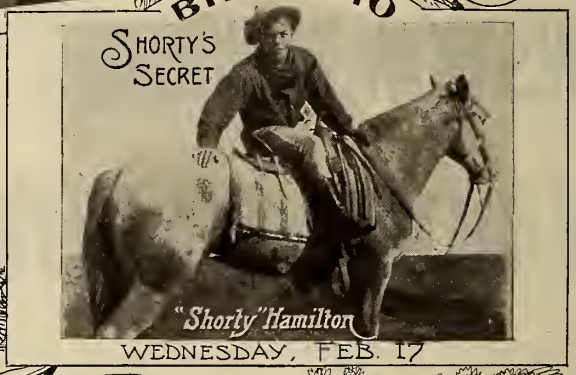


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Reel Life

A MAGAZINE OF MOVING PICTURES

PUBLISHED BY THE MUTUAL FILM CORPORATION

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Telephone, Stuyvesant 683

HENRY JAMES
Business and Advertising
Manager

Vol. V, No. 22

FEBRUARY 13, 1915

Five Cents—\$2.50 a Year

"Down By The Sounding Sea"



Harry Von Meter as "George Park" and Vivian Rich as "Alice Conway," the lovers in "She Never Knew," a Powerful Flying "A" Photodrama

In this splendid story of mother love, just produced at the American Film Manufacturing Company's studios at Santa Barbara, Cal., Louise Lester, in the role of the mother, registers one of the most notable successes of her screen career. Artistically, the picture is a superb example of motion picture photography, unique in conception and masterfully handled in theme. It will be released in the Mutual program, February 24, 1915.

FACTS AND FIGURES AND SUCH

HATS off to *The Film*, the sprightly weekly publication of the Reliance Motion Picture Company, now in its eighth issue. From the beginning there seemed no doubt that *The Film* would make a record for itself. It had smartness and variety in its subject matter. But when it passed the hundred thousand mark on the eve of the fourth week of its existence, even the most sanguine expectations of its editors were eclipsed. Since then its circulation has been increasing by leaps and bounds, many thousand reprints of its earlier editions having been found necessary to meet the demands of exhibitors in all sections of the country.

The reason for this wonderful popularity among motion picture patrons is not far to seek. *The Film* appeals directly and distinctively to women—and the fair sex constitute an overwhelming majority of the total number of photoplay lovers. It has the latest word in feminine fashions, the story of *Runaway June*, the tremendously interesting photo-serial by George Randolph Chester and Lillian Chester, intimate character sketches of famous screen actors and actresses and a host of other features equally potent in arousing and holding feminine interest. Add to this the fact that *The Film* can be distributed by an exhibitor, practically without cost to himself, thus continually making new patrons as well as bringing back the old ones to the theater handling it, and the record-breaking circulation increase of the magazine can be readily understood.

No exhibitor, using the Mutual program, should fail to investigate the possibilities that *The Film* holds for him. As a business-builder it is without a peer. Its cost is negligible, and may be made practically nil. It may even be made to yield a small cash profit. Any exhibitor can verify these facts for himself, by writing *The Film*, 29 Union Square, New York City. Why not write today?

ON the occasion of the formal opening of the New York to San Francisco telephone line, Eugene W. Castle, San Francisco cameraman for the Mutual Weekly, had the distinction of sending the first 'phone message to his home office over 3,400 miles of wire.

After motion pictures were made of the prominent telephone officials and the Mayor of the city, on the San Francisco end of the wire, Mr. Castle was handed the telephone set and delivered the following message to an official of the telephone company at the New York end, who then called up Pell Mitchell, editor of the Mutual Weekly, in the production offices of the Gaumont Company in Flushing, and said: "We have just had a talk with your San Francisco representative and he has asked us to say that he has secured

excellent pictures of the event celebrating the opening of the trans-continental telephone line linking New York with San Francisco, and that he is shipping his film by Wells-Fargo Express to-night in time to reach your laboratory so that this picture will appear in Mutual Weekly No. 6." The following conversation then took place:

Mr. Mitchell: "Thank you very much for your courtesy in calling me up. Is Mr. Castle still on the wire?"

"Yes."

Mr. Mitchell: "Please thank Mr. Castle in our behalf for his enterprise in this matter and assure him that The Mutual Weekly and its executives appreciate his endeavors."
"We shall do so." "Thanks."
"Good-bye." "Good-bye."
Thus ended the first trans-continental message to any motion-picture news Weekly.

"RUNAWAY JUNE" has found a new place to run away to. She is running away from chilling blasts and snow and sleet and slush, from darkling skies and bleak midwinter scenes, to balmy Bermuda, where the weather is fair and the birds are in the trees. She packed her thirty-seven trunks and fifty-one hat boxes and accompanied by her faithful colie, *Bouncer*, and her entire company of fifty, embarked on the steamer Bermudian, chartered by Reliance for the purpose, last Wednesday. The party will remain in the tropics till spring smiles once more on suffering New York.

In the party are Norma Phillips, Marguerite Loveridge, Evelyn Dumo, Elizabeth Drew,

Ida James and Grace Ady, J. W. Johnston, Arthur Donaldson, Charles Mason, Ezra Walck, George Day, Arthur Forbes, Frank Holland, Edward Fay, James Barnes, Alfred Fisher and many minor characters. Director Oscar Eagle, Marc Edmund Jones, who writes the scenarios from the George Randolph Chester story, three cameramen, two wardrobe women and several stage carpenters, electricians and property men will also be on the ship.

Episode Ten of *Runaway June* will be done on the steamer and Episode Eleven will be a pirate story and will be taken in Bermuda, as will Episode Twelve, which will be *The Spirit of the Marsh*, centering around a romantic young artist.

HOW *The Million Dollar Mystery* was solved in 100 words, winning \$10,000 for the fortunate contestant, will be announced with the release of Episode Twenty-three, the final chapter of the famous Thanhouser serial, which is scheduled for February 22, 1915. Exhibitors should arrange to book it at once. Apply at the Mutual exchange or to the Syndicate Film Corporation, 71 West Twenty-third Street, New York City.



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Notable Artistic Merit In Latest Productions of American-Beauty Brand



1. George Field and John Stepping in "The Decision." 2. Winifred Greenwood, John Stepping and Ed Coxen (same). 3. Gladys Kingsbury, Fred Gamble and Virginia Kirtley in "The Constable's Daughter." 4. Winifred Greenwood and Ed Coxen in "The Decision." 5 Vivian Rich and Louise Lester in "She Never Knew." 6. Harry Von Meter, Vivian Rich and David Lythgoe (same). 7. Joseph Harris and Virginia Kirtley in "The Constable's Daughter." 8. Vivian Rich and Louise Lester in "She Never Knew." 9. George Field, William Bertram, John Stepping and Ed Coxen in "The Decision." 10. Virginia Kirtley, Joseph Harris, Fred Gamble and Webster Campbell in "The Constable's Daughter."

STORIES OF THE NEW PHOTOPLAYS

WE have already printed a number of telegrams from exhibitors in different sections of the country, telling of the immediate success they have won with *Runaway June*, the big Reliance serial, and we would like to be able to carry them all in REEL LIFE. Unfortunately, however, our space does not permit this, and we must content ourselves with presenting only a few of the many congratulatory messages, selected at random from those received. The following telegrams are fair samples of scores of others, which can only be replied to in the regular course of business:

Comet Theatre,
St. Louis, Mo., Jan. 26

First Episode *Runaway June* very good. House packed. Patrons spoke very highly of it. Am sure it will continue drawing crowds.

E. Zimmerman, Prop.

Grand Theatre,
Jacksonville, Ill., Jan. 27

Runaway June best picture I ever ran, splendid photography, nice scenery and fine clothes. Stands at head of all serials.

Harold J. Johnson, Mgr.

Grand Central Amusement Co.,
St. Louis, Mo., Jan. 27

After running three episodes *Runaway June*, without doubt best serial ever seen. Drawing great crowds.

Edward Stevison, Mgr.

RUNAWAY JUNE (Episode 6)

(Two Reels)

By George Randolph Chester and Lillian Chester
February 17, 1915

CAST

June Warner.....	Norma Phillips
Ned Warner.....	J. W. Johnston
Gilbert Blye.....	Arthur Donaldson
Tommy Thomas.....	Marguerite Loveridge
Marie.....	Evelyn Dumo
Charles Cunningham.....	Charles Mason
Edwards.....	Ezra Walck
Al Groggs.....	Arthur Forbes
Lou Groggs.....	Ida James
Father.....	Joseph Fay
Neighbor.....	Grace Ady
Mrs. Villard.....	Elizabeth Drew
Daughter.....	Mildred Cheshire

Director, Oscar Eagle

AS *June* is fleeing from the gambling house, she is glimpsed by *Ned* from a street car. But the conductor refuses to stop in the middle of the block, and by the time *Warner* has alighted and rushed back, the runaway bride is nowhere to be seen. Meanwhile she has reached in safety the home of *Mrs. O'Keefe*, the hotel bell boy's mother, and her protector. *Mrs. O'Keefe*, being the widow of the most popular patrolman on New York's police force, instructs some of her departed husband's friends, whose beats are in that neighborhood, that *Marie* and *June* are good friends of hers, who do not wish to be found. Enough! When *Blye* and *Warner* appear in the vicinity and question the policemen about a young girl, they are deliberately sent on a wild goose chase. But, as so often

before, *Blye* at length calls upon *Tommy Thomas*. She drives around to the neighborhood, in which the man with the black vandyke has reason to believe his quarry is in hiding, and is lucky enough to see *June* coming out of *Mrs. O'Keefe's*.

Already *Tommy Thomas* has arranged with a *Mrs. Villard*, who wants a companion, to let her bring *June* to her. She invites the runaway bride into her car, and they drive to an employment agency with which *Tommy Thomas* has had an understanding. The farce is put through, and *June* is taken to the magnificent estate of *Mrs. Villard*, a young and handsome woman of clearly good intentions. That same evening *June* has an adventure. She overhears some tenants of *Mrs. Villard's* quarrelling, and hurries over to the squalid home of the *Groggs's*. She finds *Groggs* in a drunken frenzy, his wife beside herself, hurling pots and pans. And then *June* lets herself go and her fiery denunciation of the drunkard soon sobers *Groggs*. He promises to reform, and the runaway bride realizes that here was but another symptom of the man-wife-money problem, which so besets her.

Returning to *Mr. Villard's* house to dinner, *June* meets *Charles Cunningham*. *Tommy Thomas* also is one of the guests. Once, she fancies, she sees through the velvet curtains of the room the sombre visage of the man with the black vandyke.

HOW HAZEL GOT EVEN—Majestic

(Two Reels)

A Prize Fight Comedy
February 14, 1915

CAST

Hazel, the cashier.....	Dorothy Gish
Patsy.....	Eugene Pallette
Johnson.....	W. E. Lawrence

HAZEL, a cashier in a restaurant, is engaged to *Patsy*, a bus driver. *Patsy* earns some extra money by going in on preliminary bouts at the Athletic Club pugilistic exhibitions, and gains a local reputation as a boxer. When a big fighter is suddenly taken ill on the eve of a public contest, *Patsy* substitutes, wins the match, and suddenly finds himself in line for a bout with the champion of the world. On receipt of an offer for a long tour, he gets a swelled head and repudiates *Hazel*, who is forced to go back to work in the restaurant. She plans to get even with *Patsy*. With her savings she hires a coming western fighter, who arrives in town, to clean up her faithless lover. This he does in great shape. When *Patsy* comes to, he sees *Hazel* and his victorious opponent strolling affectionately off together.

WHO GOT STUNG?—Princess

The Amusing Tale of a Mother-in-law-Interrupted
Honeymoon

February 19, 1915

CAST

Bill Bray.....	John Reinhard
Bess Bray, his wife.....	Ethel Jewett
Her mother.....	Boyd Marshall
Harry, Bill's friend.....	
Jim.....	K. Clarendon
The maid.....	Rene Farrington

THE bliss of the *Brays*, two newlyweds, is turned to bitterness by a telegram to the effect that *Mrs. Bray's* mother will arrive next day. *Bray* carries the old lady's

(Continued Overleaf)

Merriment and Pathos in Latest Productions From Majestic-Komic Studios



1. Dorothy Gish and Frank Bennett in "The Lost Lord Lovell". 2. Edward Dillon and Fay Tincher in "Ethel Gets Consent" (Bill No. 17). 3. Dorothy Gish in "The Lost Lord Lovell". 4. Fay Tincher in "Ethel Gets Consent". 5. Chet Withey, Belle Henry and Claire Anderson in "The Lost Lord Lovell". 6. Same. 7. Charles Cleary, Olga Gray and Howard Gaye in "A Day That Is Dead". 8. Dorothy Gish, Eleanor Washington and Richard Cummings in "The Lost Lord Lovell". 9. Edward Dillon, Fay Tincher and Eleanor Washington in "Ethel Gets Consent". 10. Edward Dillon and Fay Tincher (same). 11. Edward Dillon, Fay Tincher and Bobby Feuhrer (same).

STORIES OF THE NEW PHOTOPLAYS

photograph to his office to remind him of his troubles, where it is stolen by two friends of his, *Harry* and *Jim*. They decide to put up a joke on *Bray*. *Harry*, who is an actor, gets into a make-up as much like the photograph as possible. Meanwhile *Bray* has returned home to prepare a welcome for his mother-in-law, including a mine under the front steps and a breakaway ceiling in the guest room. His wife is away. *Harry* and *Jim* seize the opportunity to go over to *Bray's*, *Jim* pretending he has found the mother-in-law at the station. The mine works all right, and the ceiling comes down. But the ruse being discovered, *Bray* dopes *Harry's* whiskey with tabasco. The doctor is called, and order is restored barely in time to welcome *Mrs. Bray's* return with the real mother-in-law.

ABOVE PAR—Reliance

Disclosing How Financiers May Stoop to Yeggmen's Methods

February 19, 1915

CAST

Berry.....William Brown
Ruth, his daughter.....Billie West
Carson, her lover.....W. E. Lawrence

PERRY, a Wall street broker, likes *Dick Carson*, a young newspaper man and his daughter's fiancé, but has little regard for *Carson's* profession. *Berry* is approached by another broker, *Stirling*, with a proposition to secure a corner on a certain product through crooked manipulation of stock. *Berry* flatly refuses to enter the combine, and *Stirling* determines to cause the other man's ruin. His secretary, *Morton*, manages to secure a position in *Berry's* office and immediately the latter begins to lose heavily through the leak of information. Thinking that there may be a good story in the case; *Carson* takes it up. He finds out that *Morton* is in the employ of *Stirling*. That same night *Stirling* hires two cracksmen to steal from *Berry's* safe certain papers, while he and *Morton* wait in their office for the delivery of the goods. The yeggmen are discovered by *Carson*, who is unable, however, to overcome them both. *Berry* and his daughter chance to pass the office and see the light. They investigate. *Carson's* battle with the robbers attracts the attention of a policeman who arrives in time to help in subduing the crooks. *Stirling* calls up *Berry's* office on the phone and *Carson*, pretending to be one of the yeggmen, tells him that they have secured the stuff and will be right up. The *Berrys*, *Carson* and the police go in a body to *Stirling's* office, where he and *Morton* are placed under arrest. *Mr. Berry* changes his opinion about newspaper men.

THE BOUNDARY LINE—Reliance

(Two Reels)

An Indian Legend of a Tribal Feud

Produced by Arthur Mackley

February 20, 1915

CAST

Ty-ee Htas.....Tom Wilson
Awasos, his son.....Roy Myers
Chief Broken Bow.....Chief Dark Cloud
Awaneta, his daughter.....Teddy Sampson
Kalapoo, his wife.....Dove Eye

THE Malotek and Canewa Indian tribes are camped near the Coyote wind-break for the hunting season. The chiefs lay out the boundary line between them, and agree, that for either tribe to hunt or kill across the line, is to break faith and bring on war. *Awasos*, the son of *Ty-ee Htas*, chief of the Canewas, in the eagerness of the chase, pursues and slays a deer in Malotek territory. He and his companions are captured by braves of the other tribe and

carried before *Chief Broken Bow*. They are sentenced to be killed by torture. *Awasos* long has loved *Awaneta*, daughter of *Broken Bow*. She recognizes in the prisoners her lover and his companions. During the night she frees the Canewa braves. To save the sentry from death, the Indian girl confesses it was she who let the prisoners go. Much against his will, her father is obliged to let her suffer, at the demand of the tribe, in place of *Awasos* and his men. She is left in a cave to starve. Here she is found and rescued by her lover who takes her home to his own people. Thither come *Broken Bow* and his squaw, trailing their daughter from the cave, for they have relented toward her. *Ty-ee Htas* is restrained by *Awasos* from putting the Malotekas to death; then *Awasos* declares his great love for *Awaneta*. The two tribes make peace and celebrate the marriage of the children of their chieftains.

TWO JONES—Royal

A Comedy of Doubles

February 20, 1915

TWO men, both named *Jones*, and exact doubles of each other, live in adjoining towns. Neither is aware of the existence of his double. One is married and henpecked. The other elopes with his sweetheart. The two couples go to Cedarhurst for a vacation and a honeymoon respectively. There they become badly mixed. The wives can't tell their own husbands when they see them, and the father of the eloping *Jones*, who has pursued the runaways, vents his wrath on the wrong party. At last both wives and both husbands meet. And then matters get straightened out.

HIS SISTER'S KIDDIES—Thanouser

A Laughable New Version of "Budge" and "Toddy"

By William H. Stevens

February 21, 1915

CAST

Samuel Bender.....Will H. Stevens
Maud Golden, his sister.....Ethyle Cooke
Samuel Golden, his nephew.....Leland Benham
Ethel Golden, his niece.....Helen Badgley
Bridget, the cook.....Fan Bourke

SAMUEL BENDER, a wealthy bachelor, offers to stay with his sister's children, while she takes a fortnight's rest and vacation. He writes her that nothing could possibly give him more pleasure than to be with his small nephew and niece, whom he has made sole heirs to his estate. He buys all kinds of toys and games—enough to make his life miserable for a month—and departs for the country. In two days his sister receives a telegram, stating that *Samuel* has been called back to New York on very urgent business. Once aboard the train, he experiences some relief. But he loses no time in destroying his will and making a new one in which he leaves his property, real and personal, to the orphan dogs of Gotham.

THE MUFFLED BELL—Reliance

A Detective Drama With Marguerite Loveridge in the Leading Feminine Role

February 22, 1915

CAST

Dan Ward.....Arthur Forbes
Nettie Howard, his sweetheart.....Marguerite Loveridge
Captain Flinn.....Alfred Fisher
Basil Cerino.....George M. Marlo

DAN WARD, a detective in Federal employ, is sent to investigate *Capt. Flinn's* sailors' outfitting shop, suspected to be the headquarters of a band of revolutionary

(Continued Overleaf)

Broncho, Domino and Kay Bee Productions Intensely Realistic in Plot



1. Fanny Midgley and Thelma Slater in "In the Warden's Garden." 2. Howard Hickman and Gordon Mullen (same). 3. Clara Williams and Harry Keenan in "Winning Back." 4. William S. Hart in "The Sheriff's Streak of Yellow." 5. Same. 6. Thelma Salter and Howard Hickman in "In the Warden's Garden." 7. Clara Williams and George Fisher in "Winning Back." 8. Louise Glaum and Harry Keenan (same). 9. William S. Hart in "The Sheriff's Streak of Yellow."

STORIES OF THE NEW PHOTOPLAYS

agents. *Nettie Howard*, who tends shop for the *Captain*, is in love with *Dan*. When he is overpowered in the cellar by *Basil Cerino* and his gang, she pleads for his release, but to no avail. While *Flinn* is out of the room, *Nettie* muffles the bell behind the counter by means of which the captain is able to warn the desperados in the cellar of the approach of danger. On his return from the conference in the cellar, her employer locks *Nettie* in a room, from which she escapes and goes to the office of the Surveyor of the Port, *Dan's* employer. The Surveyor sends her back with several detectives. *Flinn*, because of the muffled bell, is unable to warn the men at work in the ammunition cellar, and they are surprised. In the fierce fight which ensues, *Cerino* seizes *Nettie* and drags her into a secret passage, where *Dan*, the minute he is freed, goes to her rescue. The leader of the band is taken into custody. And *Dan* and *Nettie* soon after are married.

THE DECISION—American

(Two Reels)

A Comedy Drama Involving the Law and an Heiress
February 22, 1915

CAST

Robert Graham.....Ed Coxen
Ida Price.....Winifred Greenwood
Polly Price, a spinster.....Josephine Ditt
Cousin Charles.....George Field
Judge Clark.....John Stepling
Alexander Du Bois.....William Bertram

IDA PRICE has been cheated out of her share in her father's estate by her cousin *Charles*. She places the case in the hands of *Judge Clark*. Meanwhile, a strange young man, *Robert Graham* comes to study law with the *Judge*, and though *Ida* is not very well satisfied with *Clark*, because she is attracted to his new assistant, she allows him to appeal the case to a higher court. *Cousin Charles* tries in vain to compromise with her. The last day to file the papers arrives and the *Judge* starts to the court house. Meeting *Charles*, he accepts his invitation to drop into the club and have a drink. *Ida's* cousin does his best to get the *Judge* tipsy, and believes he has succeeded. Really he only delays *Clark* about ten minutes, who enters the waiting court room smiling and debonair. The appeal is granted. In the supreme court the former decision is reversed. *Ida* receives her fair share of the property—and incidentally a husband who is *Robert Graham*.

THE FATAL BLACK BEAN—Majestic

The Exciting Story of a Mexican Girl's Ruse
February 23, 1915

CAST

Anita.....Miriam Cooper
Gordon.....Elmer Clifton
Pedro.....Eagle Eye

ANITA, a Mexican girl, falls in love with *John Gordon*, an American mine superintendent, hated by her brother, *Pedro*. Later, *Pedro* plans *Gordon's* assassination. *Anita* conceals in her clothing a black bean, and feigning that *Gordon* has done her a wrong, goes to her brother and begs to be allowed to kill the American. As she has expected, *Pedro* tells her that the assassin will be chosen by lot—and then he passes round a hat full of beans, all of which are white save one, which is black. *Anita* surreptitiously takes the black bean out of her waist and the duty of planting the bomb, which is to destroy her lover is accorded to her. After she has disguised herself as a man and rid-

den off, her brother discovers the black bean left in the hat. Suspicious of *Anita*, he follows her on horseback. She does her best to evade him, but is caught and forced to plant the bomb. Secretly, however, she has removed the fuse. Meanwhile *Gordon* finds the unexploded bomb, and looking for its thrower, he descries *Anita* struggling with *Pedro* in the distance. *Gordon* arrives just in time to save the girl's life; and the brother and his horse, falling over the cliff, are killed.

THE CONSTABLE'S DAUGHTER—Beauty

A Country Comedy in a Lockup

February 23, 1915

CAST

Joe, the chicken thief.....Joseph Harris
Silas Hicks.....Fred Gamble
Mildred, his daughter.....Virginia Kirtley
Mary, his wife.....Gladys Kingsbury
Bob, a city tramp.....Webster Campbell

SILAS HICKS, the village constable, in wrestling with a chicken thief, is no match for his husky antagonist, who ducks him in the creek. *Silas* is seized with a violent chill and obliged to take to his room. His daughter, *Mildred*, pins on her father's badge and arming herself with his six-shooter, runs the chicken thief down, landing him in the lockup. Soon after she arrests *Bob*, a city tramp, and fines him ten dollars. The young man and his fair captive fall in love instantly. *Silas* recovers from his chill and returns to the jail. He is enraged upon finding the stranger with his daughter. He kicks *Bob* out. But *Mildred* steals after him and they stroll to her favorite tree. The constable goes to find *Mildred*. Armed with a club he swoops down upon the happy pair, and *Bob* quickly swings himself up into the branches of the tree, whither the constable's rheumatism prevents him from following. *Mildred* runs back to the lockup and frees *Joe*, the chicken thief. Father chases *Joe* and is getting decidedly the worst of it when *Bob* comes to his rescue. After that he permits the young folks to continue their love affair.

THE ADVENTURE OF FLORENCE—Thanouser

(Two Reels)

A Romance Starring Florence La Badie

February 23, 1915

CAST

Florence Clark.....Florence La Badie
Her father.....Justus D. Barnes
Her mother.....Mrs. Edward Hoyt
Dr. Ward.....Arthur Bauer
John Travers.....Morris Foster

FLORANCE CLARK, as she is leaving her friend's apartment, calls back to her, "If you want me, phone Oak 515." *John Travers*, who is passing the house, overhears. He is greatly impressed with *Florence's* appearance. That evening the girl has an unpleasant interview with her parents, who wish her to marry *Dr. Ward*, a business friend of her father's. She refuses to consider *Ward*. When *Travers* calls up and asks her to dine with him the next evening, though she realizes that it is a daring and unconventional thing to do, she is in a mood to accept. In *Travers*, *Florence* discovers the man she has always dreamed of meeting some day—and later, when her father finds that he holds an important interest in the very mines in which *Dr. Ward* is interested, he removes his objections to the match.

(Continued Overleaf)

Scenes from "Runaway June," the Big Serial, and Latest Reliance Releases



1. Tom Wilson, Eagle Eye and J. H. Warnock in "The Deputy's Chance That Won". 2. Myra Brooks, Evelyn Dumo and Lawrence L. McGill in "Runaway June" (Chap. 5). 3. Billie West in "Above Par". 4. Billie West, W. E. Lawrence and Mrs. Arthur Mackley (same). 5. W. E. Lawrence and Billie West (same). 6. Tom Wilson and William Hinckley in "The Deputy's Chance That Won". 7. Mildred Cheshire, Norma Phillips, Ida James and Mr. Fay in "Runaway June" (Chap. 5). 8. Ezra Walck, Charles Mason and Arthur Donaldson (same). 9. Billie West and W. E. Lawrence in "Above Par". 10. Tom Wilson and William Hinckley in "The Deputy's Chance That Won". 11. Same.

STORIES OF THE NEW PHOTOPLAYS

SHE NEVER KNEW—American

A Story of Mother Love, Starring Louise Lester

February 24, 1915

CAST

Mrs. Conway.....Louise Lester
 Tom, her son.....David Lythgoe
 Alice, his sister.....Vivian Rich
 George Park.....Harry Von Meter
 Olga.....Charlotte Burton
 Jack Martin.....Jack Richardson
 Stranger.....Reaves Eason
 Policeman.....Joe Sampson
 Detective.....William Vaughn
 Bartender.....William Tedmarsh

TOM CONWAY robs his employer, *Jack Martin*, the ship chandler, and leaves town with *Olga*, a dance hall girl. *Martin* goes to *Mrs. Conway* and demands restitution. *Tom's* mother pays him with the savings of a lifetime. She tells *Alice*, her daughter, that some day *Tom* will be coming back. And every night just before going to bed, she places the prodigal's pipe and slippers near the fire, whispering, "Mother will wait for you always, *Tom*." *George Park*, in love with *Alice*, warns her and her mother against an escaped convict, who is lurking in the vicinity. *Park* insists upon loaning them a revolver for their protection. Meanwhile *Tom* has discovered that *Olga* is untrue to him. In a fit of rage, increased by drink, he kills her. Then he makes blindly for his home. At the moment that *Tom* stumbles in at the rear door of his mother's house, the convict enters from the front. Meeting *Mrs. Conway*, the convict retreats at sight of her revolver into the kitchen. There he meets *Tom*. They struggle and the convict escapes. *Mrs. Conway* seeing the form of a man in the dark kitchen, fires the revolver and faints. *Alice* and *Park* return just in time to carry away *Tom's* body for secret burial.

THE GRUDGE—Broncho

(Two Reels)

A Strong Western Play, Full of Action, Featuring
 William S. Hart

By C. Gardner Sullivan and Thomas H. Ince

February 24, 1915

CAST

Rio Ed.....William S. Hart
 Dick Wayne.....Charles Ray
 Madge Wayne.....Margaret Thompson
 Mercidio.....Thomas Kurihara

RIO ED and *Dick Wayne* get into a furious fight. *Dick* is a consumptive, and *Rio*, seeing that he is in no condition to finish the battle, carries him to his cabin in the mountains, where he nurses him with the single object of getting him in shape to fight it out with him later. *Dick's* sister, *Madge*, comes to town seeking her brother. She is directed to the cabin, where she finds *Rio* caring for her brother—from sheer friendliness, as she supposes. Nor do the men deceive her. She persuades *Rio* to let *Dick* go back with her to the village. A little later, her brother and his enemy meet in the saloon to finish their feud. *Mercidio*, the owner of the saloon, who long has been kept away from *Madge* by *Dick*, takes this opportunity to knife *Madge's*

brother in the back. *Rio* is accused of the stabbing. *Dick's* wound is not fatal; but before he has recovered *Mercidio* goes to the cabin and forces his attentions upon *Madge*. She is rescued by *Rio*, who compels *Mercidio* to confess to the knifing. They fight, and *Mercidio* is killed. *Rio Ed* decides to live up to *Madge's* idea of him.

THE MAN AT THE KEY—Domino

(Two Reels)

A Thrilling Incident, Dramatically Presented
 By C. Gardner Sullivan and Thomas H. Ince

February 25, 1915

CAST

Bob North.....Richard Stanton
 Mrs. North.....Ethel Ulman
 Baby North.....Thelma Salter

BOB NORTH, station master at Crescoe, is so excited over the birth of a baby at his house, that he forgets to deliver a train order, thus causing a collision between a fast passenger train and a freight. He is sentenced to five years in State's prison for criminal negligence. During a mutiny in the prison yard, he attempts to make his escape, and is shot in the head by the guard. Nevertheless he succeeds in reaching Valley Junction, where he staggers up against the depot window. He hears within the telegraph instrument frantically clicking. Breaking into the station, he takes the train order, averting a terrible accident between the Flier and the President's Special. He is found afterwards by the posse from the prison and taken back to jail. A few days later, *Myrtle North* comes to the prison with a pardon for her husband. Also, the president of the railroad has him reinstated in his old position at Crescoe. This story is told in fiction form on Page sixteen of this issue of REEL LIFE.

THE SHERIFF'S STREAK OF YELLOW—Kay Bee

(Two Reels)

Wherein a Man's Good Motives Cause Him to be Misjudged
 By Richard V. Spencer and Thomas H. Ince

February 26, 1915

CAST

Sheriff Hale.....William S. Hart
 Bill Todd.....Jack Nelson
 "Mom" Todd.....Gertrude Claire

SHERIFF HALE is suspected of cowardice, when he fails to capture a noted outlaw in the vicinity. Back of his apparent lack of pluck, however, lies his gratitude to *Bill Todd's* mother, who once had saved him from death in the desert. After she dies the sheriff discovers the true character of her son, but cannot bring himself to arrest him. He warns *Todd*, however, that if ever he returns to that part of the country, he will be shot. Meanwhile, the townspeople demand his resignation. *Hale* turns in his star and retires. *Bill Todd* and his gang attempt a raid upon the Gold Bar bank, where the miners' treasure is stored. It is only the bravery of the ex-sheriff that saves the gold and captures the bandits. *Hale* forces *Todd*, however, to commit suicide in order to escape being captured. The ex-sheriff receives back his star and his position, also the confidence of the community.

Romance and Smiles Mingle With Thrills in Thanhouser-Princess Films



1. John Reinhard and Boyd Marshall in "Who Got Stung?" 2. Rene Farrington and Boyd Marshall (same). 3. John Reinhard and Boyd Marshall (same). 4. Florence LaBadie and Morris Foster in "The Adventure of Florence." 5. Florence LaBadie, Morris Foster, Arthur Bauer and Justus D. Barnes (same). 6. John Reinhard Rene Farrington and Boyd Marshall in "Who Got Stung?" 7. Florence LaBadie, Morris Foster, Justus D. Barnes and Arthur Bauer in "The Adventure of Florence." 8. Florence LaBadie and Justus D. Barnes (same). 9. Helen Badgley, Will H. Stevens and Leland Benham in "His Sister's Kiddies." 10. Nolan Gane, Riley Chamberlain and Arthur Bauer in "The Gratitude of Conductor 786." 11. Helen Badgley, Leland Benham and Fan Bourke in "His Sister's Kiddies."

"The Man at the Key"

A Powerful Study of
Railroad Life
Presented by
Domino Players

Written by
C. Gardner Sullivan
and
Thomas H. Ince

CAST

Bob North.....	Richard Stanton
Mrs. North.....	Mrs. Ethel Ulman
Baby North.....	Thelma Salter

IT was a little thing that caused the disaster, bringing death to half a score of people and injury to thrice as many more, just as it is usually a little trivial thing, that turns the whole tide of a man's life and makes or mars it. The court did not take into account the fact, that for weeks on end, *Bob North*, the station master at Crescoe, had been working twenty hours a day for a railway system, that put dividends ahead of the welfare of its employees or the safety of its passengers. Nor did his frenzied, but too tardy, effort to retrieve his blunder aid him.

North was clearly culpable. Worn out by his arduous labors, both at home and at his post, he had become momentarily excited by the news, that his wife had presented him with a baby son. In his pride and happiness, he had for one instant forgotten his duty, a train order had not been delivered to the conductor of the through freight, and as a result it had crashed into the "Limited", a fast passenger train ten miles up the line, with an attendant loss of life that was shocking.

Public clamor for a victim was great, and *North* was so obviously responsible, that few thought the punishment severe, when the judge sentenced him to five years in State's prison for criminal negligence. *North* heard the words, that were to wipe five years out of his life, dumbly. He was thinking of what would become of his wife and little son. Then he was taken away.

For four years after he entered the gray walls of the prison, he was a model prisoner. He did his assigned duties uncomplainingly. But always in his heart was a longing to see those he had left behind and clasp them to his heart, even if it was his last act. Then came a day, when a mutiny broke out among the prisoners. *North*, left alone in a corner of the prison yard, listened to the battle going on within, between the keepers and his fellow-convicts, and a sudden impulse seized him. An instant later he had clambered over the prison wall and made off, but not before a guard had fired at him, wounding him in the head.

It was early morning when *North* reached Valley Junction, where he hoped in the darkness to jump a freight that would carry him to Crescoe. Almost fainting with the pain in his head and from loss of blood, he leaned against the station window. He peered inside and noted, by the light of the platform lantern, that it was past four o'clock. Then it occurred to him, as to a man in a dream, that the station

master must be late. He recalled cold winter mornings, when he, himself, in years past, had poached a few minutes of the company's time, and shivered at the recollection.

He was about to turn away, when his trained ear caught the click of the telegraph instrument inside. "VJ—VJ—VJ," it sputtered querulously, "UT—UT—UT." *North* paused. The angry click of the receiver repeated the call again and yet again. It must be something very "urgent",

North thought, for them to call the Valley Junction man at this hour. Ten miles down the valley, he caught the glint of the Eastern Flier's headlight, forging up the grade, and a sudden thought struck him. Smashing the station window he climbed in and took the key in his stiffened fingers. It crackled and leaped under his touch as he answered the "UT" summons. As fast as dots and dashes could send it, the message came.

"Hold Flier at Junction to meet President's Special coming from Branch River," it sputtered. Branch River was the station beyond Valley Junction

toward which the oncoming Flier was rushing, as *North* well knew. With the written order in his hand, he climbed through the window again, wrenched the station lantern from his fastenings, and rushed madly down the track.

Ten minutes later the train crews and some hastily wakened passengers were showering thanks on a dazed and bleeding man in stripes. Among these was the president of the road, himself, whose special train had been saved from wreck. To him one of the men whispered: "It's *North*, station master at Crescoe, until that smash-up four years ago. He must have escaped." As if in proof of his words, four of the prison guards at that instant appeared in the gathering daylight.

An hour afterwards *North* was again behind his prison walls, but it was not to be for long. A few days later, he received a notice to go to the warden's office. There he found *Myrtle*, his wife, and his little son awaiting him. "You're free *Bob*, dear," she said joyously, after their first fervent embraces were over. "You can come with us just as soon as you can put on other clothes." Half-unbelieving *North* took from her hand an official-looking document and a letter, and looked at them. One was a free pardon from the Governor and the other an order from the railroad president directing that *North* should be forthwith be reinstated in his old position at Crescoe.



North Made a Frenzied Effort to Retrieve His Blunder

"Trapped in a Gambling House"

From the Reliance Serial
by
George Randolph Chester
and Lillian Chester

Episode
Five
of
"Runaway June"

CAST	
June Warner.....	Norma Phillips
Ned Warner.....	J. W. Johnston
Tommy Thomas.....	Marguerite Loveridge
Gilbert Blye.....	Arthur Donaldson
Charles Cunningham.....	Charles Mason
Edwards.....	Ezra Walck
Iris Blethering.....	Winifred Burke
Robby Blethering.....	George M. Marlo
Mr. Moore.....	Alfred Fisher
Mrs. Moore.....	Dora Mills Adams
Marie.....	Evelyn Dumo
Aunt Debby.....	Myra Brooks
Gwendolyn Perry.....	Mildred Cheshire
Mr. Perry.....	Joseph Fay
Gambling House Keeper.....	Ida James
Blanche.....	Elizabeth Drew
Dealer.....	Grace Ady
Lookout.....	Arthur Forbes

Director, Oscar Eagle

THE ill-omened face of Gilbert Blye for an instant was framed in the doorway of the dark-shuttered house. Then the man with the black vandyke shot himself swiftly and silently through the entrance into a room fitted for office use. Between him and the rather coarse-grained, florid complexioned woman who met him, there seemed to be a perfect understanding. Blye walked with her to the curtained portals of a gambling salon. Though it was comparatively early in the day, a crowd of fashionably garbed women already were sitting or standing alongside the roulette table.

In another room on the same floor sat June Warner. In her hand she held the card given her by the employment agency on Blye's orders. Into this room came the gambling house keeper. With a shrewd, appraising smile, she took in the runaway bride's features and garb. Then, as June presented the card, she asked her to wait a few minutes longer, and returned to Blye. The man with the black vandyke appeared satisfied, now that he had decoyed his victim thither.

Meanwhile, Aunt Debby and Marie, both on marketing bound, had run plump into each other. Instantly the colored cook clutched the little French maid by the arm. Once good friends, but now on opposite sides of the fence, because of June's interests, they glared at each other.

"Whar's Missy June? Yo' tell me, and tell me now!" cried Aunt Debby.

There was confusion in the market. A crowd gathered quicker than it takes time to tell it. The coal-black cook, loyal to Mrs. Moore, and the slender little handmistress of Runaway June, were struggling together. Aunt Debby threw poor Marie sprawling and then she proceeded to sit on her. Some policemen came to Marie's rescue and the patrol was summoned. But Aunt Debby was so fat she could not be wedged into the door of the wagon, and at last,

in answer to the maid's pleadings, she was allowed to go. She hurried straight to Ned, who tried in vain to take up Marie's trail from the market.

Back in the gambling house was June. She had been put to work at a table half of which was covered with a card index. On one of the cards was the name of Gwendolyn Perry, with varying amounts and dates opposite them. And June was to enter another I. O. U. Suddenly, the meaning of these mysterious slips came over her, and she realized the sort of place she was in.

Then, almost forgetful of self, she began to wonder what this Gwendolyn Perry, who ran up such enormous gambling debts, could be like. At that moment there was a rustle in the doorway, and a small, brunette woman, young and pretty, entered. She came over to June.

"I am Mrs. Perry," she said. "They told me at the door that they wished to speak to me in the office. Do you know what for?"

"No," said June, "I don't know. But why do you gamble so heavily?"

Her voice was sympathetic. Her face was wreathed in a kindly smile, a look of earnest solicitude. And as Mrs. Perry needed a friend just then more than ever before in her life, she gave June her confidence.

It was only a few minutes before Mr. Perry arrived. June saw instantly that he was through with his wife. Nevertheless, she pleaded for Gwendolyn. Suddenly, the wife darted into the gambling salon and snatching from the table drawer the dealer's pistol, would have shot herself, had not June, following, detained her arm. At this juncture the police broke in.

A smell of smoke pervaded the house. Amid cries of "Fire!" and general panic, Mr. Perry seized his wife in his arms and fled the place. The false alarm was only Gilbert Blye's little ruse to clear the building. But under cover of the confusion June made her escape.



A Crowd of Fashionably Dressed Women Were Sitting at the Roulette Table

The Exhibitor's End of It

SOME weeks ago REEL LIFE commented on the smart appearance of the "Frankster", the snappy little four-page press sheet published weekly by the Frank Theater, Council Bluffs, Iowa. Now we are enabled to print a photograph of its home, where *Mutual Movies* are shown exclusively. In the copy of the "Frankster" before us, Than-houser's great serial, *The \$20,000,000 Mystery*, and the famous *Reliance and Majestic* feature, produced by D. W. Griffith, *The Great Leap*, occupy the leading positions on the first page. Inside is the complete *Mutual* program presented for that week at the Frank Theater, as well as a goodly number of advertisements and local news notes of interest.

W. E. Bock, proprietor of the Frank Theater, is the man who put the 'ster' in "Frankster", while A. L. Bliven, the manager, is editor. Although the paper has only been in existence a little more than two months, it already goes into nearly 2,000 homes in Council Bluffs, weekly, and its popularity is steadily increasing. As the Frank Theater is the only motion picture house in that thriving community, using *Mutual Movies* exclusively, and is located in the most desirable residence section, it goes without saying, that its business is consistently good. More than this, it has greatly improved business generally, all around its location, and is rapidly becoming the center of a prosperous commercial district. As evidence of this, we quote the following from the "Frankster":

"The name of our theater is the Frank; our newspaper the 'Frankster.' We have been asked many times where we got the 'ster.' That's easy—the theater has created the 'ster.' Think a moment and see. Since the Frank opened things look different down at the corner. Sidewalks have been improved. Two new stores are opening, which makes every building occupied. Business is coming; progress is being made. Frank street corner is doing things and the 'ster' in Frank is helping. Go to the Frank—see our pictures and get your friends to come. Boost Frank street corner!"



Entrance of the Frank Theater, Council Bluffs, Iowa, Showing Its Simple But Effective Lobby Display

PLEASANT words always fall gratefully on the ear, especially an editor's, so to show that we are not altogether unappreciative, we take occasion to print here a letter from H. M. Booth, Jr., manager of the Park Theater, 6916 North Clark Street, Chicago, Ill., and to reproduce the clever "wedding invitation" card, which he used to announce the visit of *Runaway June* to his house. It might be mentioned here that "The Movie Guide", a neat folder on heavy blue paper, got up by Mr.

Booth, which contains the weekly features shown at the Park, is one of the most attractive programs of its kind that we have seen lately. In its present form it would be difficult to suggest any real improvements in it. Mr. Booth's letter follows:

Park Theater, 6916 No. Clark St., Chicago,
February 7, 1915.

EDITOR, REEL LIFE,

29 Union Square,
New York City.

DEAR SIR:—

I appreciate very much your little articles in "The Exhibitor's End Of It" Department of REEL LIFE each week, so I herewith enclose a "stunt", which may interest some of your readers, who are planning to start *Runaway June* at their houses. On the opening night of this serial at this house, although the temperature was nine below zero, we had an exceptionally big crowd. I mailed about 500 of these "invitations" and sent out

about 1,000 more by bill-boys. The plan certainly proved a winner from every point of view.

I also enclose a copy of our weekly program and I would appreciate it, if you would make any suggestions, which you think would make it better as, in my opinion, programs of this kind are great business builders.

Many thanks for the aid I have derived from REEL LIFE and, in particular, this department.

Yours truly,

H. M. BOOTH, JR.,
Manager, Park Theater.

Mr. and Mrs. J. W. Moore

announce the marriage of their daughter

June

to

Ned Warner

at the Park Theatre, Morse Ave. and N. Clark St.

Friday, January twenty-ninth, nineteen

hundred and fifteen

Yourself and friends are cordially invited to attend

at 2:30 to 11 p. m.

Admission 10 cents

How the Park Theater, 6916 No. Clark Street, Chicago,
Announced the Coming of "Runaway June"

"The
Missing
Million"

"THE \$20,000,000 Mystery"

A Drama of
Love and Adventure
Produced by
Thanouser

Episode Fourteen
Reels Twenty-Seven and Twenty-Eight

THE death of *Henry Howard*, the African mine superintendent, due to his ill-treatment at the hands of *Dr. Munn* and his hirelings, when he was just on the eve of a confession, which would have exposed the machinations of *Madame Duval* and her band, was a serious setback to the plans of *Zudora's* supporters. For some weeks everything is quiet. Then, through a clever ruse *Madame Duval* directs the attention of *Tom Hunt*, the detective, to the *Zudora* mine properties in the West. Taking *Jim Baird* with him *Hunt* hastens to investigate the clue, while *John Storm*, *Zudora's* sweetheart and her attorney, writes a letter to a certain *Marcus Villiers*, a wealthy mine owner, asking for information about *Zudora's* father's will and also whether *Mr. Villiers* has any papers belonging to him.

Meanwhile *Madame Duval*, who is untiring in her efforts to prevent the vast *Zudora* properties from leaving her possession, determines on a daring plan. It is nothing less than to masquerade as *Zudora*. Learning from her agents that *Marcus Villiers* is expected in New York, with papers relating to the ownership of the *Zudora* mine, at *Captain Radcliffe's* suggestion she invites him to be her guest at a big dinner party.

Posing as *Zudora* she hopes to gain information from him, that will enable her to get absolute control of the coveted mines.

While they are waiting for the Western capitalist's arrival, another member of the band reaches New York. It is *Bruce*, who has made a hurried trip to South Africa to get possession of certain gems, which he had left behind on his previous visit. *Madame Duval* is anxiously awaiting him and more particularly the treasure that he brings. *Bruce* saunters nonchalantly down the gang plank smoking a huge calabash pipe, although he knows that he is an object of suspicion by the customs officials. In his debonair fashion, he airily invites them to inspect his baggage thoroughly, which they pass after a painstaking search. It never occurs to them, that under the tobacco *Bruce* is smoking with such evident relish, diamonds of immense value are concealed.

In the meantime *Captain Radcliffe*, disguised, has gone West. It is he, who has instigated the plot against *Hunt*

and *Baird*, and he goes to see that his plans are brought to a successful issue. Thus it happens, when the two champions of *Zudora's* cause arrive, the trap for their reception is ready and set. The chauffeur of the superintendent of the *Zudora* mine is in the pay of the conspirators, and when the two get into his car, they do not realize that they are being led into as desperate an adventure

as any they have ever experienced.

Following his instructions, the chauffeur drives them to a deserted mine, where a number of the band, who have accompanied *Captain Radcliffe*, set upon them. There is a terrific struggle, but the superior fistic talent of *Baird* and *Hunt* enables them to escape,

although badly mauled, and return to the railroad station. There, after a consultation, they decide that their trip West has been in vain and they hurriedly return to New York, where they realize there is urgent need for their presence.

Arriving there, *Hunt* learns from one of his men, that *Bruce* has reached the metropolis and also that the capitalist, *Villiers*, has arrived. They do not know, however, that the latter has received a dinner invitation from *Madame Duval*, signed "*Zudora*", and that he has accepted it. *Bruce's* trail leads them to the old garage, used by the conspirators as a secret entrance to *Madame Duval's* mansion, and

here they take up their posts to await developments.

It happens that their arrival is most opportune. *Zudora* has received a note to which *Madame Duval* has forged *Villiers'* name, asserting that he is a prisoner at 122 Riggs street, the address of the garage, but is still in possession of the precious papers. As a matter of fact *Villiers* is just then enjoying the hospitality of *Madame Duval*, posing as *Zudora*. *Zudora* and *Storm* set out for the garage.

In the meantime, the latter observe two burly ruffians lurking in the shadows of the garage. They are preparing to attack them, when, of a sudden, the men disappear within. Their disappearance is followed an instant later by a woman's screams. Running to the door, *Baird* and *Hunt* find, that the precious pair have attacked. *Storm* and *Zudora*. Their advent compels the conspirators to turn and battle for their own lives, while *Storm* carries *Zudora* out to safety.



Captain Radcliffe, Disguised, Leaves for the West



Madame Duval's Dinner Party to Marcus Villiers



The Chief Conspirators and Their Secret Treasure Chest

Real Tales About Reel Folk

RHEA MITCHELL didn't know much about riding a horse, when first she associated herself with the forces of Thomas H. Ince, at the studios of the New York Motion Picture Corporation. But she knows now. The fact is, she didn't have any very keen desire to learn to ride until William S. Hart joined the Santa Monica colony. When he went west, Mr. Hart took with him a nation-wide reputation as an interpreter of western character, and he had a great many points in fine horsemanship to show even the seasoned stars in *Domino*, *Kay-Bee* and *Broncho* pictures.

One day Miss Mitchell saw Mr. Hart subduing a fractious pinto. He handled the animal so expertly that she instantly was attracted. The leading woman calculated that possibly she might soon need to know how to ride a western horse. So she applied to Mr. Hart for instructions. For a week the actor trained her in the rudiments of horseback riding. He showed her how to cinch a saddle, how to mount, how to ride, and how to dismount. Now Miss Mitchell claims that she can manage a "loco" steed as skilfully as any other motion picture star.

Ask Eugene Pallette who is the best pal he ever had, and he'll answer, "Raoul Walsh." Just like that. Without an instant's hesitation. For when it comes to a strong, brotherly bond between two men, Pallette and Walsh push Damon and Pythias off the screen. They were schoolmates together in Kansas City, where they early formed a partnership in marbles and tops. In all arguments and fights, they stood shoulder to shoulder. Later, meeting in Texas and Mexico, they punched cows together. Then both become ambitious to go into pictures, but, unfortunately, could not get into the same company. For a while Pallette was with the American, while Walsh was engaged with the Reliance. At his first opportunity, however, Pallette joined his friend at Hollywood, where, for about a year, they have been working together under the directorship of D. W. Griffith. They share bachelor apartments in Los Angeles. They own jointly a big fighting English bull dog, and only a few days ago, they purchased a sixty horse-power National racing car. The car can go at an 85-mile-an-hour clip, and "Jack Johnson," the bull dog, enjoys speeding as much as his owners.

Director John Harvey, who directed the Thanouser Twins, Marion and Madeline Fairbanks in *\$1,000 Reward*, says that the two young leading ladies always are on the job. At nine o'clock promptly they are in readiness with their make-up on, and they are more obedient and quicker



W. S. Hart Gives Rhea Mitchell Some Pointers on "Cinching" a Saddle

witted than most grown-up players. This may be due to their training on the stage and in the studio from the time they were very small. Also they have had a very careful bringing-up by their mother and are extremely well bred young people. Marion and Madeline study with a governess in their leisure time. They enjoy French and German, also history and literature. Mathematics may be necessary, they say, but it seems sometimes as though it was a subject invented for the torture of little girls.

Americans who may not have the opportunity of visiting the San Diego exposition this year should not fail to see *The Secret of the Dead*, a thrilling story of the sandstone lands of Arizona, scheduled for release on February 18, under the *Domino* brand.

Thomas H. Ince has used for the greater number of the scenes, the "painted desert" backgrounds constructed for the exposition by the Santa Fé railroad, and the film gives a wonderful impression of the realism which will distinguish the big fair. The structures are reproductions of the original haunts of the cliff dwellers and are made of genuine sandstone, not even reduced in size.



Jack Richardson and Charlotte Burton in "In the Twilight"

Jack Richardson and Charlotte Burton appear in unusual rôles—for them—in *In the Twilight*. As ingenious childhood lovers they both are charming, as the photograph reproduced on this page shows. Of course, Jack gets villainous before the film has gone very far—and Miss Burton nurses a broken heart. But, before the finale, her lover actually reforms and comes back to her—so that the promise of this beautiful pastoral scene really is fulfilled. We present it as the keynote to one of the most delightful "Flying A" subjects of many a day.



Eugene Pallette, R. A. Walsh and "Jack Johnson," Their Bull Dog, in Their New Sixty Horsepower Racing Car

Real Tales About Reel Folk

THE Thanhouser Players' Theater is a novel and brilliant attraction at New Rochelle. Very recently the Thanhouser actors, under the supervision of John William Kellette, the scenario writer, opened a subscription to finance their project. They secured the North Avenue theater, with a seating capacity of over five hundred which they entirely remodelled and opened to the public a short time ago. Christening night at the new theater was a gala occasion for New Rochellites. All the Thanhouser players were there in full dress in the receiving line, and at ten minutes of eight, Manager Kellette was obliged to hang out the "Standing Room Only" sign. The idea is to give their own community a first class picture house, showing the best films, and the players are using Mutual service only a few days old.

When it came to remodelling the theater, everybody, from stars to carpenter, was on the job. In the accompanying photograph some of the "leads" on this occasion are seen. Manager Kellette is looking anxiously at the gentlemen with the hammer. The monocled gentleman in the white waistcoat, so gingerly holding the paint can and brush, is Frank Farrington, famous in *The Million Dollar Mystery*. In the center of the picture Sidney Bracy is seen obligingly making a saw-horse of himself while President W. Ray Johnston saws through a plank. Fresh frescoing, a new stage and a lobby which would serve as a reception room, were the results of the efforts of this competent corps of artists.

A more realistic picture of D. W. Griffith, Director-in-chief of the Reliance-Majestic plant, seldom has appeared than this one taken with Jennie Lee, character leading woman. In the glare of the mercurial lights Mr. Griffith may be pardoned for wearing his hat in the presence of a lady. The big, shady panama, indoors or out, in California, is indispensable to the busy director who is rushing all day long from location to interior and back again. In the edge of the lime-light, while picture making is in process on the stage, he has just been giving some instructions to Miss Lee, who is presently to go on in a scene. The character woman is visualizing those instructions. She has unusual ability for seeing and acting upon Mr. Griffith's ideas.

About a year ago a veteran of the Civil War, who lives at the Soldiers' Home at Sawtelle, near Inceville, was in-



Everybody From the Stars to the Stage Carpenter Was on the Job, When the New Thanhouser Theater Was Remodelled

spoiled unless her gown be exactly true to the period represented in the film.

Politely intruding, her aged admirer assured her that he would loan her just the frock for the part, one that had belonged to his wife at the close of the War. It proved to be a quaint, black taffeta, with a basque waist, which transformed Miss Mitchell into a comely young matron of the early 70's.

She warmly thanked the old soldier who, upon seeing her in the costume was overcome with emotion.



A Recent Snapshot of D. W. Griffith, Director-in-Chief of the Reliance-Majestic Studios, and Jennie Lee, Veteran Character Lead

Teddy Sampson, the pretty little dancer in *The Escape*, who also played the part of Villa's sister in *The Life of Villa*, appears in *Bobby's Bandit*. Miss Sampson is a youthful brunette of exceptional grace and charm of features. She is a very artistic actress.

A few days ago, staging a landslide on Mountain Drive above Santa Barbara, Reeves Eason had an exciting sixty seconds. Eight sticks of dynamite were used, bringing down a mass of rock and dirt which landed on top of the tent in which Eason, as a prospector, had his abode. The camera conveniently "pammed", while the American leading man made his escape. The next scene, however, showed him half buried under the

débris. Eason can do all sorts of stunts, and in *In the Sunlight* he is reported to play the chanticleer, though the cast doesn't say so. With that voice of his, his colleagues are convinced that he was behind the barnyard scenes at picture taking, inciting the rooster to do his best.

Albert C. Froome, for many seasons a head liner at the New York Hippodrome, will play in *The Twenty Million Dollar Mystery*. He appears as a wealthy Montana mine owner, a friend of *Zudora's* father in his prospecting days.

Mutual Releases

MONDAY—American (2), Reliance, Keystone.

TUESDAY—Thanouser (2), Majestic, Beauty.

WEDNESDAY—Broncho (2), American, Reliance.

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

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

SATURDAY—Reliance (2), Keystone, Royal.

SUNDAY—Majestic (2), Komic, Thanouser.

American

Dec. 23—The Tin Can Shack
Dec. 28—When a Woman Waits (2)
Dec. 30—The Unseen Vengeance
Jan. 4—The Legend Beautiful (2)
Jan. 6—The Alarm of Angelon
Jan. 11—Restitution (2)
Jan. 13—The Black Ghost Bandit
Jan. 15—The Clubman's Wager—Producing a Nation's Pride (Split Reel)
Jan. 18—Rehning Fires (2)
Jan. 20—The Crucifixion of Al Brady
Jan. 25—Silence (2)
Jan. 27—Coals of Fire
Feb. 1—The Law of the Wilds (2)
Feb. 3—Imitations
Feb. 8—Justified (2)
Feb. 10—A Heart of Gold
Feb. 12—The Willy Chaperon
Feb. 15—In the Twilight (2)
Feb. 17—Saints and Sinners
Feb. 22—The Decision (2)
Feb. 24—She Never Knew
Mar. 1—Heart of Flame (2)
Mar. 3—The Derelict

Beauty

Nov. 24—As a Man Thinketh
Dec. 1—Cupid and a Dress Coat
Dec. 8—Limping to Happiness
Dec. 15—Her Younger Sister
Dec. 22—Brass Buttons
Dec. 29—Love Knows No Law
Jan. 5—In the Vale of Sorrow
Jan. 12—The Spirit of Giving
Jan. 19—A Girl and Two Boys
Jan. 26—Evan's Lucky Day
Feb. 2—Which Would You Rather Be?
Feb. 9—Mrs. Cook's Cooking
Feb. 16—The Happier Man
Feb. 23—The Constable's Daughter
Feb. 30—Remembered
Mar. 2—The Haunting Memory
Mar. 9—The Doctor's Strategy

Broncho

Dec. 30—The Face on the Ceiling (2)
Jan. 6—The Scourge of the Desert (2)
Jan. 13—Mother Hulda (2)
Jan. 20—A Lucky Blowout (2)
Jan. 27—The Gun Fighter (2)
Feb. 3—Shorty's Adventures in the City (2)
Feb. 10—The Chinatown Mystery (2)
Feb. 17—Shorty's Secret (2)
Feb. 24—The Grudge (2)
Mar. 3—Winning Back (2)
Mar. 10—The Wells of Paradise (2)
Mar. 17—A Case of Poison (2)
Mar. 24—In the Switch Tower (2)
Mar. 31—Shorty Among the Cannibals (2)

Domino

Jan. 7—The Scrub (2)
Jan. 14—In the Land of the Otter (2)
Jan. 21—The Still on Sunset Mountain (2)
Jan. 28—Through the Murk (2)
Feb. 4—A Modern Noble (2)
Feb. 11—The Bride of Guadeloupe (2)
Feb. 18—The Secret of the Dead (2)
Feb. 25—The Man at the Key (2)
Mar. 4—In the Warden's Garden (2)
Mar. 11—Satan McAllister's Heir (2)
Mar. 18—The Mill by the Zuyder Zee (2)

Kay Bee

Dec. 11—Fortunes of War (2)
Dec. 18—The Game of Life (2)
Dec. 25—In the Sage Brush Country (2)
Jan. 1—The Deadly Spark (2)
Jan. 8—A Midas of the Desert (2)
Jan. 15—The Cross of Fire (2)
Jan. 22—Sergeant Jim's Horse—The Man Who Died
Jan. 29—The Bottomless Pit—The Famine
Feb. 5—College Days (2)
Feb. 12—In the Tennessee Hills (2)
Feb. 19—Mr. Silent Haskins (2)
Feb. 26—The Sheriff's Streak of Yellow (2)
Mar. 5—On the High Seas (2)
Mar. 12—The Girl Who Might Have Been (2)
Mar. 19—Phantom on the Hearth (2)
Mar. 26—His Brother's Keeper (2)

Keystone

Jan. 4—Hushing the Scandal (2)
Jan. 4—Her Winning Punch
United States Army in San Francisco (Split Reel)
Jan. 7—Giddy, Gay and Ticklish
Jan. 9—Only a Farmer's Daughter
Jan. 11—Rum and Wall Paper
Jan. 14—Mabel's and Fatty's Wash Day
Jan. 16—Hash House Mashers
Jan. 18—Love, Speed and Thrills
Jan. 18—Fatty and Mabel's Simple Life (2) (Special Release)
Jan. 21—Hogan's Mussy Job
Jan. 23—Fatty and Mabel at the San Diego Exposition
Jan. 25—Colored Villainy
Jan. 28—Mabel, Fatty and the Law
Feb. 1—The Home Breakers (2) (Special Release)
Feb. 1—Fatty's New Role
Feb. 4—Hogan the Porter
Feb. 6—Caught in a Park
Feb. 8—A Bird's a Bird
Feb. 11—Mabel and Fatty's Married Life
Feb. 13—Hogan's Romance Upset
Feb. 15—Hogan's Aristocratic Dream (2) (Special Release)

Komic

Dec. 6—Mr. Hadley's Uncle (No. 12)
Dec. 13—The Housebreakers
Dec. 20—Bill and Ethel at the Ball (No. 13)
Dec. 27—The Record Breaker
Jan. 3—Ethel's First Case (No. 14)
Jan. 10—Love and Business
Jan. 17—A Flyer in Spring Water (No. 15)
Jan. 24—A Flurry in Art
Jan. 31—Cupid and the Pest
Feb. 7—Bill Turns Valet (No. 16)
Feb. 14—Music Hath Charms
Feb. 21—Ethel Gets Consent (No. 17)
Feb. 28—A Costly Exchange

Majestic

Dec. 1—Old Good for Nothing
Dec. 6—A Question of Courage (2)
Dec. 8—Her Brave Hero
Dec. 11—In Wildman's Land
Dec. 13—The Old Maid (2)
Dec. 15—At Dawn
Dec. 20—In Fear of His Past (2)
Dec. 22—The Better Way
Dec. 27—The Old Fisherman's Story (2)
Dec. 29—The Baby's Ride
Jan. 3—Vengeance Is Mine (2)
Jan. 5—His Lesson
Jan. 8—Branch No. 37
Jan. 10—Three Brothers (2)
Jan. 12—Probation
Jan. 17—What Might Have Been (2)
Jan. 19—On the Table Top
Jan. 24—The Better Man (2)
Jan. 26—The Broken Lullaby
Jan. 31—A Farewell Dinner (2)
Feb. 2—An Old Fashioned Girl
Feb. 5—The Double Deception
Feb. 7—Imar, the Servitor (2)
Feb. 9—His Last Deal
Feb. 14—How Hazel Got Even (2)
Feb. 16—A Man and His Work
Feb. 21—The Lost Lord Lovell (2)
Feb. 23—The Fatal Black Bean
Feb. 28—A Day That is Dead (2)
Mar. 2—Bobby's Bandit
Mar. 5—His Return
Mar. 7—Minerva's Mission (2)
Mar. 9—A Temperance Lesson

Mutual Weekly

Nov. 26—No. 100	Jan. 14—No. 2
Dec. 3—No. 101	Jan. 21—No. 3
Dec. 10—No. 102	Jan. 28—No. 4
Dec. 17—No. 103	Feb. 4—No. 5
Dec. 24—No. 104	Feb. 11—No. 6
Dec. 31—No. 105	Feb. 18—No. 7
Jan. 7—No. 1	Feb. 25—No. 8

Princess

Nov. 27—The Wild, Woolly West
Dec. 4—The Creator of "Hunger"
Dec. 11—In the Conservatory
Dec. 18—Shadows and Sunshine
Dec. 25—The White Rose
Jan. 1—When Fate Rebelled
Jan. 8—Check No. 130
Jan. 15—Pleasing Uncle
Jan. 22—An Innocent Burglar
Jan. 29—The Home of Silence
Feb. 5—Nell's Strategy
Feb. 12—Across the Way
Feb. 19—Who Got Stung?
Feb. 26—On Account of a Dog

Reliance

Jan. 2—A Banakie Maiden (2)
Jan. 4—Our Mutual Girl (No. 51)
Jan. 6—A Night's Adventure
Jan. 9—The Lost Receipt (2)
Jan. 11—Our Mutual Girl (No. 52)
Jan. 13—The Terror of the Mountains
Jan. 16—One Flight Up (2)
Jan. 18—Mutual Monographs (No. 1)
Jan. 20—The Sea Brat
Jan. 22—After Twenty Years
Jan. 23—The Craven (2)
Jan. 25—The World Upstairs
Jan. 27—The Express Messenger
Jan. 30—The Love Pirate (2)
Feb. 1—At the Bottom of Things
Feb. 3—The Beast Within
Feb. 6—Heart Beats (2)
Feb. 8—The Studio of Life
Feb. 10—The Chinese Lottery
Feb. 13—The Death Dice (2)
Feb. 15—The Other Man
Feb. 17—The Deputy's Chance that Won
Feb. 19—Above Par
Feb. 20—The Boundary Line (2)
Feb. 22—The Muffled Bell
Feb. 24—The Double Crossing of Slim
Feb. 27—The Man with a Record (2)
Mar. 3—Your Baby and Mine
Mar. 6—The Green Idol (2)
Mar. 10—The Lucky Transfer

Royal

Dec. 26—Her Mother's Voice
Jan. 2—Putting It Over
Jan. 9—Married by Instalment
Jan. 16—The Unwilling Bride
Jan. 23—Her Hero
Jan. 30—Ring Around Rosey
Feb. 6—The Star Boarder
Feb. 13—The Escort
Feb. 20—Two Jones
Feb. 27—Self-Hypnotized

Thanouser

Jan. 10—An Inside Tip
Jan. 12—The Speed King (2)
Jan. 17—A Yellowstone Honeymoon
Jan. 19—Craft vs. Love (2)
Jan. 24—The Dog Catcher's Bride
Jan. 26—Finger Prints of Fate (2)
Jan. 29—The Volunteer Fireman
Jan. 31—Helen Intervenes
Feb. 2—In the Jury Room (2)
Feb. 7—The Shoplifter
Feb. 9—The Smuggled Diamond (2)
Feb. 14—The Gratitude of Conductor 786
Feb. 16—A Man of Iron (2)
Feb. 21—His Sister's Kiddies
Feb. 23—The Adventure of Florence (2)
Feb. 26—\$1,000 Reward
Feb. 28—A Newspaper Nemesis
Mar. 2—On the Brink of the Abyss (2)
Mar. 7—Mishaps of Marceline
Mar. 9—The Final Reckoning (2)
Mar. 14—Little Bobby
Mar. 16—The Master's Model (2)
Mar. 21—The Stolen Jewels
Mar. 23—The Duel in the Dark (2)
Mar. 26—Jealousy
Mar. 28—The Spirit of Uplift
Mar. 30—The Magnet of Destruction (2)

Mutual Exchanges

Serving the Mutual Program

Albany, N. Y.	Mutual Film Corporation	733 Broadway
Amarillo, Texas	Mutual Film C. of Texas	304 E. 4th St.
Atlanta, Ga.	Mutual Film Corporation	Mion Bldg. Luckie St.
Baltimore, Md.	Mutual Film Exchange	28 W. Lexington St.
Boston, Mass.	M. F. C. of Mass.	1106 Boylston St.
Buffalo, N. Y.	Mutual Film Corporation	272 Washington St.
Butte, Mont.	Pacific Mutual Film Corp'n	American Theatre Bldg.
Calgary, Alberta	M. F. C. of Canada, Ltd.	Leeson & Lineham Block
Charlotte, N. C.	Mutual Film Corporation	322 North Tryon St.
Chicago, Ill.	M. F. C. of Illinois H. & H. Film Service Co.	5 S. Wabash Ave. 117 N. Dearborn St.
Cincinnati, Ohio	The Mutual Film Corporation	111 East Seventh St.
Cleveland, Ohio	The Mutual Film Corporation	106 Prospect Ave., S. E.
Columbus, Ohio	The Mutual Film Corporation	422 N. High St.
Dallas, Texas	Mutual Film C. of Texas	1807 Main St.
Denver, Colo.	Colorado M. F. C.	21 Iron Bldg.
Des Moines, Iowa	Mutual Film Corporation	Cohen Bldg.
Detroit, Mich.	Mutual Film Corporation	97 Woodward Ave.
El Paso, Texas	M. F. C. of Texas	524 Trust Bldg.
Evansville, Ind.	M. F. C. of Indiana	Keene Bldg.
Grand Rapids, Mich.	Mutual Film Corporation	7-8 Hawkinse Bldg.
Harrisburg, Pa.	M. F. C. of Pa.	9 N. 4th St.
Indianapolis, Ind.	Mutual Film Corporation	150 N. Illinois Street
Kansas City, Mo.	M. F. C. of Mo.	928 Main St.
Los Angeles, Cal.	Pacific Mutual Film Corp'n	738 South Olive St.
Louisville, Ky.	Mutual Film Corporation	2006 Inter Southern Bldg.
Memphis, Tenn.	Mutual Film Corporation	McCCall Building
Milwaukee, Wis.	Western Film Ex. of Mil'kee	301 Enterprise Bldg.
Minneapolis, Minn.	Mutual Film Corporation	22 North Sixth St.
Montreal, P. Q.	M. F. C. of Canada, Ltd.	151 St. Catherine St.
New Orleans, La.	Mutual Film Corporation	340 Carondelet St.
New York City	Mutual Film Corporation Western Film Branch M. F. C.	71 West 23rd St. 145 West 45th St.
Oklahoma City, Okla.	M. F. C. of Oklahoma	120 W. Grand Ave.
Omaha, Neb.	M. F. C. of Neb.	1413-1415 Harney St.
Philadelphia, Pa.	Mutual Film Exchange Continental Feature Film Ex.	902 Filbert St., 4th Floor 902 Filbert St., 3rd Floor
Phoenix, Ariz.	Mutual Film Corporation	201 O'Neill Bldg.
Portland, Ore.	Pacific Mutual Film Corp'n	389 Oak St.
Portland, Me.	Mutual Film Corporation	410 Fidelity Bldg.
Regina, Sask., Can.	M. F. C. of Canada, Ltd.	512 Westman Chambers
Salt Lake City, Utah	M. F. C. of Utah	123-5 East Second South St.
San Francisco, Cal.	Pacific Mutual Film Corp'n	162-164 Turk St.
St. John, N. B.	M. F. C. of Canada, Ltd.	Waterloo St.
St. Louis, Mo.	M. F. C. of Mo.	1311 Pine Street
Seattle, Wash.	Pacific Mutual Film Corp'n	205-6 Joshua Green Bldg.
Sioux Falls, S. D.	H. & H. Film Service Co. Branch No. 5-A	209 West 9th Street 408 First Ave.
Spokane, Wash.	Pacific Mutual Film Corp'n	408 First Ave.
Springfield, Mass.	Mutual Film Ex. of Mass.	179 Dwight Ave.
Syracuse, N. Y.	Western Film Ex.	205 Bastable Block
Tampa, Fla.	Mutual Film Corporation	405 Curry Bldg.
Toledo, O.	Mutual Film Corporation	410 Superior St.
Toronto, Ont.	M. F. C. of Canada, Ltd.	15 Wilton Ave.
Vancouver, B. C.	M. F. C. of Canada, Ltd.	963 Granville St.
Washington, D. C.	Mutual Film Corporation	428 Ninth St., N. W.
Wheeling, W. Va.	Mutual Film Corporation	Rooms 14-15 Masonic Temple
Wilkesbarre, Pa.	Western F. Corp'n of Pa.	61 S. Pennsylvania Ave.
Winnipeg, Manitoba	M. F. C. of Canada, Ltd.	McDermott Ave.

Other Exchanges Using the Mutual Program

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

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

Mutual Program

(Week of Feb. 22nd to Feb. 28th, inc.)

Monday, February 22, 1915

AMERICAN.....The Decision
(Two Reel Drama)
RELIANCE.....The Muffled Bell
(Detective Drama)

KEYSTONE.....Not yet announced

Tuesday, February 23, 1915

THANHOUSER.....The Adventure of Florence
(Two Reel Romantic Drama)
MAJESTIC.....The Fatal Black Bean
(Drama)

BEAUTY.....The Constable's Daughter
(Comedy-Drama)

Wednesday, February 24, 1915

BRONCHO.....The Grude
(Two Reel Western Drama)

AMERICAN.....She Never Knew
(Heart Interest Drama)

RELIANCE.....The Double Crossing of Slim
(Drama)

Thursday, February 25, 1915

DOMINO.....The Man at the Key
(Two Reel Railroad Drama)

KEYSTONE.....Not yet announced

MUTUAL WEEKLY.....No. 8

Friday, February 26, 1915

KAY BEE.....The Sheriff's Streak of Yellow
(Two Reel Western Drama)

PRINCESS.....On Account of a Dog
(Comedy-Drama)

THANHOUSER.....\$1,000 Reward
(Underworld Drama)

Saturday, February 27, 1915

RELIANCE.....The Man With a Record
(Two Reel Drama)

KEYSTONE.....Not yet announced

ROYAL.....Self-Hypnotized
(Comedy)

Sunday, February 28, 1915

MAJESTIC.....The Day That Is Dead
(Two reel drama)

KOMIC.....A Costly Exchange
(Comedy)

THANHOUSER.....A Newspaper Nemesis
(Drama)

MUTUAL WEEKLY No. 6—1915

LATEST PICTURES FROM THE SEAT OF WAR.

In Accordance with Pres. Wilson's Policy of U. S. Neutral-ity, etc.

Raw recruits are inspected by British army officers.

Noonday mess.

Boy Scouts act as couriers.

Floods along the Meuse.

The convent ruins. Seeking for lost treasures.

French marines march through Paris.

Ruins of Nomeny.

MISS NONA McADOO, DAUGHTER OF THE SECRETARY

of the Treasury, sails for Europe to become a war nurse.

PRESIDENT WILSON'S BARGE, IN WHICH HE WILL

lead the procession of battleships through the Panama Canal,

when formally opened. After trial spin it is loaded on flat

car and sent to Hampton Roads, Va.

FAMOUS OLD BULLDOG OF THE NAVY, THE "OREGON,"

arrives in San Francisco Harbor on way to lead battleships

through the Panama Canal. Some of the crew who took

the "Oregon" around the Horn in 1898.

THE "DACIA," TRANSFERRED FROM GERMAN TO

American registry, sails from Galveston, Texas, with cargo

of cotton, which the British Government threatens to seize.

THE KNICKERBOCKER HOTEL, NEW YORK CITY,

establishes a bread line for jobless men. Some women

with babies also fed.

THE FIRST BIG BLIZZARD OF THE WINTER HITS

New York.

NEW YORK SOCIETY WOMEN COLLECT ONE MILLION

bundles of clothing for the unemployed.

S. S. "POWHATTAN" GOES AGROUND ON COENTIES

Reef in New York's East River.

TRANS-CONTINENTAL TELEPHONE LINE IS OPENED,

linking New York, Boston and San Francisco. Map showing

route of Trans-Continental Line. Mayor Rolph of San

Francisco talks with Mayor Curley of Boston.

FLAMES SWEEP STEAMSHIP PIER AT NEW YORK

City.

SKI JUMPERS BREAK RECORDS AT CARY, ILL. MEET.

Ready For Release
EPISODE

Announcing
the Winner of the
\$10,000.00 Prize

Episode No. 23 of the **The Million Dollar Mystery** will be ready for release February 22nd. The thousands of exhibitors who have been fortunate enough to run this successful photoplay will now have an opportunity to run this final and closing episode, which shows a complete solution of the Mystery and announces the winner of the \$10,000 prize, offered by the Thanhouser Film Corporation for the best solution.

THE MILLION DOLLAR MYSTERY
By Har...

Ten Millions Are Waiting for This!

More than ten million people have already seen the early episodes of **The Million Dollar Mystery**. Thousands of people are still following this serial photoplay at the leading theatres. Everyone who has seen the 22 episodes will want to see the closing episode, portraying the solution of the mystery.

Booking Dates Now
Being Arranged

Exhibitors who have not arranged dates for showing Episode No. 23 of **The Million Dollar Mystery** should, at once, get in touch with their Mutual Exchange, either by *letter, wire or telephone*. Everyone will want to see this, the most powerful and attractive episode of **The Million Dollar Mystery** series.



Marquerite Snow



Sidney Bracy

SYNDICATE FILM

71 West 23rd

Produced by the

Ne



se February 22nd
NO. 23 of

IE
ION
LAR
TERY

MacGrath

The Same
Great, All Star
Thanouser Cast

The same cast which enacted the early episodes of this successful play will be seen in Episode No. 23. It will be headed by Florence LaBadie, James Cruze, Marguerite Snow and Sidney Bracy. This popular cast of characters is familiar to millions of movie fans throughout the country.

Bound to Draw Packed Houses!

Exhibitors are bound to play to crowded houses with the final episode of The Million Dollar Mystery. The story of this episode by Harold MacGrath will appear in 500 newspapers throughout the country. With this thorough co-operation and the tremendous interest already aroused in this great mystery photoplay, exhibitors will find it necessary to run the 23rd episode for several days in order to accommodate the crowds.

Write, Wire or
Phone, Now!

If you havenot yet booked The Million Dollar Mystery communicate with the Mutual Film Corporation Exchange nearest you, and arrange to secure the early episodes at once so that you will have an opportunity to run Episode No. 23 announcing the winner of the \$10,000 prize. Do not delay. Write, wire or phone, now, the nearest Mutual Exchange.



James Cruze



Florence LaBadie

ORPORATION

w York City

ilm Corporation
V. Y.



REGULAR MUTUAL PROGRAM FEATURES

BRAND	TITLE	RELEASE
MAJESTIC	"A Day That Is Dead" (2).....	FEB. 28
RELIANCE	"The Man With a Record" (2)....	FEB. 27
KAY BEE	"The Sheriff's Streak of Yellow" (2).....	FEB. 26
DOMINO	"The Man at the Key" (2).....	FEB. 25
BRONCHO	"The Grudge" (2).....	FEB. 24
THANHOUSER	"The Adventure of Florence" (2)..	FEB. 23
AMERICAN	"The Decision" (2).....	FEB. 22
MAJESTIC	"The Lost Lord Lovell" (2).....	FEB. 21
RELIANCE	"The Boundary Line" (2).....	FEB. 20
KAY BEE	"Mr. Silent Haskins" (2).....	FEB. 19
DOMINO	"The Secret of the Dead" (2).....	FEB. 18
BRONCHO	"Shorty's Secret" (2).....	FEB. 17
THANHOUSER	"A Man of Iron" (2).....	FEB. 16
AMERICAN	"In the Twilight" (2).....	FEB. 15
MAJESTIC	"How Hazel Got Even" (2).....	FEB. 14
RELIANCE	"The Death Dice" (2).....	FEB. 13
KAY BEE	"In the Tennessee Hills" (2).....	FEB. 12
DOMINO	"The Bride of Guadeloupe" (2)....	FEB. 11
BRONCHO	"The Chinatown Mystery" (2).....	FEB. 10
THANHOUSER	"The Smuggled Diamond" (2).....	FEB. 9
AMERICAN	"Justified" (2).....	FEB. 8
MAJESTIC	"Imar, the Servitor" (2).....	FEB. 7
RELIANCE	"Heart Beats" (2).....	FEB. 6
KAY BEE	"College Days" (2).....	FEB. 5
DOMINO	"A Modern Noble" (2).....	FEB. 4
BRONCHO	"Shorty's Adventures in the City" (2).....	FEB. 3
THANHOUSER	"In the Jury Room" (2).....	FEB. 2
AMERICAN	"The Law of the Wilds" (2).....	FEB. 1
MAJESTIC	"A Farewell Dinner" (2).....	JAN. 31
RELIANCE	"The Love Pirate" (2).....	JAN. 30
KAY BEE	"The Bottomless Pit" } "The Famine" }	JAN. 29
DOMINO	"Through the Murk" (2).....	JAN. 28
BRONCHO	"The Gun Fighter" (2).....	JAN. 27
THANHOUSER	"Finger Prints of Fate" (2).....	JAN. 26
AMERICAN	"Silence" (2).....	JAN. 25
MAJESTIC	"The Better Man" (2).....	JAN. 24
RELIANCE	"The Craven" (2).....	JAN. 23
KAY BEE	"Sergeant Jim's Horse" } "The Man Who Died" }	JAN. 22
DOMINO	"The Still on Sunset Mountain" (2).	JAN. 21
BRONCHO	"A Lucky Blowout" (2).....	JAN. 20
THANHOUSER	"Craft vs. Love" (2).....	JAN. 19
AMERICAN	"Refining Fires" (2).....	JAN. 18
MAJESTIC	"What Might Have Been" (2).....	JAN. 17
RELIANCE	"One Flight Up" (2).....	JAN. 16
KAY BEE	"The Cross of Fire" (2).....	JAN. 15
DOMINO	"In the Land of the Otter" (2).....	JAN. 14
BRONCHO	"Mother Hulda" (2).....	JAN. 13
THANHOUSER	"The Speed King" (2).....	JAN. 12
AMERICAN	"Restitution" (2).....	JAN. 11
MAJESTIC	"Three Brothers" (2).....	JAN. 10
RELIANCE	"The Lost Receipt" (2).....	JAN. 9
KAY BEE	"A Midas of the Desert" (2).....	JAN. 8
DOMINO	"The Scrub" (2).....	JAN. 7
BRONCHO	"The Scourge of the Desert" (2)...	JAN. 6
THANHOUSER	"Her Menacing Past" (2).....	JAN. 5
AMERICAN	"The Legend Beautiful" (2).....	JAN. 4
MAJESTIC	"Vengeance Is Mine" (2).....	JAN. 3
RELIANCE	"A Banakle Malden" (2).....	JAN. 2
KAY BEE	"The Deadly Spark" (2).....	JAN. 1
DOMINO	"A Flower In the Desert" (2).....	DEC. 31
BRONCHO	"The Face on the Ceiling" (2).....	DEC. 30
THANHOUSER	"Lucy's Elopement" (2).....	DEC. 29
AMERICAN	"When a Woman Waits" (2).....	DEC. 28
MAJESTIC	"The Old Fisherman's Story" (2).DEC.	27
RELIANCE	"The Exposure" (2).....	DEC. 26
KAY BEE	"In the Sage Brush Country" (2)..DEC.	25
DOMINO	"The Last of the Line" (2).....	DEC. 24
BRONCHO	"The Passing of Two-Gun Hicks" (2).....	DEC. 23
THANHOUSER	"Under False Colors" (2).....	DEC. 22
AMERICAN	"The Sower Reaps" (2).....	DEC. 21
MAJESTIC	"The Fear of His Past" (2).....	DEC. 20
RELIANCE	"The Beat of the Year" (2).....	DEC. 19
KAY BEE	"The Game of Life" (2).....	DEC. 18
DOMINO	"A Political Feud" (2).....	DEC. 17

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News of the Trade

SINCE the removal of the Kraus Manufacturing Company to their new quarters on the 12th floor of the Candler Bldg., 220 West Forty-second Street, New York City, they have enlarged considerably their line of postal cards and movie star pictures. As a result of this, numerous large orders are being received from all over the country. The Kraus people are putting out a very attractive silver frame, which adds considerably to the appearance of lobby photographs. An order for a number of these frames and complete equipments was recently received from Loew's New York Theatre, Broadway, Forty-fourth and Forty-fifth Streets and they are being installed in all of the Loew houses. These frames will not tarnish and those sold in jewelry stores at prices ranging from \$3.00 to \$5.00, are no better than the Kraus frames.

The Chas. Kiewert Company, 165 Greenwich Street, New York City, announces that it expects at least 50 per cent. of the requirements for Bio carbons to be supplied from Germany hereafter. This, however, will depend on the raw material and labor available. Shipments have just been received, which are being distributed at a price very much higher than that, which they had expected to place upon their product, even under abnormal conditions. Bio users, however, appear to be giving ample support and there is no difficulty in selling what they receive.

Perhaps one of the most complete and attractive catalogues pertaining to the motion picture industry was recently put out by the Nicholas Power Company, manufacturers of the Power Cameragraph. The catalogue contains 52 pages of illustrations together with text and reading matter concerning the complete line manufactured by this company. Bill Barry, the well-known publicity representative of the Nicholas Power Company, has spent considerable time and energy in helping to produce this splendid work. To anyone interested, a catalogue will be gladly sent upon request.

A small and very compact lighting device for taking motion pictures is the new Allison & Hadaway arc. A whole lighting outfit can be carried in a couple of suit cases. The director, instead of erecting an interior of a store at his studio, may with the new arc lamp, go to a storekeeper and make a deal with him to photograph his shop, thus creating a great saving on the cost of production. The orders for these lamps are already way ahead of the supply, according to Mr. J. W. Allison, who is head of the concern, when he was seen recently at his offices, No. 235 Fifth Avenue, New York City.

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

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

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

Best Quality, 50c. per sq. ft.
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387 Grand Street, New York

Exhibitor Exhibitor! Exhibitor!

DON'T WAIT!

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

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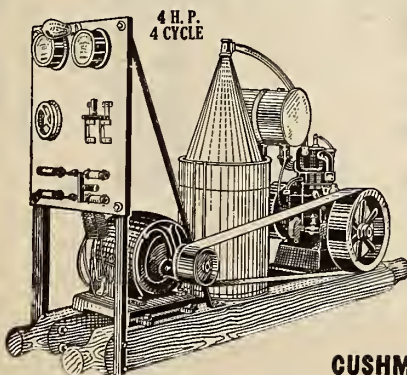
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SHOW ONE
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Greatest War Feature Ever Produced

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

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AN IDYL—A SERMON—AN ABSORBING DRAMA

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

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

THE GREAT LEAP

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

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

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SUNDAY, FEBRUARY 21

The Lost Lord Lovell



Dorothy Gish

A Delightful Comedy-Drama by
W. Carey Wonderly, Dramatist
and Magazine Writer, in which
the leading part is played by

DOROTHY GISH

supported by a complete
cast of Majestic Stock Players

Majestic and Komic Guide for Exhibitors

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

- HIS LAST DEAL.** (1 Reel Majestic)—Release date Tuesday, February 9. A ne'er-do-well father wrecks his son's hopes, but retrieves the situation and takes himself out of their lives.
- HOW HAZEL GOT EVEN.** (2 Reel Majestic)—Release date Sunday, February 14. A comedy-drama featuring Dorothy Gish. The little waitress is deserted by her sweetheart who becomes a pugilist, but in the end she evens the score with him and gains a more worthy husband. A story of special merit and amusing interest.
- MUSIC HATH CHARMS.** (1 Reel Komic)—Release date Sunday, February 14. An excellent farce comedy telling of the downfall of a musical imposter.
- A MAN AND HIS WORK.** (1 Reel Majestic)—Release date Tuesday, February 16. A thrilling and dramatic illustration of a police officer's dangerous duties which come "all in a day's work," featuring Charles Cleary.
- THE LOST LORD LOVELL.** (2 Reel Majestic)—Release date Sunday, February 21. A comedy drama with charming Dorothy Gish in one of her splendid characterizations. The little slavey wins the nobleman.
- ETHEL GAINS CONSENT.** (1 Reel Komic)—Release date Sunday, February 21. No. 17 of the Paul West "Bill" stories. Ethel, the stenographer, (Fay Tincher). wins her father's consent to marry Ed.

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Corporation In the United States and Canada

THREE-REELS-A-WEEK

Tuesday, February 16th—"A Man Of Iron." A splendid two-reel drama with an unusual theme, dealing with the sacrifice by a rich man of his wealth in order that his children might acquire the virtues of poverty. Frank Farrington is featured, supported by a strong cast.

Sunday, February 21st—"His Sister's Kiddies." A laughable new version of the famous "Budge" and "Toddy," in which a wealthy bachelor uncle volunteers to take care of his sister's children for a fortnight, but soon repents of his contract. Helen Badgley, the "Thanhouser Kidlet," and Leland Benham are in the roles of the "enfants terribles," Will H. Stevens is the uncle, and Ethyle Cooke and Fan Bourke make up the balance of the cast.

PRINCESS FILMS

Friday, February 19th—"Who Got Stung?" A screamingly funny farce featuring Boyd Marshall in a novel role, and Rene Farrington.

THANHOUSER FILM CORPORATION, New Rochelle, New York
The Million Dollar Mystery can be booked at any Mutual Exchange in America.

ZUDORA IN THE TWENTY MILLION DOLLAR MYSTERY



**A
Letter
That
Tells
Its
Own
Story**

Mr. Floyd Lewis, Representative,
Thanhouser Syndicate Corporation,
111 E. 7th Street,
Cincinnati, Ohio

Dear Sir:

We have just had the pleasure of viewing the 10th episode of the Thanhouser Serial-Story, "ZUDORA", at the Royal Theatre, 7th and Vine Street, this city, at the special exhibition you so kindly arranged, and you can say without fear of contradiction, that this episode does credit to the splendid company that produced this number.

You can place us on record as recommending this Serial to be all that is claimed for it.

Thanking you for your kindness in arranging the special exhibition, and with best wishes, we are

Very truly yours,

Ed C. Paull Mgr. Alhambra Theatre
 E. M. Jackson Family Theatre
 Juan K. Schumacher Mgr. Belvedere Theatre
 H. M. Altmeyer Bon Ton Theatre
 D. J. Polue Mgr. Park Hall Hotel Cakely
 L. B. Bau Camp Mgr. Crescent Theatre
 William Gervere Aragon Theatre
 Prof. Huebner Jr. Twin City Theatre
 H. H. Storning Americas Theatre
 J. L. Emmert The Marvel
 Carl E. Schmidt Royal Theatre
 W. H. Gore Delmor Theatre

Book This Feature NOW!

The cast in this great Thanhouser Serial includes James Cruze—the hero—Marguerite Snow, Sidney Bracy, Mary Elizabeth Forbes, Harry Benham and Frank Farrington—all stars.

The story by Harold MacGrath is now appearing in 300 newspapers. The photoplay is being directed by Howell Hansel—director of "The Million Dollar Mystery." A new two-reel episode is released each week. See our representative at any Mutual Exchange in America for bookings.

THANHOUSER SYNDICATE CORPORATION, 71 W. 23rd St., New York City, N. Y.

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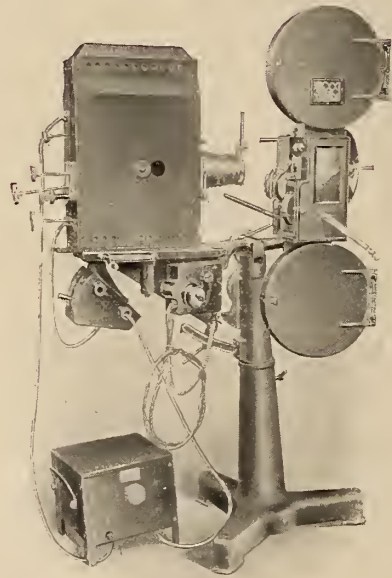
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Reel Life

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NAN CHRISTY—*American*

Feb. 20

“The Man With a Record”—*Reliance*

1915



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How an Ex-Convict, Who Sought the Straight Road, Won Out at Last

RELEASED FEBRUARY 27, 1915—TWO REELS

"THE LAW BREAKERS"

A Drama of Love and Graft

RELEASED MARCH 1, 1915

"YOUR BABY AND MINE"

Wherein a Little Lad Finds "His Nose Out of Joint"

RELEASED MARCH 3, 1915

Reliance Motion Picture Corp.

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Featuring VIVIAN RICH, Supported by an All Star Cast

Under Direction of THOS. RICKETTS

Release Monday, March 1st, 1915

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Featuring VIRGINIA KIRTLLEY, Supported by Stars Such as IRVING CUMMINGS, JOSEPH HARRIS, etc.

Under Direction of FRANK COOLEY

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"THE DERELICT"

A Psychological Drama of Intense Human Interest.

Starring WINIFRED GREENWOOD, ED COXEN and Others

Under Direction of HENRY OTTO

Release Wednesday, March 3rd, 1915

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

AMERICAN FILM MFG. CO.

CHICAGO

THE FINAL EPISODE OF
**THE
 MILLION
 DOLLAR
 MYSTERY**

By Harold MacGrath

Will Be Released Feb. 22nd

Episode No. 23 of *The Million Dollar Mystery*—the final episode of the most successful serial photoplay ever produced — will be ready for Exhibitors February 22nd. Ten millions are waiting to see this interesting episode —to see the solution of the mystery—to see the closing chapter of this great serial play.

Announces Prize Winner

This episode will announce the winner of the \$10,000.00 prize offered by the Thanouser Film Corporation for the best 100

word solution of the mystery. It will show a photograph of the winner. It will show how the entire mystery was solved in 100 words—how the million dollars disappeared and how it was found. Exhibitors should arrange booking dates for this episode at once by applying to the Mutual Film Exchange which supplied your service.

Presented by
Syndicate Film Corporation

71 W. 23rd St.
New York City, N. Y.



Marquerite Snow



Sidney Bracy

The Same All-Star Thanhouser Cast

Episode No. 23 of *The Million Dollar Mystery* is enacted by the same cast of Thanhouser stars that played the previous episodes. This cast includes Florence LaBadie, James Cruze, Marguerite Snow, Frank Farrington and Sidney Bracy. You see these film favorites portray with remarkable dramatic intensity, the plot as written by the winner of the \$10,000.00 prize.

A Powerful Drawing Card

Please realize the magnetic attraction of this final episode. Realize that 500 leading newspapers will run the story by Harold MacGrath which corresponds to the film production. Realize that millions and millions of people who have seen the early episodes will want to see Episode No. 23.—The Solution.



Arrange Booking Dates NOW!

If you have not yet booked the early episodes of *The Million Dollar Mystery*—do so at once! This will entitle you to run episode No. 23. If you have not yet arranged a date to show the 23rd episode of *The Million Dollar Mystery*, get in touch with the Mutual Film Corporation's Exchange which supplied your service. Wire, write or phone. Don't delay. Arrange your booking date immediately. Release date is February 22nd.

Produced by
**Thanhouser
Film Corporation**
New Rochelle, N. Y.



James Cruze



Florence LaBadie

-
-
- ¶ IT makes Regular Patrons out of Casual Visitors.
 - ¶ IT clinches the interest in your theatre.
 - ¶ IT is the greatest proved success in motion picture publication.

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THE FILM

Every week to all your patrons without cost to yourself. We will tell you how.

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Reel Life

A MAGAZINE OF MOVING PICTURES

PUBLISHED BY THE MUTUAL FILM CORPORATION

MERRITT CRAWFORD
Editor

29 Union Square, New York City
Telephone, Stuyvesant 683

HENRY JAMES
Business and Advertising
Manager

Vol. V, No. 23

FEBRUARY 20, 1915

Five Cents—\$2.50 a Year

A Chance Meeting In Picturesque Old Mexico



One of the Many Vividly Realistic Scenes, Typical of Life in the Southern Republic, in "The Fatal Black Bean," a Forthcoming Majestic Release.

In this powerful story of a girl's heroism in the land of sunshine and revolutions, Miriam Cooper, as "Anita," a Mexican girl, in love with "John Gordon," (Elmer Clifton) an American mine superintendent, plays a spirited role. R. A. Walsh and Eagle Eye, the famous rough-riding Indian, are seen in a series of thrilling and convincing scenes. "The Fatal Black Bean" will be released in the Mutual program February 23, 1915.

FACTS AND FIGURES AND SUCH

WITH the approach of Spring there is evidence of an increase in motion picture activity everywhere, that bodes well for the industry. The unparalleled success of *Runaway June*, the big Reliance serial, and *The \$20,000,000 Mystery*, Thanhouser's greatest photoplay, to say nothing of many other important features produced by Mutual companies, is an adequate indication, that the coming season will be one of the most prosperous ever enjoyed by those engaged in producing and exhibiting high class photoplays.

The demand for good films increases steadily. To meet it, manufacturers have had to increase their costs of production correspondingly. High-salaried artists, and more of them, have had to be engaged, better posters and more expensive advertising campaigns have had to be arranged for, and at figures, which, but little more than a year ago, would have been deemed absolutely prohibitive. Yet in every instance the public have come forward and shown their appreciation of this effort to set the motion picture on higher plane, by giving films of quality their firm support.

In this field, the companies, releasing through the Mutual program, have been among the foremost. What other men in the industry have done a tithe as much to raise the motion picture from the level of the "fillum", to the assured dignity of an art which it holds today, as David W. Griffith, Thomas H. Ince and a host of other directors and super-directors now producing Mutual subjects?

Exhibitors everywhere are growing to realize this more and more. Where once the public were content with almost anything that the screen presented, principally by reason of the novelty of the motion picture and because motion pictures then appealed to a distinctly limited, though numerous, class, today it is only the high class production, superior in photography, superior in the character of its artists, superior in its settings, superior in the expert knowledge of its producer, which wins the public's support. Mutual productions have succeeded in gaining and holding the approval and backing of photoplay lovers everywhere. Every Mutual exhibitor can vouch for this fact. Nor is the reason far to seek. Mutual photoplays entertain, but never offend. The brand of the Winged Clock stands for something in motion pictures, which other films, taken in the aggregate, do not. The result is that the Mutual brands have earned a reputation for *quality*, unrivalled in the field of the silent art.

Just now bigger, newer things are in the air. Important plans are being perfected, which will mean much to every exhibitor, and particularly to Mutual exhibitors. It is for this, as well as other reasons that REEL LIFE does not hesitate to predict that the coming season will be one of unexampled prosperity for the motion picture industry.

NOLAN GANE, leading man in the Thanhouser-Mutual studios at New Rochelle, died of typhoid-pneumonia on February 12. Although he was but twenty-three years old Gane had made for himself a tremendous reputation on the stage. He was starred as a boy actor, and later he became known the country over in a splendid bit of work with Henry Miller in "The Great Divide."

After a year with Pathé, Gane went to the Thanhouser studios. In a period astonishingly brief he made his way from being "merely a leading man" to directing his own pictures. Perhaps more than anything else Nolan Gane was alive. He made everyone with whom he came in contact feel his joy of living. Seldom have we known a man so happy in his work and so joyous in its doing.

That such a brilliant boy—for Gane kept his mind and heart as young as his years were few—should be called away is over-saddening. We are not thinking so much of the future he certainly would have carved out for himself. We are not speaking of the abruptly ended career on which he was so splendidly launched. We refer to the utter bereavement of his friends. They include all of Nolan Gane's acquaintances.

BIG things are promised in the remaining episodes of *Runaway June*, Reliance's great photoplay, which are now being produced in Bermuda. There will be wonderful shipwreck scenes, a thrilling story of pirates and picarons in which the runaway bride and the Man with the Black Van-

dyke are the central figures, and some marvellous submarine pictures different from anything ever before shown on the screen. The closing chapters of this popular serial are brimful of splendid action and startling and fanciful situations created by the masterly brain of the author, George Randolph Chester, in collaboration with Mrs. Lillian Chester.

Credit must also be given for the unique effects obtained to Oscar Eagle, director of *Runaway June*, and to Marc Edmund Jones, who wrote the scenarios from Mr. Chester's story.

In particular Episode Twelve, *The Spirit of the Marsh*, dealing with the romantic story of a young artist, is one of the most beautiful examples of photographic and dramatic art ever offered a motion picture audience.

THE current issue of the Mutual Weekly (No. 7) is particularly timely. Views are shown of the big San Francisco Exposition, now ready to open, General Venustiano Carranza is seen at the head of his troops on his second triumphal entry into Mexico City, and a host of interesting pictures direct from the war zone are included in the list.

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Photo-Dramas of Distinctive Artistic Merit From American-Beauty Studios



1. Joseph Harris, Irving Cummings and Virginia Kirtley in "The Haunting Memory." 2. Virginia Kirtley, Fred Gamble and Irving Cummings (same). 3. Harry Von Meter and David Lythgoe in "Heart of Flame." 4. David Lythgoe and Vivian Rich (same). 5. Irving Cummings and Virginia Kirtley in "The Haunting Memory." 6. Charlotte Burton and Vivian Rich in "Heart of Flame." 7. Irving Cummings, Virginia Kirtley and Joseph Harris in "The Haunting Memory." 8. Vivian Rich and Jack Richardson in "Heart of Flame." 9. David Lythgoe, Vivian Rich, Jack Richardson, Louise Lester and Charlotte Burton (same). 10. David Lythgoe and Harry Von Meter (same).

STORIES OF THE NEW PHOTOPLAYS

BEFORE the next issue of REEL LIFE goes to press, the final episode of *The Million Dollar Mystery*, the great Thanouser serial, will have been released, and upwards of ten million photoplay lovers will at last know the solution of the puzzling plot, that has been a source of speculation for so long. The fate of the various characters and the hiding place of the vanished treasure will be revealed, rounding out in adequate fashion the chapters of adventure that preceded it, and the winner of the \$10,000 prize announced. Incidentally, a motion picture of the fortunate author of the 100-word solution to *The Million Dollar Mystery*, will be shown in connection with the final episode, on Monday, February 22, 1915.

Altogether, more than 125,000 manuscripts, containing as many different solutions to the "mystery", were received by the Thanouser Film Corporation. These located the missing million in hiding places, ranging from a whale's stomach to a secret caché at the top of Trinity Church spire. An inventive genius quite as diverse was also shown in disposing of the principals in the cast, and many clever solutions, almost as startling and unexpected in their dénouements, as that for which the prize was awarded, were submitted. Yet in the final analysis, none of these met the numerous requirements, quite as completely and satisfactorily as the successful manuscript.

RUNAWAY JUNE (Episode 7) (Two Reels)

By George Randolph Chester and Lillian Chester
February 24, 1915

CAST

June Moore.....	Norma Phillips
Ned Warner.....	J. W. Johnston
Gilbert Blye.....	Arthur Donaldson
Marie.....	Evelyn Dumo
Tommy Thomas.....	Marguerite Loveridge
Charles Cunningham.....	Charles Mason
Edwards.....	Ezra Walck
Mrs. Villard.....	Cora Drew
Bobby Blethering.....	George M. Marlo

Director, Oscar Eagle

JUNE returns to Mrs. O'Keefe's for her clothing and Marie. Scarcely have they taken their farewells of the widow when Ned Warner, the Moores and the Bletherings arrive—to find the detectives and the policemen battling on the stoop, and no sign of the runaway bride. Meanwhile the two girls have driven to Mrs. Villard's. Unknown to them, Gilbert Blye is in the house. He observes their arrival with satisfaction, and as soon as the girls have gone upstairs he instructs their hostess and leaves. That afternoon Mrs. Villard tells June that they are going down town. She takes her unsuspecting companion to Garrigue and Co., marine brokers. There she explains to her that Mr. Blye is planning a yachting trip to southern waters and that he has invited them to join the party. This announcement throws June into a panic. She refuses to go. Presently Blye, Cunningham and Edwards reach the office, Tommy Thomas with them. All their efforts to persuade June, however, are vain. Across the court, Bobby Blethering from his office window sees June arguing with the man with the black vandyke. He phones Ned. Before the distraught bridegroom can get there, June and Mrs. Villard are fleeing in a taxi, pursued by Blye and his companions in Cunningham's limousine.

THE DOUBLE CROSSING OF SLIM—Reliance An Exciting Detective Story February 24, 1915

CAST

Edward Brooks.....	O. V. MacDiarmid
Mrs. Brooks.....	Loretta Blake
Croaky.....	Otto Lincoln
Slim.....	Thomas Hull

MR. BROOKS, a young millionaire, shows his wife a diamond, which he has recently bought. While she is finishing packing his traveling bag for a short business trip, Mrs. Brooks hears her husband go to the safe and then to his desk in the library. At the station Brooks is recognized by Croaky and Slim, who have read in the paper about the purchase of the diamond. They plot to meet that night at Brooks' house. Croaky buys a fake gem, scheming to deceive his pal. The crooks enter Brooks' home and force Mrs. Brooks to open the safe. But first she has been able to phone the police, who arrive just as the burglars are about to make their escape. Croaky has handed Slim the false diamond, and thinking to double cross him, he gives him the slip. Slim is captured and the gem examined. When he learns that he has been duped, he tells the police where Croaky will dispose of the real diamond. The detectives surprise Croaky in the act of selling his loot—and then it is discovered that his gem also is paste. Mr. Brooks reaches home to find his wife in hysterics. Learning that the safe has been robbed, he laughingly consoles her. And then, going to his desk, he unlocks a drawer and takes out the genuine diamond.

ON ACCOUNT OF A DOG—Princess A New Version of "Love Me, Love My Dog" February 26, 1915

CAST

John Blake.....	Boyd Marshall
His wife.....	Rene Farrington
Bob, John's partner.....	John Reinhard

JOHAN BLAKE cannot abide dogs. His young wife and Bob Mitchell, his partner, are very fond of them, however, and when the partner takes Marie to the dog-show there begins to be trouble. Blake happens upon a note from Bob to his wife, telling her that he has a plan whereby she can find happiness, without her husband's knowledge. Furious, Blake follows Marie and Bob to a hotel. There, to his chagrin, he sees through a keyhole his wife fondling a poodle pup. Thoroughly ashamed of himself, he tells Marie that hereafter she may have all the pets she wants.

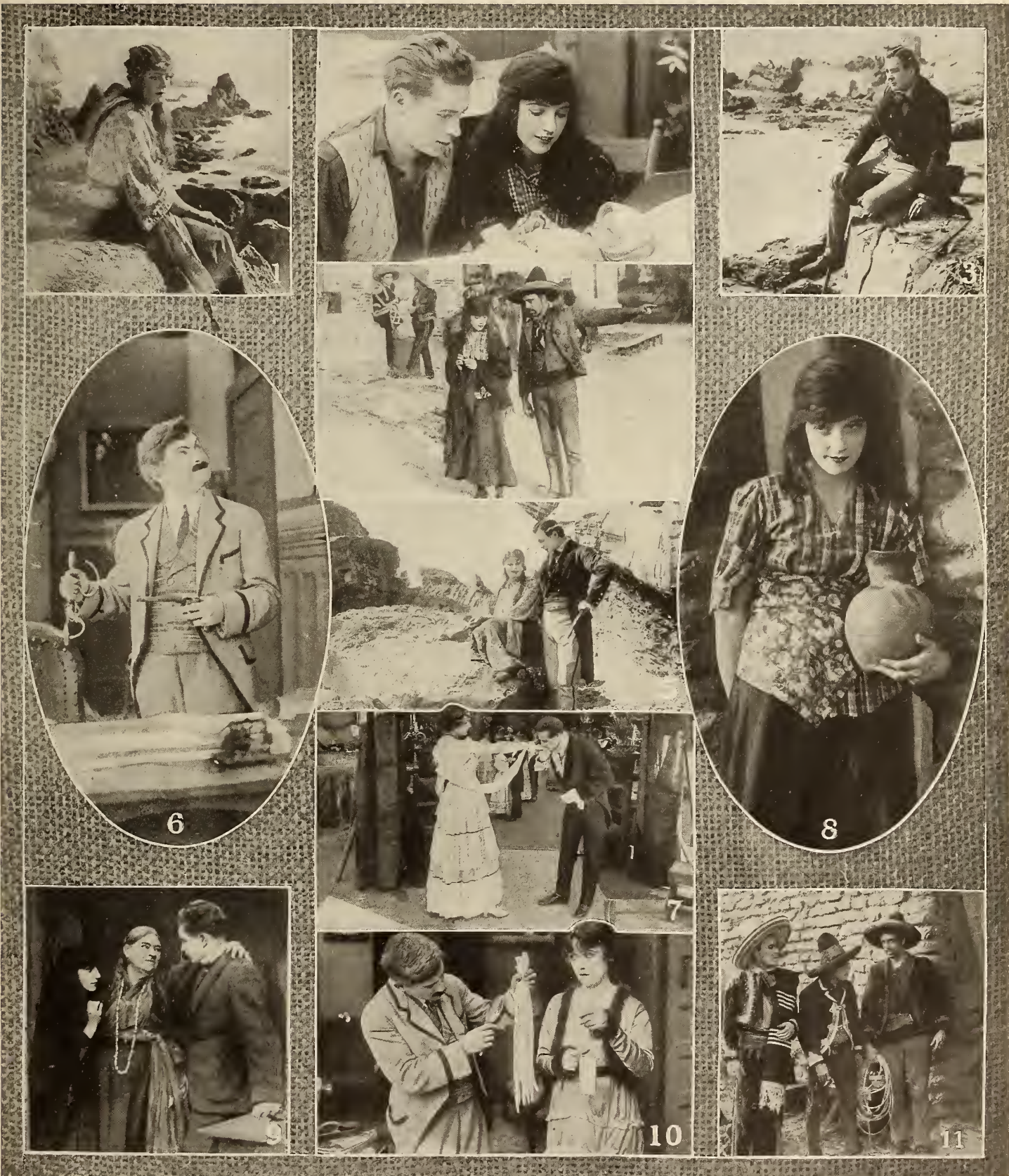
\$1,000 REWARD—Thanouser Wherein One of the Thanouser Twins Captures a Burglar By John William Kelleter February 26, 1915

CAST

Madeline.....	Madeline Fairbanks
Marion.....	Marion Fairbanks
Their mother.....	Mrs. Farrington
Mr. Gordon.....	Mr. Leonie
Mrs. Gordon.....	Mrs. Edward Hoyt
May Gordon.....	Minnie Berlin
Red Hogan.....	Ernest C. Ward
Whitey.....	J. S. Murray

MADELINE'S mother is a widow and her twin sister, Marion, is crippled. Mrs. Goddard takes in sewing, and Madeline sells newspapers. The daughter of a wealthy
(Continued Overleaf)

Pleasing Originality Of Theme And Settings In Majestic-Komic Films



1. Signe Auen in "A Day That Is Dead." 2. Elmer Clifton and Miriam Cooper in "The Fatal Black Bean." 3. Charles Clary in "A Day That Is Dead." 4. R. A. Walsh and Miriam Cooper in "The Fatal Black Bean." 5. Charles Clary and Signe Auen in "A Day That Is Dead." 6. Max Davidson in "A Costly Exchange." 7. Howard Gaye and Olga Gray in "A Day That Is Dead." 8. Miriam Cooper in "The Fatal Black Bean." 9. Jennie Lee, Miriam Cooper and Elmer Clifton (same). 10. Max Davidson and Fay Tincer in "A Costly Exchange." 11. R. A. Walsh and Eagle Eye in "The Fatal Black Bean."

STORIES OF THE NEW PHOTOPLAYS

man becomes interested in the little newsgirl, and on further acquaintance, *May Gordon* persuades her father to pay for an operation on *Marion Goddard's* hip. They take *Marion* home to their beautiful house to recuperate. Meanwhile, *Red Hogan*, wanted for burglary, breaks into the *Gordon* mansion with *Whitey*, his pal. *Marion* blocks his operations and effects his arrest. *Mr. Gordon* has offered \$1,000 for *Hogan's* capture and this he now insists upon awarding to *Marion*. But she will not take the money. *Mr. Gordon* retaliates by making *Mrs. Goddard* and both *Madeline* and *Marion* members of his own household.

THE MAN WITH A RECORD—Reliance (Two Reels)

Showing How a Bad Reputation Will Shadow a Man

February 27, 1915

CAST

The governor's daughter.....Billie West
Doyle.....William Henneberry
His mother.....Cora Drew
The governor.....Will Brown
Murphy.....Walter Long

JIM DOYLE, an ex-convict, in unable, on account of his record to keep a job. His mother sends him to sell her watch, and the pawnbroker by mistake enters his name opposite the number and description of another watch which has been stolen. *Murphy*, a detective, and an enemy of *Doyle*, is put on the trace of the stolen watch. He investigates the pawnshop records and arrests *Doyle*, who receives a speedy trial and is sent back to prison for five years. The mother's watch disappears. Three years later, *Doyle* gets word from his sister that his mother is dying. He manages to escape from prison, and again *Murphy* is put on his track. *Doyle* evades the detective, but while trying to rescue a young girl from injury, he is run down by the governor's automobile. The governor's daughter has *Doyle* taken to a hospital, where later he is placed under arrest. At his request the governor's daughter goes with a doctor to *Mrs. Doyle's* bedside. The dying woman recognizes in the watch the doctor has, the one she sent her son to pawn three years before. The doctor tells how he bought it at the pawnshop in his student days. The governor's daughter takes up the case with the board of pardons and before his mother dies *Doyle* is reprieved. This story is told in fiction form on Page Sixteen of this issue of REEL LIFE.

SELF-HYPNOTIZED—Royal

Wherein a Woman Puts Up a Clever Bluff on a Burglar

February 27, 1915

A DOCTOR shows his wife a poison bottle, which he has taken away in the nick of time from a would-be suicide. He empties it, and then answers a hurry call out of town. His wife, alone in the house, surprises a burglar at work. At the point of his gun he makes her serve him with a cup of coffee. But she contrives to work in the poison bottle in such a way that he believes he has swallowed the contents and becomes very ill. The doctor returns, pretends the case is serious and telephones for an assistant to help him perform an operation. The "assistant" proves to be a policeman, and the "operation" is handcuffing the thief.

A COSTLY EXCHANGE—Komic

A Ludicrous Predicament Based on Similar Overcoats

February 28, 1915

CAST

Fred Moore.....Tod Browning
Ned Bates.....Edward Dillon
Clara.....Fay Tincher
Mrs. Moore.....Eleanor Washington

FRED MOORE and *Ned Bates* have new fall overcoats just alike. For the rest, *Moore* has a jealous wife, and *Bates* an engagement ring, which he intends to present to *Miss Clara Morrison*. *Ned* meets *Clara* to take her to the matinee. She gives him her gloves to hold and he puts them in his overcoat pocket. He has forgotten the ring and they stop at the office for it. *Ned* slips the solitaire into his pocket, and then, it being a warm day, takes off the coat and throws it over his arm. As he passes the door, *Moore* calls *Ned* into his office to sign a legal paper. The latter throws down his coat. *Moore's* overcoat is hanging across a chair. In hurrying off, *Ned* exchanges the overcoats. After the theatre, *Ned* and *Clara* discover that the ring and the gloves are not in the overcoat. They notify the police. *Moore* comes home late that night, after a gay evening at the club. In the morning his wife discovers a pair of white gloves dangling from a pocket of his overcoat. There is an unhappy scene at the breakfast table—and *Moore* rushes off to the office without his coat. He drops into *Ned's* office and absent-mindedly helps himself to the identical overcoat. *Mrs. Moore* threatens divorce over the phone. A call from *Clara*, who recognizes her gloves, only rouses that lady's jealousy the more. Meanwhile *Ned* and the detectives, whom he has put on the trail of the lost overcoat, arrive at *Moore's* house. *Moore* has returned and is trying in vain to explain. Then the two men find the two coats, just alike—and a light breaks upon four distracted minds.

A NEWSPAPER NEMESIS—Thanhouser

Starring the New Thanhouser Leading Woman,
Peggy Burke

February 28, 1915

CAST

Molly Sayre.....Peggy Burke
Mrs. Smith.....Mrs. Sullivan
"Spike," a burglar.....Ernest Ward
Mike, his pal.....J. S. Murray
Sergeant Jack Grant.....Harris Gordon
Smith's child.....Julie Cruze

SPIKE, a desperate character, wanted by the police, breaks into a jewelry store in the early morning, where he is surprised by *Smith*, the proprietor. The crook kills the jeweller and makes his escape. The authorities are completely at a loss to trace the murderer. *Molly Sayre*, a reporter, intensely pitying *Smith's* widow and child, determines herself to bring the guilty man to justice. In disguise she frequents the slums of the town, where she meets *Spike*. Instantly she suspects him. At last she wins from him a confession, and he shows her the plunder. But the crook suddenly is seized with distrust of *Molly*. He lays hands on her—and she barely is saved by the timely arrival of *Sergeant Jack Grant*, who loves her and has been following her for her own protection. *Molly* gets a clean scoop for her paper. *Grant* receives credit for a daring arrest, and he and *Molly* are married. (Continued Overleaf)

New York Motion Picture Corporation Brands Are All Prime Favorites



1. Charles Ray and Gertrude Claire in "The Wells of Paradise." 2. Sid Chaplin and Chester Conklin in "Ambrose's Sour Grapes" (Special Keystone Release). 3. Thelma Salter in "Satan McAllister's Heir." 4. Leona Hutton and Richard Stanton in "On the High Seas." 5. Thelma Salter and Walter Edwards in "Satan McAllister's Heir." 6. Same. 7. Sid Chaplin in "Ambrose's Sour Grapes." 8. Gertrude Claire and Thelma Salter in "The Wells of Paradise." 9. Leona Hutton and Richard Stanton in "On the High Seas."

STORIES OF THE NEW PHOTOPLAYS

A DAY THAT IS DEAD—Majestic

(Two Reels)

Suggested by Tennyson's Poem, "Break, Break, Break!"

February 28, 1915

CAST

Edward Grey.....Charles Clary
Elaine.....Signe Auen
Enid.....Olga Gray

EDWARD GREY visits a fishing town, where he wins the love of *Elaine*, a simple girl, living with her brother. *Grey* and *Elaine* are married. The young husband, however, grows weary of the humdrum fisher existence, and his attitude toward his bride changes. Then *Enid*, a woman from the sphere of life in the city, which he has left behind him, comes upon the scene. It ends with *Grey* deserting *Elaine* for *Enid*. The fishergirl, in her despair, tries to drown herself, but is saved by her brother. *Grey* soon finds that *Enid* is of a shallow, fickle nature. He quarrels with a rival and disgraces himself on her account. When *Enid* goes away with the other man, *Grey* returns to the fishing village to beg *Elaine's* forgiveness. He finds her brother alone, in inconsolable grief. *Elaine* is dead.

HEART OF FLAME—American

(Two Reels)

The Stirring Romance of a Young Violinist

March 1, 1915

CAST

Keith Gordon.....David Lythgoe
Von Ezdorf.....Harry Von Meter
Zira.....Vivian Rich
Nita.....Louise Lester
Jasper.....William Vaughn
Checo.....Jack Richardson
Beppa.....Charlotte Burton
Maylenheimer.....Reaves Eason

KEITH GORDON, a violinist, the protégé of *Von Ezdorf*, has acquired a wonderful technique, but still lacks what his teacher calls the "heart of flame." This vital warmth in his music comes to him after his meeting with *Zira*, a beautiful mountain girl, with whom he instantly falls in love. Then the young musician is called back to the city to fulfill a concert engagement. Fame crowns his efforts, but he is indifferent to the praise of great audiences. At last he tells *Von Ezdorf* that his one desire is to return to his mountain sweetheart. The old music teacher, thinking only of his favorite pupil's career, persuades *Zira* to give up *Keith*. She tells him that she has made a mistake—that she really loves *Checo*, a gypsy knife thrower. *Checo*, overhearing, forces upon the girl his unwelcome love. They struggle, and the gypsy receives a slight knife wound at *Zira's* hands, which infuriates him. He vows to kill *Keith*. *Zira* is warned of *Checo's* intent by *Beppa*, who loves the gypsy. The mountain girl follows the would-be murderer to the city, and into the theater where *Keith* is playing. As the outlaw raises his arm to throw the knife, she springs upon him, and in the struggle he stabs her. In the commotion which ensues, *Checo* escapes, and *Keith* recognizes in the girl, who has saved his life, his mountain sweetheart. Outside the audience is clamoring, and he is persuaded to return to the stage. As one in a trance, he pours into the violin *Zira's* "Heart of Flame."

ON THE BRINK OF THE ABYSS—Thanouser

(Two Reels)

An Intense Drama Justifying its Title

March 2, 1915

CAST

John Strong, an inventor.....Frank Farrington
Mary, his wife.....Minnie Berlin
Jim Watson, her brother.....Sidney Bracy

JIM WATSON has but one redeeming trait—his love for his sister. Thinking that he has killed a man, he escapes to New York, where he becomes the leader of a band of gentlemen crooks. *Mary Watson* marries *John Strong* and moves to the metropolis. *Strong* becomes rich through an invention he has perfected. Absorbed in his work, he unintentionally neglects *Mary*, who becomes infatuated with one of her husband's business associates. Then the Iago steps in. *Jim Watson* enters *Strong's* house, and discovers that it is his sister's home. He overhears her being tempted. He realizes that it is a trap and that her husband is on the point of catching her in a compromising position. It is a choice between making his own get-away and saving his sister. He chooses the latter. When *Strong* comes into his wife's room he finds that her caller is her brother. Meanwhile the police arrive, and *Watson*, in trying to escape, is shot.

BOBBY'S BANDIT—Majestic

The Story of a Valiant Small Boy's Mistake

March 2, 1915

CAST

Bobby.....Bobby Feuhrer
Sally.....Teddy Sampson
The Bandit.....Tom Wilson
Sheriff.....Fred Burns

BOBBOY and *Sally* start out on a fishing expedition. But *Sally's* father, the village constable, sends his young daughter home, and *Bobby* is obliged to go alone. As he sits hauling in the catch he does not see a rough looking man skulking in the woods just behind him. When he is ready to go home, the stranger takes away from the boy his two fine bass, and *Bobby* returns, disconsolate, to the village. There he sees the sheriff tacking up a sign offering \$500 reward for the capture of a dangerous bandit. *Bobby* decides to join the search. Meanwhile, *Sally's* father, putting on a disguise, has made up his mind that he, too, will capture the outlaw. *Bobby*, seeing a man in rough clothes go into the constable's stable, runs and locks him in. Then he and *Sally* get the sheriff and posse. They surround the barn, and when they open the door out rolls the constable. *Bobby* gets a scolding. But then suddenly, he remembers the man who took away his fish. This time he puts the sheriff and the constable on the right track.

THE HAUNTING MEMORY—Beauty

How an Italian Boy Awakens His Father's Conscience by Means of His Violin

March 2, 1915

CAST

Mrs. Perragini.....Virginia Kirtley
Enrico Perragini.....Joseph Harris
Roderigo Perragini.....Irving Cummings
Manager.....Fred Gamble

RODERIGO PERRAGINI promises his mother on her dying bed, that he will never forget his father's face. It is six years since the elder *Perragini* has left Italy to seek

(Continued Overleaf)

Underworld and Western Drama De Luxe Presented by Reliance Players



1. Thomas Hull in "The Double Crossing of Slim." 2. Teddy Sampson, Dark Cloud and Dove Eye in "The Boundary Line." 3. Marguerite Loveridge in "The Muffled Bell." 4. Joseph Forbes and Marguerite Loveridge (same). 5. Marguerite Loveridge and George Marlo (same). 6. F. A. Turner, Billie West and Howard Gaye in "The Man With a Record." 7. Dark Cloud and Teddy Sampson in "The Boundary Line." 8. Teddy Sampson (same). 9. William Henneberry in "The Man With a Record." 10. Loretta Blake in "The Double Crossing of Slim."

STORIES OF THE NEW PHOTOPLAYS

his fortune in the new world. His son, at last, in the prime of young manhood, also reaches the land of promise. *Roderigo* has become an accomplished violinist. Under the name of *Nicholas Celia*, he is sought after by wealthy Americans, and while playing at a social function he recognizes in the husband of his attractive hostess, his own father. There is a strong mutual attraction between him and the young wife, which *Perragini*, the elder, notices and resents. *Enrico Perragini* angrily accuses his wife of loving the young musician. At that moment there floats upon his ears an old melody which he had taught the little *Roderigo* years before. Beside himself, he sends *Marie* from the room, and snatching aside the portieres, demands to know where the violinist has learned that song. The boy's calm reply tells the father that his identity and his crime are known.

WINNING BACK—Broncho

(Two Reels)

Wherein a Faithful Wife Adopts Desperate Methods To Hold Her Husband's Love

By C. Gardner Sullivan and Thomas H. Ince

March 3, 1915

CAST

Ruth Castle.....Clara Williams
Rex Castle.....Harry Keenan
Yvette.....Louise Glaum
Wallace Castle.....George Fisher

RUTH CASTLE plans to surprise her husband with an elaborate dinner and home celebration on the occasion of their fifth wedding anniversary. *Rex Castle*, however, has forgotten the anniversary in his infatuation for *Yvette*, a dancer. *Mrs. Castle* discovers in his overcoat pocket on the evening preceding the anniversary, a diamond necklace which she supposes is the gift he has purchased for her. When her husband leaves the house, however, without giving it to her, she is greatly puzzled. That evening at the theater she sees *Yvette* wearing the necklace—and then she realizes the truth. Going to *Wallace*, her husband's brother, the wife confides to him her troubles. Then she insists upon his taking her to a Bohemian café, where she smokes and sings and is the life of the place. When *Rex* arrives with *Yvette* he is incensed. He knocks down an habitué of the restaurant who evidently admires *Ruth*, and then he hurries his wife home. She tells him that she doesn't want to be good if this means losing his companionship. But the following evening the home celebration is a great success.

YOUR BABY AND MINE—Reliance

A Funny Mix-Up in Infants

By George Hennessey

March 3, 1915

CAST

Sands.....Baldy Belmont
Mrs. Sands.....Florence Crawford
Mrs. Crane.....Mae Gaston

THE joy of living disappears for *Bob Sands*, when his baby brother comes. Sadly neglected, he appeals for sympathy to *Hilda*, his little girl friend. But to his disgust, *Hilda*, on being shown the baby, is quite wild about the small intruder. Later, however, *Bob* is reconciled, when *Hilda* agrees to give him her toy auto in return for twenty-five cents and the baby. *Mr. and Mrs. Sands* are frantic when they find the baby gone. They notify the police.

Meanwhile, *Mr. and Mrs. Crane* also are having trouble with their infant, who, they believe, has swallowed a quarter. *Crane* takes the child and sets off on a run with it to the doctor. *Sands* sees *Crane* running with a baby and is sure that he is the kidnapper. He seizes the child from poor *Crane* and beats him up. As *Crane* comes along, he sees a baby on a store doorstep. *Hilda*, has left it there, while she goes inside to spend her twenty-five cents for candy. Believing it to be his own, the bereft father grabs it and rushes to the doctor. Meanwhile *Mrs. Crane* has found the quarter which she supposed the baby had swallowed. After much phoning about town, the babies are restored to their own parents. As for *Bob*, father and mother *Sands* at last realize that he deserves a little more consideration.

IN THE WARDEN'S GARDEN—Domino

(Two Reels)

A Strong Play of Convict Life

By Richard V. Spencer and Thomas H. Ince

March 4, 1915

CAST

Jim Haley.....Howard Hickman
Mrs. Haley.....Ethel Ullman
Their child.....Thelma Salter
Shifty Anderson.....Gordon Mullen
The Warden.....Roy Laidlaw
His wife.....Fannie Midgley

JIM HALEY, an ex-convict, is tempted into committing burglary by *Shifty Anderson*, a former pal. *Shifty* tips off the police, and *Haley* is caught and sentenced to ten years' imprisonment. He vows to kill his betrayer. Meanwhile, *Mrs. Haley* dies, leaving their little daughter, *Thelma*, homeless. The child is put in an orphanage, and at last is adopted by the wife of the warden of the prison, where *Jim* is confined. *Shifty* gets in bad with the police, for whom he had been stool pigeon, and is sent to jail. In the penitentiary he and *Haley* meet. *Shifty* points out his former victim to the authorities as one of those who are instigating a mutiny, but *Haley* escapes and takes refuge in the warden's garden. The mutiny which is headed by *Shifty*, himself, actually breaks out, and under the cover of the excitement *Jim* is not discovered. *Thelma*, playing in the garden, comes upon the convict, who recognizes in her his own child. She helps him to get away in safety. *Haley* promises *Thelma* that some day he will return for her.

HIS RETURN—Majestic

A Touching Story of a Wastrel's Sacrifice

March 5, 1915

CAST

Harry.....Elmer Clifton
Alice.....Miriam Cooper

HARRY, a wild boy, is loved by *Alice*, his father's ward. One day, after a debauch, he quarrels with his father and runs away. Some years pass. The old father longs for his son, and the girl repels the advances of a suitor, because she cannot help feeling that some time *Harry* will return. When the father dies he makes a will in his son's favor, provided he comes back within a certain length of time. If he does not, the estate will go to *Alice*. On the last day of grace *Harry* appears in the neighborhood. He falls in love with *Alice* the moment he sees her. However, he keeps his presence a secret. Realizing his unfitness he goes away, leaving his father's ward to the fortune she deserves and to the prospects of a worthier marriage.

New and Old Stars Register Splendidly in Latest Thanhouser Releases



1. J. S. Murray, Ernest Ward, Marion Fairbanks and Mr. Leonie in "\$1,000 Reward." 2. Peggy Burke and Ernest Ward in "A Newspaper Nemesis." 3. Marion Fairbanks, Minnie Berlin and Mr. Leonie in "\$1,000 Reward." 4. Ernest Ward, J. S. Murray and Sam Niblack (same). 5. Peggy Burke, Harris Gordon, Julie Cruze and Mrs. Sullivan in "A Newspaper Nemesis." 6. Frank Farrington, Sidney Bracy and Minnie Berlin in "On the Brink of the Abyss." 7. Carey L. Hastings, Frank Farrington and Minnie Berlin (same). 8. Peggy Burke and Ernest Ward in "A Newspaper Nemesis." 9. Sidney Bracy and Minnie Berlin in "On the Brink of the Abyss." 10. Peggy Burke, Ernest Ward and John Lehnberg in "A Newspaper Nemesis."

"The Man With a Record"

A Powerful Drama of
Police Persecution
Produced by
Reliance

Starring Billie West
and William Henneberry
in Compelling
Roles

CAST

The Governor's Daughter.....	Billie West
Doyle, an ex-convict.....	William Henneberry
His Mother.....	Cora Drew
The Governor.....	W. H. Brown
Murphy, a detective.....	Walter Long

FROM the time that Jim Doyle was released from State's prison, relentless Fate, in the person of Dan Murphy, one of the Detective Bureau's ablest sleuths, pursued him. How he had incurred Murphy's enmity, even he did not know, although it may be, that the headquarters man believed, that in hounding Doyle, he was doing no more than his official duty. To him Doyle was an "ex-con" with a record and as such to be driven from every honest work at which he tried to turn his hand. It mattered little to Murphy that Doyle had been convicted on the flimsiest of evidence. Bad company, a chain of circumstances, which any good criminal lawyer could have torn to ribbons, and a lack of political influence, had sent Doyle to prison. When he got out, it was to find Murphy always at his heels.

In Doyle's home, poverty, like a gaunt wolf, gnawed at the hearts of all. His little sister's meagre earnings were all that kept body and soul together in the household, for Doyle's old mother was too ill and feeble for active work, and whenever Doyle, himself, found a job, it was only to be curtly dismissed a few days later, sometimes without a given reason, but more often with the remark, that no "jailbirds" were wanted. Yet for all this, Doyle stayed "straight".

Then upon a day, when their evil star was most in the ascendant, Doyle's sister's earnings failed, the rent of their tiny home was due, and his mother sent him with her watch, the last article of value she possessed, to the pawnshop. Here a strange thing happened. Another watch—a stolen one—had just been pawned, and the pawnbroker by mistake entered Doyle's name in his book, as having received the loan for the stolen timepiece. By another odd twist of fate, it was Murphy, who was assigned to trace the thief. He investigated the pawnshop records and arrested Doyle. There was a speedy trial and the accused was "railroaded" back to prison for a five year term. Doyle's plea of innocence, and his mother's testimony that the watch pawned was hers, carried no weight with the court, for Mrs. Doyle's watch could not be found at the pawnbroker's. So Doyle took his medicine.

Three years later, in his regular monthly letter from his little sister, the convict learned that his old mother was slowly dying. The longing to see her before the end proved too much for him, and seeing a chance to escape, he made

caught easily. Knowing that his mother's home would be watched he was wary. One day, a short time after his escape, he was out walking, when a sudden cry of horror from the people around him caused him to turn. A young girl, evidently unused to city traffic, had halted, as if spellbound, directly in the path of a speeding automobile.

An instant later, Doyle was dashed headlong by the oncoming machine, but not before he had thrown the girl to one side in safety.

"It's the Governor's car," whispered one bystander to another, as a handsomely gowned young lady stepped out of it, "and that's his daughter." Five minutes afterward, the car was speeding to the hospital, with Doyle, badly shaken up, but little injured. But by the irony of fate Murphy had seen the accident, and Doyle had hardly recovered consciousness, when he found that he was again under arrest.

Yet his new found friend, the Governor's daughter, refused to desert him, even though

Murphy warned her that Doyle was a twice-convicted criminal. Instead, she sat by the injured man's bedside and coaxed his story from him. At his urging, accompanied by a young doctor from the hospital, she went to Doyle's mother's home, to do what she could for the dying woman.

Arrived at Mrs. Doyle's bedside, in the squalid room she called home, the young doctor took out his watch to measure her failing pulse. The sick woman's eyes widened in amazement. "Where did you get that watch?" she queried huskily. The young medical man, in some confusion, and after some delay, stammered that he had bought it in his student days from a dealer in pawnbroker's pledges. Slowly, the old woman gathered her failing faculties. "It's the watch I gave my son the day they took him away," she said at last.

The Governor's daughter suddenly understood. She had heard Doyle's story from his own lips and now everything was explained. A whispered word of hope to the woman before her, and with the doctor, she took her departure.

How ably she pleaded the convict's cause with her father was soon evident, for a week later Doyle stood by his dying mother's bedside in time to receive her last blessing. He had received a full pardon and the promise of a position, which would forever keep him and the little sister from want.



In Doyle's Home, Poverty, Like a Gaunt Wolf, Gnawed at the Hearts of All

"June in the Role of Peacemaker"

From the Reliance Serial
By George Randolph
Chester and Lillian
Chester

Episode
Six
of
"Runaway June"

CAST

June Warner.....	Norma Phillips
Ned Warner.....	J. W. Johnston
Gilbert Blye.....	Arthur Donaldson
Tommy Thomas.....	Marguerite Loveridge
Marie.....	Evelyn Dumo
Charles Cunningham.....	Charles Mason
Edwards.....	Ezra Walck
Al Groggs.....	Arthur Forbes
Lou Groggs.....	Ida James
Father.....	Joseph Fay
Neighbor.....	Grace Ady
Mrs. Villard.....	Elizabeth Drew
Daughter.....	Mildred Cheshire

Director, Oscar Eagle

JUNE'S escape from the gambling house had been well effected. She reached Mrs. O'Keefe's safely. There she and Marie had a long talk. The little French maid perched herself on the window ledge, looking idly down the street. While she sat there, Officers Dowd, Toole and Moran, on their way to the station house to report for duty, stopped for a minute's talk with Mrs. O'Keefe. Soon they felt the presence of Marie in the window above, and all grinned happily up at her.

"They're good friends of mine," the widow of the most popular patrolman on New York's police force told the officers, "and they do not wish to be found. Do you understand?"

Mrs. O'Keefe's acquaintances "understood" so well that several times in the course of the next few hours Ned Warner and Gilbert Blye, making inquiries in the neighborhood, were sent in exactly the wrong direction. At last the man with the black vandyke became suspicious. Then he was convinced that June was being harbored somewhere in the vicinity. As on former occasions of the sort, he betook himself first to Charles Cunningham, and then to Tommy Thomas. The girl received instructions and departed in an automobile.

Before hunting for June, Tommy Thomas drove to the magnificent estate of Mrs. Villard, a young and handsome woman of excellent character—but lonely. "I've got a real idea for you," she told Mrs. Villard, showing her June's portrait in the back of the watch Blye had given her. "This young lady is looking for a position and she'd make you an excellent companion. Why not let me send her to you?"

The matter was arranged, and Tommy motored back to New York. The next forenoon, driving round the suspected neighborhood, she had the good fortune to see June come out of Mrs. O'Keefe's. The rest was smooth sailing. Soon June was on her way to Mrs. Villard's. That same afternoon she was initiated into her new life, when, with the mistress of the estate, she made the rounds of that lady's tenants according to a daily schedule which the charitable soul never neglected. Everywhere June found happy folk and well-ordered homes, except in the squalid cottage

of the Groggs'. That afternoon was pay day in the factory where Groggs worked. As usual, Groggs put most of his money into liquor—before going home to face his wife. June, dressing for dinner, heard the sounds of smashing pots and the shrill voice of Mrs.

Groggs lambasting her drunken husband. She hastened to the house. Groggs roused himself long enough to tell June what he thought of her interference. And then June let

herself go. All the excitement attendant upon her recent tribulations vented itself in fiery denunciation of this wastrel. It had a strange result; for it sobered Groggs. He gave her his word of honor that he would reform. Greatly relieved, she made her way back to the house, realizing that here was but another symptom of the man-wife-money problem which so beset her. There was no end to it. And with every new incident it became more complicated.

Was there no way to solve this eternal problem? Was the woman always to be the plaything—the parasite—wholly dependent for all she received upon some man's bounty? The rank injustice of it made June toss her pretty head angrily. And yet on every side, in every class and strata of society, she saw that the same thing held true. Modern woman, whether the wife of a millionaire or mucker, was, in the last analysis, as much the man's property—the subject of his stupid whims—as her ancient sister had been in the days, when the human race lived a precarious life in caves and tree-tops. For the stone club and physical strength, man had substituted the power of his pocket-book—that was the only difference. And with these resentful thoughts in her head June entered the house.

She was just in time to meet the guests as they entered the dining-room. June found herself seated at the right of Charles Cunningham and across from her sat Tommy Thomas. A three-cornered badinage ensued which greatly delighted her until—

She happened to look up—and beheld, framed in the velvet curtains of the room, the sombre visage of Gilbert Blye. The next minute it was withdrawn. She could not even feel sure, that she had not imagined it was there.



June Meets Charles Cunningham at Mrs. Villard's Soirée

The Exhibitor's End of It

EVERYBODY in Spokane, Wash., knows James McConahey, the genial manager of the Best and American Theaters, two of the most popular motion picture play houses in that thriving city. Mr. McConahey is a particular favorite of the younger element, all of whom have an especial place in his big heart, and the children form a large percentage of the patrons at the afternoon and early evening performances at both his houses. Clean, wholesome photographs, with genuine dramatic values, make up the programs at the Best and American Theaters, and long experience has demonstrated to Manager McConahey, that only Mutual releases consistently maintain the standard of excellence, which his patrons demand.

In the picture on this page, Mr. McConahey is shown with two of his "sparring partners", the children of one of his friends. The pose was snapped "just for the fun of it", and it is evident that his protégés are enjoying being photographed quite as much as Mr. McConahey, himself. An enlargement of the picture, shown in front of Mr. McConahey's houses, attracted a great deal of attention, and now half the lads in town are begging the popular manager to let them pose with him. Certainly, it wouldn't be a half-bad publicity stunt, especially if arrangements were made to show some of these pictures on the screen.

WHILE other exhibitors were using many clever and novel forms of "wedding invitations", some of which have already been shown in REEL LIFE, announcing the coming of *Runaway June* to their houses, Manager S. C. Soffell of the Talbott Theater, Indianapolis, Ind., decided to put over a "real one" and have a genuine marriage performed on the stage of his house, in honor of the opening instalment of the popular *Reliance* serial. Mr. Soffell inserted an advertisement in the local papers asking for a couple to be married in public, and received plenty of answers, but when the applicants learned all the circumstances, most of them got "cold feet". However, at last a couple appeared, who weren't feazed by the prospect of being the principals in the best at-



Manager James McConahey of the Best and American Theaters, Spokane, Wash., and Two of His "Sparring Partners"

tended wedding that Indianapolis has seen in many a day, and the arrangements were concluded. According to Manager Soffell, the "stunt" proved a record-breaker, smashing all previous attendance records at the Talbott, and even then, the management could not provide for more than half the people, who wanted to get in. In Manager Soffell's own words, "I had them packed to the curb for over two hours, and, of course, I couldn't have the wedding performed, but once, yet most of the people came in anyway to see the picture. This was without doubt the best publicity 'stunt' I ever put over, and it may be of help to some other exhibitor, so I send it to REEL LIFE."

In congratulating Mr. Soffell on his enterprise, it may not be amiss to suggest, that had he wished, he might have had the wedding performed again and yet again. A couple once married, may be married as frequently thereafter as they so desire, without vio-

lating any law, providing, of course, that they marry each other.

The succeeding ceremonies will be superfluous as far as making the original marital compact more binding, but there is no reason, why a man shouldn't be formally married to his wife every day if he so desires.

Public Wedding

Wednesday Eve.
8:00 P. M.

Miss Goldie Hammond
and
Otto Swalls

Will be united in Holy Matrimony this day and date

A Genuine Wedding on the Stage
in connection with
"RUNAWAY JUNE"

Talbott Theatre

22nd and Talbott

NOTE--This is positively not a Mock Wedding, but a genuine up-to-date Wedding

Sample (reduced size) of Hand Bill Distributed by Manager Soffell of the Talbott Theater, Indianapolis, Ind., Advertising First Installment of "Runaway June"

MANAGER William E. Bock of the Frank Theater, Council Bluffs, Ia., whose four-page weekly paper the "*Frankster*" was recently commented on in REEL LIFE, not long ago held a "kodak contest", which was very successful. Each five cent admission was good for five votes, and many people bought several dollars worth of tickets in advance and voted for their favorite in the race for the kodak. Regarding his paper, Manager Bock is quite enthusiastic. "It is paying for itself, already," he said a short time ago, "and is the best advertisement of its kind, as it goes to every home in the neighborhood free of cost, besides being given to every patron of the theater and distributed broadcast among the school children."

The "*Frankster*" contains news of local affairs and events, and special features, as well as the regular weekly program at the Frank Theater.

"The Robbery
of
the Ruby
Coronet"

"THE
\$20,000,000 Mystery"

A Drama of
Love and Adventure
Produced by
Thanouser

Episode Fifteen
Reels Twenty-nine and Thirty

IN spite of the temporary balking of her plans, as set forth in Episode Fourteen, *Madame Duval* does not swerve from her design to get *Zudora* in her power. The clever adventuress has thus far kept most of the cards in her hands, as far as the control of *Zudora's* rich properties are concerned, but she knows, that as long as the girl is at large, her hold on them is threatened. Thus, while her fertile mind is busy with many nefarious schemes, never for an instant does she relax from her main purpose.

It happens that the band have learned of a wonderful ruby coronet, presented to a certain *Mrs. Copeland*, a wealthy society leader, as a birthday gift. This lady's jewels, long famous for their beauty and immense value, have already aroused the cupidity of the conspirators' chieftainess, and the knowledge, that the collection has been augmented by this priceless ruby coronet, makes her determine on a daring coup. Through the secret influence, that she possesses in many widely separated classes of society, *Madame Duval* obtains an invitation for herself, *Captain Radcliffe* and *Bruce* to a birthday ball, which *Mrs. Copeland* is planning to give. From a similar source, she obtains the combination of that lady's private safe, where the jewels are wont to be kept.

But the best laid plans are apt to go awry, when other schemers are involved. *Mrs. Copeland's* maid and her butler also have designs on the jewels, and on the morning of the ball, the former manages to get the combination of the safe for her confederate. In the evening, just as *Captain Radcliffe* and *Bruce* are about to inspect *Mrs. Copeland's* boudoir they are disturbed by *Hook*, the butler, who is bent on the same mission.

The conspirators are not aware of this, although *Bruce* suspects something. A night or two after the ball, *Madame Duval* directs her "strong-arm" lieutenants, *Bill* and *Ike*, to steal the jewels from the hiding-place, previously located by *Captain Radcliffe* and *Bruce*. But the worthy pair reach the house only in time to give chase to *Hook*, the unscrupulous butler, who disappears over the garden wall with the jewel-filled boxes, just as they appear on the scene. Unfortunately for him, he lands almost in the arms of *Bruce*,

who is on watch, and after a short struggle the man is deprived of the proceeds of his crime.

Meanwhile, the *Copelands*, returning from a late function at a friend's, discover the robbery, and *Tom Hunt* is called in to trace the thieves. With *Jim Baird* he sets out after *Hook*, toward whom suspicion points with deadly certainty, and the couple locate the butler in a nearby

house. By a sensational leap from a second story window, however, their quarry eludes them, and they then turn their attention toward *Bruce*, whom they have reason to think has also had a hand in spiriting away the prized coronet. The trail leads them to the old *Blaisdell* mansion, a famous old house in a little

frequented part of town. Before they reach it, however, *Bruce* has already come and secreted the stolen coronet behind a spreading pair of stag antlers, that hang in the library of the old house. It has happened also, that *Madame Duval*, never neglecting a chance to make *Zudora* captive, has already planned to use the old house as a prison for her prey.

Fortune favors this latest plan of the band's chieftainess, for *Storm*, motoring with *Zudora*, has an accident happen to his steering gear, his automobile becomes unmanageable, and dashes into a tree, just as *Madame Duval*, *Captain Radcliffe* and *Bruce*, who have been trailing them, drive up. In the collision *Zudora* is thrown out, and *Storm*, frantically striving to restore her to consciousness, is only too glad to accept the proffered aid of *Madame Duval*, whom he does not recognize in the darkness. Without a moment's hesitation *Storm* lifts his inanimate sweetheart into *Captain Radcliffe's* car, and they drive off to the old *Blaisdell* mansion, where *Storm* carries her into the library and places her in a big *Morris* chair, while the others pretend to send for a doctor.

As *Storm* stands solicitously beside the stunned girl, *Bill* and *Ike* steal noiselessly up behind him and pinion his arms. A moment later, in spite of his desperate struggles he is borne away, leaving *Zudora* to her fate.

But it is not to be for long. *Baird* and *Hunt*, suspecting *Bruce* of some hand in the robbery of the coronet, have trailed him to the house, and after a spectacular struggle they rescue *Zudora* and recover the much-sought coronet.



The Copelands
Returning from
Their Call

The Conspirators
Give Chase
to Hook

At Mrs. Copeland's Party
(Insert Above)
Zudora Waits for Storm

Real Tales About Reel Folk

THE Thanouser Players' Theater in New Rochelle is in charge of an able body of directors and officers, who know what the public wants. Their project has been so successful that recently in congratulatory mood, they gathered in the lobby to celebrate by having a snap-shot all together. From left to right, the picture, which is here reproduced, shows Carl L. Gregory, vice-president of the Players' Theater, Clarence Dull, who was in charge of redecorating the house, Frank Farrington, secretary, John William Keltette, manager, Harry Benham and Sidney Bracy, directors, and W. Ray Johnston, president.



Directors and Officers of the Thanouser Players' Theater, in the Lobby of Their New House in New Rochelle, N. Y.

Charlotte Burton of the "Flying A" has returned to the studio full of enthusiasm about her new spring wardrobe. While she was away she devoted herself to the quest of the last word in clothes, which should do credit to American subjects. Every two hours she had a fitting, keeping half a dozen different dress-makers busy. She was much pleased by the cordial recognition she received in the shops, for this convinced her that her screen work is widely known and enjoyed. Her friends at the studio, however, have reminded her, that this is not the whole story. For Miss Burton's graciousness and her spirit of good fellowship never fail to impress strangers, who immediately, on meeting her, take a strong liking to this very charming screen artist.



Ralph Lewis of the Reliance-Majestic Forces

Once, when Ralph Lewis of the Reliance-Majestic forces was far from Broadway, stranded in the coal regions of Pennsylvania, without a cent in his pocket, it was his mastery of Scotch dialect, which won the heart of a miner from the Highlands. The "siller" which the Scotchman loaned the young actor got him a ticket back to New York, and, eventually, several successful seasons in repertoire, which led to his engagement in motion pictures. But Mr. Lewis is sure that if it hadn't been for the way he told those Scottish stories at the coal mine shaft, he might never have seen the stage again, nor to-day be appearing in Griffith features.

President S. S. Hutchinson of the American Company is directing extensive additions to the studios at Santa Barbara and many improvements in the laboratories at Chicago. The laboratories, when the alterations are completed, will be able to turn out more than 500,000 feet of positives every week, and the negative output will be about twice as large as at present. The studio is being enlarged to meet the requirements of its increased activity, and especially to accommodate the production of important features.

Peggy Burke is starring in *A Newspaper Nemesis*, which proves that this clever little actress is capable of much bigger things than any she has

yet recorded. The story is thrilling from start to finish, and Miss Burke says that she revels in playing detective parts. A new play in preparation is *A Cure for Jealousy*, under the direction of Carroll Fleming, in which Miss Burke is featured opposite Arthur Ashley. The scenario department has its orders to turn out several scripts especially for the new leading woman, who, before her advent in pictures, was one of the famous beauties in artistic circles. She has posed for Harrison Fisher, Henry Hutt, Hamilton King and Cole Phillips. Her hair is glossy black and her eyes under their heavy black lashes are sea-blue.



J. Barney Sherry, Inceville's Irish Prince

Next to his ability as an actor, J. Barney Sherry's greatest accomplishment is the art of make-up. He can disguise himself completely. The other day, he was waiting on the stage at Inceville, costumed as an old mountaineer. Ragged clothes, a shaggy beard and skilfully lined face betrayed no trace of the original Barney. An office boy to whom he was pointed out by one of the actors came up and told him that "a friend" was waiting outside to see him. Barney hastened to the entrance to find that the friend was a "count", whom he did not care to interview. Striding up to the visitor, he announced in deep tones, "Mr. Sherry is not here to-day. If you will leave your name, I'll tell him that you called." The would-be borrower murmured, that it did not matter and bowed himself out without recognizing the actor.

Personal Side of the Pictures

Florence Crawford

THREE years ago a very attractive girl of the gray-eyed, brown haired, fair-complexioned American type, called at the Reliance studio to see a friend, who was acting in pictures. Immediately the director was struck with her svelte figure and the atmosphere of the out-of-doors which clung about her. It was obviously her first visit to a motion picture plant, and he let her wander about, observing and asking questions to her heart's content, before he ventured to approach her with the inquiry which almost took Florence Crawford off her feet.

"How would you like to act for the camera yourself?"

She heard these words put to her coolly—evidently the man was in earnest. But they produced in her own ears a kind of confusion and buzzing for a moment. Only for a moment, however—for Miss Crawford is a self-possessed girl and by no means conceited. Then she answered, just as coolly, just as earnestly:

"Oh, very much, if you really think I could do it."

For several months Miss Crawford served her apprenticeship with the



This is Said to Be Her Favorite Portrait

Reliance company. Then she accepted an offer to join the Majestic in Los Angeles. Stepping immediately into dramatic leads, she was featured in *The Thief and the Book*, *The Heart of a Fool* and *Playmates*. When D. W. Griffith came to take command of the united Reliance and Majestic studios, Miss Crawford was one of the few actresses under the old régime, whom the director-in-chief retained.

Unusual aptitude for drama in the open distinguishes this talented young woman. And the roots of her love of out-of-doors and of athletic activity are embedded deep in her ancestral soil. She is a native of Franklin, Pennsylvania, in Crawford county. This district was settled by her forebears more than two hundred years

ago and took the family name. Miss Crawford comes of fighting blood. Her great, great grandfather fought in the American Revolution. Her great grandfather was a veteran of the Mexican War. And her grandfather served throughout the Civil War. She herself is a superb horsewoman and a crack shot with either rifle or pistol.

The milder out-of-door sports also she heartily enjoys. She is an expert tennis player and a powerful swimmer. She loves camping, sailing, motoring and dancing. During her school life in Pittsburg and New York she was a leader in athletics and socially very popular.

Since the re-organization of the Reliance and Majestic, Miss Crawford has been appearing under the Reliance brand. She played in *Bad Man Mason*, *The Tardy Cannon Ball*, *A Lucky Disappointment*, and many other films. Though delightful in comedy-drama, she is capable of impersonating characters of great intensity. Her specialty, however, is strong Western work. Her natural love of the wilds, her fearless on horseback, her brilliant marksmanship, all qualify her highly for ranch and cowgirl rôles. Constant exercise has made her figure strong and supple. She measures five feet, five inches, in her riding boots, weighs one hundred and thirty pounds, and is as wholesome and attractive as one's ideal of western heroine could demand.

Recently she has been devoting her talents to films under the direction of "Sheriff" Arthur Mackley, who at last has found in her a star, who fits to perfection into his productions. She scores a big thrill in *The Deputy's Chance That Won*. Bound and gagged and helpless, she struggles on the floor of a deserted shack, prolonging the dramatic suspense until the timely arrival of the sheriff.

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Much of Her Best Work Has Been Done in Western "Make-up"



In Classic Roles She Has Registered Some Notable Successes

GOING AHEAD - ALWAYS!

DOMINO



The Man at the Key

Thursday, Feb. 25.

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

KAY-BEE



Sheriff's Sreak of Yellow

Friday Feb 26.

KB

Released Exclusively through the Mutual Film Corporation

KEYSTONE

Three One Part Comedies Released Every Week
Monday

Thursday
Saturday

A Two Part Comedy Released every Two Weeks Every Other Monday.

BRONCHO



The Grudge

Wednesday, Feb. 24.

NEW YORK MOTION PICTURE CORPORATION

LONGACRE BUILDING, 42^d STR. AND BROADWAY, NEW YORK. KESSEL & BAUMANN, MANAGERS.

Mutual Releases

MONDAY—American (2), Reliance, Keystone.

TUESDAY—Thanouser (2), Majestic, Beauty.

WEDNESDAY—Broncho (2), American, Reliance.

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

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

SATURDAY—Reliance (2), Keystone, Royal.

SUNDAY—Majestic (2), Komic, Thanouser.

American

- Dec. 30—The Unseen Vengeance
- Jan. 4—The Legend Beautiful (2)
- Jan. 6—The Alarm of Angelon
- Jan. 11—Restitution (2)
- Jan. 13—The Black Ghost Bandit
- Jan. 15—The Clubman's Wager—Producing a Nation's Pride (Split Reel)
- Jan. 18—Refining Fires (2)
- Jan. 20—The Crucifixion of Al Brady
- Jan. 25—Silence (2)
- Jan. 27—Coals of Fire
- Feb. 1—The Law of the Wilds (2)
- Feb. 3—Imitations
- Feb. 8—Justified (2)
- Feb. 10—A Heart of Gold
- Feb. 12—The Wily Chaperon
- Feb. 15—In the Twilight (2)
- Feb. 17—Saints and Sinners
- Feb. 22—The Decision (2)
- Feb. 24—She Never Knew
- Mar. 1—Heart of Flame (2)
- Mar. 3—The Derelict
- Mar. 8—The Truth of Fiction (2)
- Mar. 10—The Echo

Beauty

- Dec. 1—Cupid and a Dress Coat
- Dec. 8—Limping to Happiness
- Dec. 15—Her Younger Sister
- Dec. 22—Brass Buttons
- Dec. 29—Love Knows No Law
- Jan. 5—In the Vale of Sorrow
- Jan. 12—The Spirit of Giving
- Jan. 19—A Girl and Two Boys
- Jan. 26—Evan's Lucky Day
- Feb. 2—Which Would You Rather Be?
- Feb. 9—Mrs. Cook's Cooking
- Feb. 16—The Happier Man
- Feb. 23—The Constable's Daughter
- Feb. 30—Remembered
- Mar. 2—The Haunting Memory
- Mar. 9—The Doctor's Strategy
- Mar. 16—In the Mansion of Loneliness

Broncho

- Dec. 30—The Face on the Ceiling (2)
- Jan. 6—The Scourge of the Desert (2)
- Jan. 13—Mother Hulda (2)
- Jan. 20—A Lucky Blowout (2)
- Jan. 27—The Gun Fighter (2)
- Feb. 3—Shorty's Adventures in the City (2)
- Feb. 10—The Chinatown Mystery (2)
- Feb. 17—Shorty's Secret (2)
- Feb. 24—The Grudge (2)
- Mar. 3—Winning Back (2)
- Mar. 10—The Wells of Paradise (2)
- Mar. 17—A Case of Poison (2)
- Mar. 24—In the Switch Tower (2)
- Mar. 31—Shorty Among the Cannibals (2)

Domino

- Jan. 21—The Still on Sunset Mountain (2)
- Jan. 28—Through the Murk (2)
- Feb. 4—A Modern Noble (2)
- Feb. 11—The Bride of Guadeloupe (2)
- Feb. 18—The Secret of the Dead (2)
- Feb. 25—The Man at the Key (2)
- Mar. 4—In the Warden's Garden (2)
- Mar. 11—Satan McAllister's Heir (2)
- Mar. 18—The Mill by the Zuyder Zee (2)
- Mar. 25—Tricked (2)
- Apr. 1—The Fakir (2)

Kay Bee

- Dec. 18—The Game of Life (2)
- Dec. 25—In the Sage Brush Country (2)
- Jan. 1—The Deadly Spark (2)
- Jan. 8—A Midas of the Desert (2)
- Jan. 15—The Cross of Fire (2)
- Jan. 22—Sergeant Jim's Horse—The Man Who Died
- Jan. 29—The Bottomless Pit—The Famine
- Feb. 5—College Days (2)
- Feb. 12—In the Tennessee Hills (2)
- Feb. 19—Mr. Silent Haskins (2)
- Feb. 26—The Sheriff's Streak of Yellow (2)
- Mar. 5—On the High Seas (2)
- Mar. 12—The Girl Who Might Have Been (2)
- Mar. 19—Phantom on the Hearth (2)
- Mar. 26—His Brother's Keeper (2)
- Apr. 2—The Spirit of the Bell (2)

Keystone

- Jan. 4—Her Winning Punch United States Army in San Francisco (Split Reel)
- Jan. 7—Giddy, Gay and Ticklish
- Jan. 9—Only a Farmer's Daughter
- Jan. 11—Rum and Wall Paper
- Jan. 14—Mahel's and Fatty's Wash Day
- Jan. 16—Hash House Mashers
- Jan. 18—Love, Speed and Thrills
- Jan. 18—Fatty and Mahel's Simple Life (2) (Special Release)
- Jan. 21—Hogan's Mussy Joh
- Jan. 23—Fatty and Mahel at the San Diego Exposition
- Jan. 25—Colored Villainy
- Jan. 28—Mabel, Fatty and the Law
- Feb. 1—The Home Breakers (2) (Special Release)
- Feb. 1—Fatty's New Role
- Feb. 4—Hogan's Porter
- Feb. 6—Caught in a Park
- Feb. 8—A Bird's a Bird
- Feb. 11—Mahel and Fatty's Married Life
- Feb. 13—Hogan's Romance Upset
- Feb. 15—Hogan's Aristocratic Dream (2) (Special Release)
- Mar. 1—Amhrose's Sour Grapes (2) (Special Release)

Komic

- Dec. 13—The Housebreakers
- Dec. 20—Bill and Ethel at the Ball (No. 13)
- Dec. 27—The Record Breaker
- Jan. 3—Ethel's First Case (No. 14)
- Jan. 10—Love and Business
- Jan. 17—A Flyer in Spring Water (No. 15)
- Jan. 24—A Flurry in Art
- Jan. 31—Cupid and the Pest
- Feb. 7—Bill Turns Valet (No. 16)
- Feb. 14—Music Hath Charms
- Feb. 21—Ethel Gets Consent (No. 17)
- Feb. 28—A Costly Exchange
- Mar. 7—Bill Gives a Smoker (No. 18)

Majestic

- Dec. 8—Her Brave Hero
- Dec. 11—In Wildman's Land
- Dec. 13—The Old Maid (2)
- Dec. 15—At Dawn
- Dec. 20—In Fear of His Past (2)
- Dec. 22—The Better Way
- Dec. 27—The Old Fisherman's Story (2)
- Dec. 29—The Baby's Ride
- Jan. 3—Vengeance Is Mine (2)
- Jan. 5—His Lesson
- Jan. 8—Branch No. 37
- Jan. 10—Three Brothers (2)
- Jan. 12—Prohation
- Jan. 17—What Might Have Been (2)
- Jan. 19—On the Table Top
- Jan. 24—The Better Man (2)
- Jan. 26—The Broken Lullaby
- Jan. 31—A Farewell Dinner (2)
- Feb. 2—An Old Fashioned Girl
- Feb. 5—The Double Deception
- Feb. 7—Imar, the Servitor (2)
- Feb. 9—His Last Deal
- Feb. 14—How Hazel Got Even (2)
- Feb. 16—A Man and His Work
- Feb. 21—The Lost Lord Lovell (2)
- Feb. 23—The Fatal Black Bean
- Feb. 28—A Day That is Dead (2)
- Mar. 2—Bohhy's Bandit
- Mar. 5—His Return
- Mar. 7—Minerva's Mission (2)
- Mar. 9—A Temperance Lesson
- Mar. 16—The Emerald Brooch
- Mar. 21—The Forged Testament (2)

Mutual Weekly

- | | |
|-----------------|---------------|
| Dec. 3—No. 101 | Jan. 21—No. 3 |
| Dec. 10—No. 102 | Jan. 28—No. 4 |
| Dec. 17—No. 103 | Feb. 4—No. 5 |
| Dec. 24—No. 104 | Feb. 11—No. 6 |
| Dec. 31—No. 105 | Feb. 18—No. 7 |
| Jan. 7—No. 1 | Feb. 25—No. 8 |
| Jan. 14—No. 2 | Mar. 4—No. 9 |

Princess

- Dec. 4—The Creator of "Hunger"
- Dec. 11—In the Conservatory
- Dec. 18—Shadows and Sunshine
- Dec. 25—The White Rose
- Jan. 1—When Fate Rebelled
- Jan. 8—Check No. 130
- Jan. 15—Pleasing Uncle
- Jan. 22—An Innocent Burglar
- Jan. 29—The Home of Silence
- Feb. 5—Neil's Strategy
- Feb. 12—Across the Way
- Feb. 19—Who Got Stung?
- Feb. 26—On Account of a Dog
- Mar. 5—And He Never Knew

Reliance

- Jan. 18—Mutual Monographs (No. 1)
- Jan. 20—The Sea Brat
- Jan. 22—After Twenty Years
- Jan. 23—The Craven (2)
- Jan. 25—The World Upstairs
- Jan. 27—The Express Messenger
- Jan. 30—The Love Pirate (2)
- Feb. 1—At the Bottom of Things
- Feb. 3—The Beast Within
- Feb. 6—Heart Beats (2)
- Feb. 8—The Studio of Life
- Feb. 10—The Chinese Lottery
- Feb. 13—The Death Dice (2)
- Feb. 15—The Other Man
- Feb. 17—The Deputy's Chance that Won
- Feb. 19—Above Par
- Feb. 20—The Boundary Line (2)
- Feb. 22—The Muffled Bell
- Feb. 24—The Double Crossing of Slim
- Feb. 27—The Man with a Record (2)
- Mar. 1—The Lawbreakers
- Mar. 3—Your Bahy and Mine
- Mar. 6—The Green Idol (2)
- Mar. 8—Not Yet Announced
- Mar. 10—The Lucky Transfer
- Mar. 13—Ex-Convict 4287 (2)
- Mar. 15—Not Yet Announced
- Mar. 17—The Balance
- Mar. 19—The White Slave
- Mar. 20—The Midnight of Peace (2)

Royal

- Jan. 9—Married By Instalment
- Jan. 16—The Unwilling Bride
- Jan. 23—Her Hero
- Jan. 30—Ring Around Rosey
- Feb. 6—The Star Boarder
- Feb. 13—The Escort
- Feb. 20—Two Jones
- Feb. 27—Self-Hypnotized
- Mar. 6—Checked Through
- Mar. 13—In Wrong

Thanouser

- Jan. 10—An Inside Tip
- Jan. 12—The Speed King (2)
- Jan. 17—A Yellowstone Honeymoon
- Jan. 19—Craft vs. Love (2)
- Jan. 24—The Dog Catcher's Bride
- Jan. 26—Finger Prints of Fate (2)
- Jan. 29—The Volunteer Fireman
- Jan. 31—Helen Intervenes
- Feb. 2—In the Jury Room (2)
- Feb. 7—The Shoplifter
- Feb. 9—The Smuggled Diamond (2)
- Feb. 14—The Gratitude of Conductor 786
- Feb. 16—A Man of Iron (2)
- Feb. 21—His Sister's Kiddies
- Feb. 23—The Adventure of Florence (2)
- Feb. 26—\$1,000 Reward
- Feb. 28—A Newspaper Nemesis
- Mar. 2—On the Brink of the Abyss (2)
- Mar. 7—Mishaps of Marcelline
- Mar. 9—The Final Reckoning (2)
- Mar. 14—Little Bobby
- Mar. 16—The Master's Model (2)
- Mar. 21—The Stolen Jewels
- Mar. 23—The Duel in the Dark (2)
- Mar. 26—Jealousy
- Mar. 28—The Spirit of Uplift
- Mar. 30—The Magnet of Destruction (2)

Mutual Exchanges

Serving the Mutual Program

Albany, N. Y.	Mutual Film Corporation	733 Broadway
Amarillo, Texas	Mutual Film C. of Texas	304 E. 4th St.
Atlanta, Ga.	Mutual Film Corporation	Mion Bldg. Luckie St.
Baltimore, Md.	Mutual Film Exchange	28 W. Lexington St.
Boston, Mass.	M. F. C. of Mass.	1106 Boylston St.
Buffalo, N. Y.	Mutual Film Corporation	272 Washington St.
Butte, Mont.	Pacific Mutual Film Corp'n.	American Theatre Bldg.
Calgary, Alberta	M. F. C. of Canada, Ltd.	Leeson & Lineham Block
Charlotte, N. C.	Mutual Film Corporation	322 North Tryon St.
Chicago, Ill.	M. F. C. of Illinois	5 S. Wabash Ave. H. & H. Film Service Co.
Cincinnati, Ohio	The Mutual Film Corporation	111 East Seventh St.
Cleveland, Ohio	The Mutual Film Corporation	106 Prospect Ave., S. E.
Columbus, Ohio	The Mutual Film Corporation	422 N. High St.
Dallas, Texas	Mutual Film C. of Texas	1807 Main St.
Denver, Colo.	Colorado M. F. C.	21 Iron Bldg.
Des Moines, Iowa	M. F. C. of Va.	Cohen Bldg.
Detroit, Mich.	Mutual Film Corporation	97 Woodward Ave.
Ej Paso, Texas	M. F. C. of Texae.	524 Trust Bldg.
Evansville, Ind.	M. F. C. of Indiana	Keene Bldg.
Grand Rapids, Mich.	Mutual Film Corporation	7-8 Hawkins Bldg.
Harrisburg, Pa.	M. F. C. of Pa.	9 N. 4th St.
Indianapolis, Ind.	Mutual Film Corporation	150 N. Illinois Street
Kansas City, Mo.	M. F. C. of Mo.	928 Main St.
Los Angeles, Cal.	Pacific Mutual Film Corp'n.	738 South Olive St.
Louisville, Ky.	Mutual Film Corporation	2006 Inter Southern Bldg.
Memphis, Tenn.	Mutual Film Corporation	McCall Building
Milwaukee, Wis.	Western Film Ex. of Mil'kee	301 Enterprise Bldg.
Minneapolis, Minn.	Mutual Film Corporation	22 North Sixth St.
Montreal, P. Q.	M. F. C. of Canada, Ltd.	154 St. Catherine St.
New Orleans, La.	Mutual Film Corporation	340 Carondelet St.
New York City	Mutual Film Corporation	71 West 23rd St. Western Film Branch M. F. C.
Oklahoma City, Okla.	M. F. C. of Oklahoma	120 W. Grand Ave.
Omaha, Neb.	M. F. C. of Va.	1413-1415 Harney St.
Philadelphia, Pa.	Mutual Film Exchange	902 Filbert St., 4th Floor Continental Feature Film Ex.
Phoenix, Ariz.	Mutual Film Corporation	201 O'Neill Bldg.
Portland, Ore.	Pacific Mutual Film Corp'n.	389 Oak St.
Portland, Me.	Mutual Film Corporation	410 Fidelity Bldg.
Regina, Sask., Can.	M. F. C. of Canada, Ltd.	312 Westman Chambers
Salt Lake City, Utah	M. F. C. of Utah	123-5 East Second South St.
San Francisco, Cal.	Pacific Mutual Film Corp'n.	162-164 Turk St.
St. John, N. B.	M. F. C. of Canada, Ltd.	Waterloo St.
St. Louis, Mo.	M. F. C. of Mo.	1311 Pine Street
Seattle, Wash.	Pacific Mutual Film Corp'n.	205-6 Joshua Green Bldg.
Sioux Falls, S. D.	H. & H. Film Service Co. Branch No. 5-A	209 West 9th Street
Spokane, Wash.	Pacific Mutual Film Corp'n.	408 First Ave.
Springfield, Mass.	Mutual Film Ex. of Mass.	179 Dwight Ave.
Syracuse, N. Y.	Western Film Ex.	205 Bastable Block
Tampa, Fla.	Mutual Film Corporation	405 Curry Bldg.
Toledo, O.	Mutual Film Corporation	410 Superior St.
Toronto, Ont.	M. F. C. of Canada, Ltd.	15 Wilton Ave.
Vancouver, B. C.	M. F. C. of Canada, Ltd.	963 Granville St.
Washington, D. C.	Mutual Film Corporation	428 Ninth St., N. W.
Wheeling, W. Va.	Mutual Film Corporation	Rooms 14-15 Masonic Temple
Wilkesbarre, Pa.	Western F. Corp'n of Pa.	61 S. Pennsylvania Ave.
Winnipeg, Manitoba	M. F. C. of Canada, Ltd.	McDermott Ave.
Other Exchanges Using the Mutual Program		
Pittsburg, Pa.	Pittsburg Photoplay Co.	412 Ferry St.

Special Productions

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

Mutual Program

(Week of Mar. 1st to Mar. 7th, inc.)

Monday, March 1, 1915

AMERICAN	Heart of Flame
RELIANCCE	(Two Reel Drama) The Lawbreakers
KEYSTONE	(Underworld Drama) Not yet announced

Tuesday, March 2, 1915

THANHOUSER	On the Brink of the Abyss
MAJESTIC	(Two Reel Drama) Bobby's Bandit
BEAUTY	(Comedy-Drama) The Haunting Memory

Wednesday, March 3, 1915

BRONCHO	(Two Reel Drama) Winning Back
AMERICAN	(Drama) The Derelict
RELIANCCE	Your Baby and Mine

Thursday, March 4, 1915

DOMINO	(Two Reel Prison-Life Drama) In the Warden's Garden
KEYSTONE	Not yet announced
MUTUAL WEEKLY	No. 9

Friday, March 5, 1915

KAY BEE	(Two Reel Marine Melodrama) On the High Seas
PRINCESS	(Comedy-Drama) And He Never Knew
MAJESTIC	(Drama) His Return

Saturday, March 6, 1915

RELIANCCE	(Two Reel Drama) The Green Idol
KEYSTONE	Not yet announced
ROYAL	(Comedy) Checked Through

Sunday, March 7, 1915

MAJESTIC	(Two Reel Comedy-Drama) Minerva's Mission
KOMIC	(Comedy) Bill Gives a Smoker (No. 18)
THANHOUSER	(Comedy) Mishaps of Marceline

MUTUAL WEEKLY No. 7—1915

LATEST PICTURES FROM THE SEAT OF WAR.

In Accordance with Pres. Wilson's Policy of U. S. Neutrality, etc. Soldiers come direct from the trenches to spend the week-end at home. Belgian guns and gunners. Ambulance barges on the Seine. Watering the horses. One of the shell holes made by the big "Jack Johnsons." Ruins at Creil.

EIGHTH ANNUAL BOB-SLED CARNIVAL IS HELD AT Huntington, Long Island.

THE U. S. S. "CRANLEY" SAILS FROM PORTLAND with Oregon's contribution of food for the starving Belgians.

WINTER GALES BURY SUMMER COTTAGES IN SAND at Salisbury, Mass.

CANADIAN REGIMENT LEAVES VICTORIA, B. C., TO reinforce troops at the front.

DISTRIBUTION OF CLOTHING TO NEW YORK'S UNEMPLOYED, result of "Bundle Day" collection.

HARVARD AND YALE UNIVERSITIES PRESENT AMBULANCES to the Red Cross for service in Europe.

Sub: Miss Mabel Boardman, American Hospital Corps.

FOG CAUSES BIG "L" WRECK ON NEW YORK'S NINTH Avenue line.

"ONE-CENT-COFFEE-AND-ROLL" STAND IS OPENED in City Hall Park for benefit of New York's unemployed.

GENERAL CARRANZA AT THE HEAD OF HIS TROOPS makes second triumphant entry into Mexico City.

HOT BOX CAUSES FATAL WRECK OF FREIGHT TRAIN near Sapulpa, Okla. Loss \$250,000.

SAN FRANCISCO'S BIG EXPOSITION IS READY TO open. Some recent views.

REGULAR MUTUAL PROGRAM FEATURES

BRAND	TITLE	RELEASE
MAJESTIC	"Minerva's Mission" (2).....	MAR. 7
RELIANCE	"The Green Idol" (2).....	MAR. 6
KAY BEE	"On the High Seas" (2).....	MAR. 5
DOMINO	"In the Warden's Garden" (2).....	MAR. 4
BRONCHO	"Winning Back" (2).....	MAR. 3
THANHOUSER	"On the Brink of the Abyss" (2)...	MAR. 2
AMERICAN	"Heart of Flame" (2).....	MAR. 1
MAJESTIC	"A Day That Is Dead" (2).....	FEB. 28
RELIANCE	"The Man With a Record" (2)....	FEB. 27
KAY BEE	"The Sheriff's Streak of Yellow" (2).....	FEB. 26
DOMINO	"The Man at the Key" (2).....	FEB. 25
BRONCHO	"The Grudge" (2).....	FEB. 24
THANHOUSER	"The Adventure of Florence" (2)...	FEB. 23
AMERICAN	"The Decislon" (2).....	FEB. 22
MAJESTIC	"The Lost Lord Lovell" (2).....	FEB. 21
RELIANCE	"The Boundary Line" (2).....	FEB. 20
KAY BEE	"Mr. Silent Haskins" (2).....	FEB. 19
DOMINO	"The Secret of the Dead" (2).....	FEB. 18
BRONCHO	"Shorty's Secret" (2).....	FEB. 17
THANHOUSER	"A Man of Iron" (2).....	FEB. 16
AMERICAN	"In the Twilight" (2).....	FEB. 15
MAJESTIC	"How Hazel Got Even" (2).....	FEB. 14
RELIANCE	"The Death Dice" (2).....	FEB. 13
KAY BEE	"In the Tennessee Hills" (2).....	FEB. 12
DOMINO	"The Bride of Guadeloupe" (2)....	FEB. 11
BRONCHO	"The Chinatown Mystery" (2).....	FEB. 10
THANHOUSER	"The Smuggled Diamond" (2).....	FEB. 9
AMERICAN	"Justified" (2).....	FEB. 8
MAJESTIC	"Imar, the Servitor" (2).....	FEB. 7
RELIANCE	"Heart Beats" (2).....	FEB. 6
KAY BEE	"College Days" (2).....	FEB. 5
DOMINO	"A Modern Noble" (2).....	FEB. 4
BRONCHO	"Shorty's Adventures In the City" (2).....	FEB. 3
THANHOUSER	"In the Jury Room" (2).....	FEB. 2
AMERICAN	"The Law of the Wilds" (2).....	FEB. 1
MAJESTIC	"A Farewell Dinner" (2).....	JAN. 31
RELIANCE	"The Love Pirate" (2).....	JAN. 30
KAY BEE	"The Bottomless Pit" } "The Famine" }	JAN. 29
DOMINO	"Through the Murk" (2).....	JAN. 28
BRONCHO	"The Gun Fighter" (2).....	JAN. 27
THANHOUSER	"Finger Prints of Fate" (2).....	JAN. 26
AMERICAN	"Silence" (2).....	JAN. 25
MAJESTIC	"The Better Man" (2).....	JAN. 24
RELIANCE	"The Craven" (2).....	JAN. 23
KAY BEE	"Sergeant Jim's Horse" } "The Man Who Died" }	JAN. 22
DOMINO	"The Still on Sunset Mountain" (2)...	JAN. 21
BRONCHO	"A Lucky Blowout" (2).....	JAN. 20
THANHOUSER	"Craft vs. Love" (2).....	JAN. 19
AMERICAN	"Refining Fires" (2).....	JAN. 18
MAJESTIC	"What Might Have Been" (2)....	JAN. 17
RELIANCE	"One Flight Up" (2).....	JAN. 16
KAY BEE	"The Cross of Fire" (2).....	JAN. 15
DOMINO	"In the Land of the Otter" (2)....	JAN. 14
BRONCHO	"Mother Hulda" (2).....	JAN. 13
THANHOUSER	"The Speed King" (2).....	JAN. 12
AMERICAN	"Restitution" (2).....	JAN. 11
MAJESTIC	"Three Brothers" (2).....	JAN. 10
RELIANCE	"The Lost Recelpt" (2).....	JAN. 9
KAY BEE	"A Midas of the Desert" (2).....	JAN. 8
DOMINO	"The Scrub" (2).....	JAN. 7
BRONCHO	"The Scourge of the Desert" (2)...	JAN. 6
THANHOUSER	"Her Menacing Past" (2).....	JAN. 5
AMERICAN	"The Legend Beautiful" (2).....	JAN. 4
MAJESTIC	"Vengeance Is Mine" (2).....	JAN. 3
RELIANCE	"A Banakie Malden" (2).....	JAN. 2
KAY BEE	"The Deadly Spark" (2).....	JAN. 1
DOMINO	"A Flower In the Desert" (2).....	DEC. 31
BRONCHO	"The Face on the Celling" (2)....	DEC. 30
THANHOUSER	"Lucy's Elopement" (2).....	DEC. 29
AMERICAN	"When a Woman Waits" (2).....	DEC. 28
MAJESTIC	"The Old Fisherman's Story" (2)...	DEC. 27
RELIANCE	"The Exposure" (2).....	DEC. 26
KAY BEE	"In the Sage Brush Country" (2)...	DEC. 25
DOMINO	"The Last of the Line" (2).....	DEC. 24

Little Stories of Reel Life

"THE motion picture actress in stellar rôles should have as much joy and satisfaction in creating characters for the screen as do stars on the speaking stage," said Marguerite Snow, who is *Zudora* in *The Twenty Million Dollar Mystery*, commenting recently upon her work. "I am required to solve mysteries in the new serial, which in themselves are so interesting that it is pure pleasure for me to work out the detail. There are so many thrills written into the action that this keeps me all the while excited to see what is going to happen to me next. I look forward like a child to being whirled away in a racing automobile, rescued from exploding railroad cars, carried across an areaway on a narrow plank, dragged from a horse and tossed out a window—Oh, I cannot begin to tell what all the other thrills are; but I know there are plenty coming, for a scenario writer always is completely devoid of heart. All he wants is action. He never gives a thought to his long-suffering leading woman!"

Dick Stanton has lost *Brian Boru*. The pet canary of the New York Motion Picture star and director made his escape in a dramatic manner. Mr. Stanton was moving his belongings lately to Ocean Park, in order to be nearer the studios. He loaded everything into an automobile, and then fastened the cage containing the canary to the top of the car. The beach roads were rough, and the bottom was jolted out of the cage. *Brian Boru* fluttered straight to the tree-tops—and though Stanton stopped the machine and used all possible persuasions, the bird would not be coaxed back to captivity.

THE POST CARD

pictures of the popular players are more sought after now than ever before because it is possible for a fan to collect 500 different players, and these cannot be obtained through any other channel than as a souvenir from a picture theatre. Give these away regularly and it will help your business. **The Semi-Photo Post Cards, \$3 per Thousand.** Photographs, size 8 x 10, of all the prominent players. Association and Independent. 500 different names, 20 cents each. **The silver frame** is the most attractive value ever offered, with a beautiful hand-colored, 11 x 14 inch picture, 50 cents each; pictures without frames \$2.00 per dozen, 60 prominent players. 60 large hand-colored pictures of the stars.



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MAJESTIC MOTION PICTURE COMPANY

TWO PART FEATURE
FOR RELEASE

SUNDAY, FEBRUARY 28

A DAY THAT IS DEAD

A BEAUTIFUL POETICAL DRAMA

Suggested by Tennyson's Lines: "Break, break, break on thy cold gray stones, O sea!"

Interpreted by a strong cast of Majestic Players headed by Chas. Clary, Eugene Pallette, Signe Auen and Olga Grey.



Mae Marsh

Coming Soon

MAE MARSH

in a Regular Majestic Release after an
absence of Several Months

In Griffith Features

Majestic and Komic Guide for Exhibitors

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

- A MAN AND HIS WORK. (1 Reel Majestic)—Release date Tuesday, February 16. A thrilling and dramatic illustration of a police officer's dangerous duties which come "all in a day's work," featuring Charles Clary.
- THE LOST LORD LOVELL. (2 Reel Majestic)—Release date Sunday, February 21. A comedy drama with charming Dorothy Gish in one of her splendid characterizations. The little slavey wins the nobleman.
- ETHEL GAINS CONSENT. (1 Reel Komic)—Release date Sunday, February 21. No. 17 of the Paul West "Bill" stories. Ethel, the stenographer (Fay Tincher), wins her father's consent to marry Ed.
- THE FATAL BLACK BEAN. (1 Reel Majestic)—Release date Tuesday, February 23. A melodrama of the Mexican border in which the young American wins the beautiful Mexican girl, played by Miriam Cooper.
- A DAY THAT IS DEAD. (2 Reel Majestic)—Release date Sunday, February 28. Poetical drama suggested by the Tennyson poem. The wealthy dreamer grows tired of his fisher girl wife and follows the lady of fashion, who proves false, but when he returns to his first love, it is too late.
- A COSTLY EXCHANGE. (1 Reel Komic)—Release date Sunday, February 28. A mix-up in coats. Though an old idea, it is treated in a new way.

Majestic Motion Picture Company

STUDIOS:

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BUSINESS OFFICE:

29 Union Sq., W., New York City



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News of the Trade

THE NEWMAN MANUFACTURING COMPANY, 717 Sycamore Street, Cincinnati, Ohio; 108 West Lake Street, Chicago, Ill., and 101 Fourth Avenue, New York City, has just issued a large and complete catalogue showing a great variety of the very latest brass poster frames, easels, and railings, interchangeable metal letter signs, brass and bronze tablets, and mechanical window attractions. In it are some of the very latest and most novel display signs, and it will pay every interested party to immediately get into communication with this concern and obtain its catalogue, which will be sent free upon request. This firm was established in 1882, has been more than 32 years in the production of brass and metal goods and display fixtures, and is in a position to manufacture almost anything in the way of metal signs, metal stands, racks, railings, grilles and fixtures.

It is reported that the Cushman Motor Works, 941 No. Twenty-first Street, Lincoln, Nebraska, are exceptionally busy preparing for the summer open air and isolated motion picture houses, which are large buyers of the Cushman generator sets. The Cushman people are putting out an exceptionally fine proposition, and it is claimed that the cost for operation is much less than municipal plants. A catalogue addressed to the firm will bring prices and a full description of the different outfits furnished.

Much activity is evident in the headquarters of the Amusement Supply Company, 160 No. Fifth Avenue, Chicago, Ill., who are filling many orders for new and second-hand motion picture machines of the well-known makes. Their prices are exceptionally attractive, and perhaps this is one of the reasons that the Amusement Supply Company are continually busy filling orders. They get out a very attractive catalogue, which will be sent on request.

It is claimed that the Hardesty Manufacturing Company, Canal Dover, Ohio, manufacturers of theater chairs, have received orders for chairs for many of the new motion picture houses recently built throughout the West. They make an exceptionally fine line of chairs and their superior equipment enables them to guarantee prompt shipment. Some of their new style chairs for open air theaters are very attractive. A. C. Roebuck, President of the Enterprise Optical Manufacturing Company, Chicago, Ill., has just returned from New York, where he remained for a week on important business. The Enterprise Optical Manufacturing Company are making preparations for an exceptionally busy Spring season. Many orders are being received and it now looks as if the company will have the busiest year of its prosperous existence.

The Chicago Song Slide Exchange, 32 So. Wabash Avenue, Chicago, Ill., are making a proposition on "How to Obtain a Victrola," without any outlay of cash, in connection with which they are supplying illustrated song sets to match any record. This plan seems to be very popular with a great many exhibitors. A card addressed to the Chicago Song Slide Exchange, Chicago, Ill., will bring you full particulars concerning the proposition.

The Niagara Slide Co., of Lockport, N. Y., well-known manufacturers of slides are making some exceptionally low prices on high grade slides. At 15c apiece or six for \$1.00 practically any slide can be had. These slides are exceptionally fine both in design and workmanship.

MOON SCREEN



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

The "MOON SCREEN" produces a highly artistic lighting effect and cuts the cost of lighting in half. Prices have been reduced to a point where they bring the "MOON SCREEN" easily within the reach of all.

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

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

WHY NOT NOW?

Bull Dog Cement AND One Drop Oil

ONE DROP OIL CO.
2222 W. Monroe St., Chicago, Ill.

Why Not Supplant

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

Chicago Song Slide Exchange
Sta. R. L., 32 S. Wabash Ave., Chicago, Ill.

ROLL TICKETS

SHIPPED IN ONE DAY
At Lowest Prices

REES TICKET CO.
404 So. 10th St., OMAHA, NEB.



A POSTAL WILL BRING SAMPLES AND PRICES

RESERVED SEAT COUPON

ROLL

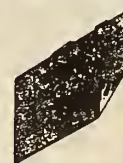
EMPIRE THEATRE
THURSDAY EVENING
28
MAIN FLOOR
COLONIAL THEATRE
TUESDAY EVENING
29

SAME AS MONEY
MINT REGULATIONS GOVERN OUR OUTPUT

ARCUS TICKET CO.
633 PLYMOUTH CT. CHICAGO

Exhibitor! Exhibitor! Exhibitor!

[DON'T WAIT!]



Gold King Pat. Dec. 23, 1913

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

GOLD KING SCREEN CO.
Box 294 Altus, Okla.

PHOTOPLAYWRIGTHS

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

REX LITERARY BUREAU
57 STOCKTON ST. BROOKLYN, N. Y.

THE FAT BANKROLL

\$ Bulges in the pocket of the Exhibitor who uses **CONTINENTALS** plentifully. This list of **\$** money makers is a list of proved successes. They are making money for others. They will make money for you. Get in touch today, write, wire or phone to your nearest Mutual Exchange.

THE WRATH OF THE GODS

SIX SMASHING, THRILLING REELS OF CONCENTRATED DRAMA

PRODUCED BY THOS. H. INCE

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

GRIFFITH'S HOME SWEET HOME

(Six Reels)

BOOK IT NOW

AN IDYL—A SERMON—AN ABSORBING DRAMA

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

GRIFFITH'S BATTLE OF SEXES

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

GANGSTERS

(Four Reels)

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



**FOR A WAR
FEATURE DAY
SHOW ONE
OF THESE BIG
SUCCESSES**

MEXICAN WAR PICTURES
By Special Contract with General Villa

THE DISHONORED MEDAL
or **THE CRACK OF DOOM**
With French Troops in Action

BATTLE OF GETTYSBURG
Greatest War Feature Ever Produced

THE GREAT LEAP

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

THE MOUNTAIN RAT

(Four Reels)
A tense, vital drama of Western Life.—A house-filler

Big Day Specials

RUY BLAS	FROU FROU	DOPE
ROBIN HOOD	JOSEPH IN THE LAND OF EGYPT	ZU ZU, A Keystone
THE FLOOR ABOVE of THE MYSTERY OF THE FRONT STAIRS	SAPHO	MOTHS
	CARDINAL RICHELIEU'S WARD	LEGEND OF PROVENCE

CONTINENTAL FEATURE FILM CORPORATION

71 W. 23rd STREET  NEW YORK CITY



THE ENTIRE
RUNAWAY
HAS SAILED
Beautiful

Where the remaining
GEORGE RANDOLPH
will be laid and will include
shipwreck, and wonder

SERIAL PUBLICATION CORPORATION,
PRODUCED BY

COMPANY OF
Y JUNE

AWAY TO THE

Bermudas

episodes of the great
CHESTER SERIAL
include thrilling pirate and
submarine scenes

29 UNION SQUARE, NEW YORK CITY
THE RELIANCE



*-If you want Bigger
Box Office Receipts*

Book Every Thanouser Release During 1915!

Released Exclusively Through the Mutual Film
Corporation In the United States and Canada

THREE-REELS-A-WEEK

Tuesday, February 23rd—"The Adventure of Florence." A tensely interesting two reel romantic drama built around the accidental meeting of a maid and a man through a telephone number overheard by chance. Florence LaBadie, the famous heroine of "The Million Dollar Mystery," is featured, supported by an all-star cast.

Friday, February 26th—"A \$1,000 Reward." How a clever girl captures a desperate burglar and his pal, and rescues her widowed mother and crippled sister from want. Madeline and Marion Fairbanks, the "Thanouser Twins," Mrs. Frank Farrington, Minnie Berlin and other popular Thanouser favorites are included in the cast.

Sunday, February 28th—"A Newspaper Nemesis." A thrilling and romantic story of a young newspaperwoman's adventures in trailing and capturing a desperate criminal, in the end losing her heart and hand to a dashing sergeant of police. Peggy Burke and Harris Gordon are the principals.

PRINCESS FILMS

Friday, February 26th—"On Account Of a Dog." An amusing farce, showing how a jealous man, a much-abused and misunderstood wife and a pet poodle, each in turn, have their innings, the upshot of it all being that the three decide to live together in entire harmony. Boyd Marshall and Rene Farrington are featured.

THANOUSER FILM CORPORATION, New Rochelle, New York
The Million Dollar Mystery can be booked at any Mutual Exchange in America.



Read This Telegram!

TELEGRAM

THANHOUSER SYNDICATE CORPN.,
NEW YORK CITY, N. Y.

NEW ORLEANS, LA.

EPISODE TEN ZUDORA PLAYED TO CAPACITY BUSINESS THURSDAY, LYCEUM THEATRE, ONE OF NEW ORLEANS' BEST THEATRES AND LAST NIGHT AT PASTIME MANAGEMENT UNABLE TO ACCOMMODATE THE CROWDS. EXHIBITORS MORE THAN PLEASED.

M. W. LAWRENCE.

Zudora in the **Twenty Million Dollar Mystery**

Thanhouser's Greatest Photoplay by Harold MacGrath

The photoplay serial that is sweeping the country! The surpassing triumph of Harold MacGrath, the noted author and Howell Hansell of "Million Dollar Mystery" fame. Enacted by an all-star Thanhouser cast including Harry Benham, James Cruze, Marguerite Snow, Sidney Bracy, Mary Elizabeth Forbes, Frank Farrington and a host of others.

300 Newspapers

Think of it! 300 leading newspapers now running Harold MacGrath's gripping story-form of the photoplay. Everybody knows about this history-making production. Those who haven't had an opportunity to see it are eager for the chance.

Book It NOW!

Get in touch with the nearest Mutual Film Exchange. Call, write or wire. Get your share of the big business this photoplay is creating. A new two-reel episode is released each week! Book this big production now! The sooner you do it the better for you. Act today--NOW!

Thanhouser Syndicate Corporation

71 W. 23rd Street

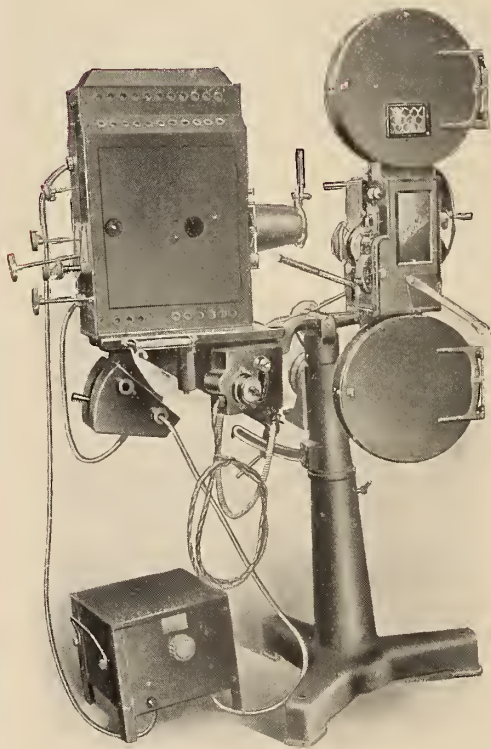
New York, N. Y.

Book through any Mutual Exchange in U. S. or Canada

Simplex
TRADE MARK PAT'D

WHY, MR. EXHIBITOR,

can the manufacturer of the *Simplex* Projectors guarantee quality?



FIRST:

RAW MATERIAL is the best that can be bought, regardless of cost.

SECOND:

PROCESS OF MANUFACTURE proceeds, step by step, with care and precision. Planned as a result of experience in the production of projectors which dates back twenty years to 1895.

THIRD:

ORGANIZATION. Consulting engineer, mechanical engineer and superintendent, with experience of twenty years, each in his own particular field of activity, are all made to realize that the first consideration is a product that is absolutely perfect.

FOURTH:

TEST of each process or small assembly; test of each mechanism; and, finally, test of the assembled machine set up complete for packing.

The final test, however, is that the

Simplex
TRADE MARK PAT'D

does the work that it has been guaranteed to do.

WRITE FOR CATALOGUE "R"

MADE AND GUARANTEED BY

THE PRECISION MACHINE CO. INC.

317 East 34th St. New York

Reel Life

5 Cents

A MAGAZINE OF MOVING PICTURES



FAN BOURKE—Thanouser

Feb. 27

"Satan McAllister's Heir"—Domino

1915



Reliance Releases

HOLD ALL RECORDS

For Motion Picture Marksmanship

They Always Hit the Bull's-eye
of the Popular Favor

Because:

THEY ARE WELL-CONSTRUCTED
AND OF THE BEST QUALITY

Here They Are:

"THE GREEN IDOL"

RELEASED MARCH 6, 1915—TWO REELS

The Dramatic Story of a Hindu Fakir and a Yankee Girl

"THE HEN'S DUCKLING"

RELEASED MARCH 8, 1915

The Neglected Child of Wealth Solves Its Own Problem

"THE LUCKY TRANSFER"

RELEASED MARCH 10, 1915

Wherein Clever Crooks are Outwitted by a Cleverer Detective

Reliance Motion Picture Corp.

Released exclusively in the
MUTUAL program

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



ABOVE ALL QUALITY

MUTUAL PROGRAM

MUTUAL PROGRAM

MUTUAL PROGRAM

SEE AMERICANS FIRST

Flying "A" and American "Beauty"
Feature Films

MADE IN U.S.A.

The DOCTOR'S STRATEGY COMEDY DRAMA

CLASSY

ARTISTIC



VIRGINIA KIRTLEY

Supported by Irving Cummings and other popular Beauty stars.
Under direction of Frank Cooley. Release Tuesday, March 9th, 1915.

Strong Bill of "Flying A" Features for the Week:

"THE TRUTH OF FICTION"

A two-act drama visualizing modern methods of enterprising novelists.
Featuring Winifred Greenwood with cast of popular stars.

Under direction of Henry Otto. Release Monday, March 8th, 1915.

"THE ECHO"

Depicting nature's fascinations over the artificial butterfly existence, with Vivian Rich as lead.
Under direction of Thos. Ricketts. Release Wednesday, March 10th, 1915.

"HIS MYSTERIOUS NEIGHBOR"

A strong dramatic presentation by a host of stars.
Under direction of Henry Otto. Release Friday, March 12th, 1915.

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

AMERICAN FILM MFG. CO.



CHICAGO



10,000,000 people
will know all about

THE QUEST

on release day

If you want
to know *NOW*——
ask **MUTUAL**

MAJESTIC MOTION PICTURE COMPANY

TWO PART FEATURE
FOR RELEASE

SUNDAY, MARCH 7

"MINERVA'S MISSION"

A Satire on the Fads of Modern Reformers

Another Pleasing Comedy Drama Featuring the Favorite
Majestic Actress

DOROTHY GISH

Who Appears in a Somewhat Different Type of Character From
Any She Has Hitherto Attempted



Dorothy Gish

Also for Release, Sunday, March 7

"Bill Gives a Smoker"

Number 18 of the Paul West "Bill" Stories

Majestic and Komic Guide for Exhibitors

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

- THE FATAL BLACK BEAN.** (1 Reel Majestic)—Release date Tuesday, February 23. A melodrama of the Mexican border in which the young American wins the beautiful Mexican girl, played by Miriam Cooper.
- A DAY THAT IS GONE.** (2 Reel Majestic)—Release date Sunday, February 28. Poetical drama suggested by the Tennyson poem. The wealthy dreamer grows tired of his fisher girl wife and follows the lady of fashion, who proves false, but when he returns to his first love, it is too late.
- A COSTLY EXCHANGE.** (1 Reel Komic)—Release date Sunday, February 28. A mix-up in coats. Though an old idea, it is treated in a new way.
- BOBBY'S BANDIT.** (1 Reel Majestic)—Release date Tuesday, March 2. A laughable as well as interesting story of the village boy who captured an outlaw, featuring Bobby Feuhrer and Teddy Sampson.
- HIS RETURN.** (1 Reel Majestic)—Release date Friday, March 5. A pathetic story of a young man's return and his renunciation of the waiting girl of whom he knew himself unworthy, featuring Miriam Cooper and Elmer Clifton.
- MINERVA'S MISSION.** (2 Reel Majestic)—Release date Sunday, March 7. A satire on people who think they have special missions in life, featuring Dorothy Gish. Minerva sets out to reform everybody and gets herself in trouble.
- BILL GIVES A SMOKER.** (1 Reel Komic)—Release date Sunday, March 7. No. 18 of the Paul West Bill stories. This is a story of cigarette smoking that makes a good average number.

Majestic Motion Picture Company

STUDIOS:

4500 Sunset Blvd., Los Angeles, Calif.

BUSINESS OFFICE:

29 Union Sq., W., New York City



SIDNEY BRACY
MARGUERITE SNOW
JAMES CRUZE
FRANK FARRINGTON
HARRY BENHAM
MARY ELIZABETH FORBES

**THE TWENTY
MILLION DOLLAR
MYSTERY**

Thanhouser's Greatest Photoplay

Written by

Harold MacGrath

Direction of

Howell Hansel

The story is now appearing in *300 leading newspapers!*

The man who produced "The Million Dollar Mystery."

A new two-reel episode released each week. Book this remarkable photoplay serial at the nearest Mutual Film Exchange

Thanhouser Syndicate Corporation

71 West 23d Street, New York City, N. Y.

*Produced by the Thanhouser Film Corporation, New Rochelle, New York
Producers of "The Million Dollar Mystery"*

Reel Life

A MAGAZINE OF MOVING PICTURES

PUBLISHED BY THE MUTUAL FILM CORPORATION

29 Union Square, New York City
Telephone, Stuyvesant 683

MERRITT CRAWFORD
Editor

HENRY JAMES
Business and Advertising
Manager

Vol. V, No. 24

FEBRUARY 27, 1915

Five Cents—\$2.50 a Year

Listening To The Echo Of Childhood's Romance



*An Effective "Close-Up" of David Lythgoe and Vivian Rich From "The Echo,"
a Forthcoming "Flying A" Release*

How the memory of a mysterious voice brought a rich girl back to the scene of her youthful joys, where she first plighted her troth to the lad of her choice, gaining ultimate happiness even at the sacrifice of wealth, is charmingly told in this latest product of the American Film Manufacturing Company's Studios. "The Echo" will be released in the Mutual program, March 10, 1915.

FACTS AND FIGURES AND SUCH

WHEN the Majestic Company began its campaign to tell the truth and only the truth about its releases, it created wide comment among motion picture folk. There were many—they are hard to find now—who declared that such a policy would be impossible to maintain and still do business with the exhibitor, but to the manifest surprise of these pessimists the vogue of the Majestic brand has increased steadily ever since. Today, Majestic productions rank among the most popular films released in the Mutual program, which means that they are among the leaders in motion pictures everywhere, and this reputation has been built up, first, by superior direction and second, by *honest* advertising.

What an impression this policy of telling the truth about its productions has made on the trade, is best evidenced by the following excerpt from an editorial, written by William A. Johnston, and headed "Telling the Exhibitor the Truth", which appeared in a recent issue of *Motion Picture News*:

"The 'Majestic' policy of advertising, in my opinion, not only is ethical, but it is mighty good advertising—good for the exhibitor, good for the producing company.

"I have but one criticism to make of this advertising. I would play up—and continue to—with all the emphasis type can give—the line that reads: 'Majestic and Komic Guide for Exhibitors—in which we aim to tell only the truth about all Majestic and Komic releases.'

"Each 'Majestic' advertisement gives the release date and a very brief synopsis of each of the current releases. Then is added a frank criticism, sometimes adverse, as, for instance, 'not as well acted or produced, as would be believed for a Majestic.'

"If these criticisms are always fair, as I assume they are, then this is *downright good advertising*.

"It is not only *truthful advertising*, but it is *clever advertising*, because it secures the very best result advertising can accomplish, namely the customer's confidence.

"It does great credit to the business acumen and producing ideals of the man who inaugurated it."

It is this policy of taking the exhibitor and the public into its confidence, which has made Majestic, and other Mutual brands distinctive, as well as the general high quality of all its releases, which has won for *Winged Clock* productions their deserved popularity, as compared with all other motion pictures in the field.

Honesty in advertising pays. The truth never yet hurt the sale of a good article, nor created disappointment when it informed a purchaser beforehand, that one or two numbers in a lot were not quite up to standard. On the con-

trary, such a policy inspires confidence, and gives assurance both to the customer and the consumer, that the manufacturer intends to deal fairly with him. It is on just this sort of confidence, that the business of the Mutual Film Corporation has been built. It is why more exhibitors are showing Mutual productions today than ever before.

MISS IDA DAMON, winner of the \$10,000 prize offered by the Thanouser Film Corporation for a solution of its great photoplay, *The Million Dollar Mystery*, has received her money from the hand of the mayor of St. Louis,

her native city. The unexpected fortune just won by one of its fair daughters was celebrated in a spirit of civic pride by half the population of the famous "show me" metropolis, and the theater in which the capital prize was awarded by the first executive was thronged hours before the appearance of the lucky girl.

When the Twenty-third Episode, containing the solution of the famous photoplay, was thrown on the screen, the crowd cheered wildly and demanded insistently for the author. Soon a commotion at the rear of the house bespoke the arrival of the winner and every neck was craned in an effort to get the first glimpse of the fortunate solver of the *Mystery*, which has been a source of such wide speculation for so long. Miss Damon, leaning on the arm of her aged father, and surrounded by a cordon of police, was seen entering, and amid a torrent of cheering and hand-clapping, slowly made her way

to the stage, where the mayor and other officials were awaiting her coming. The party then appeared before the audience, where the mayor, after paying a graceful tribute to the girlhood of St. Louis, presented Miss Damon with the certified check, which will make her independent for life.

SINCE arriving in Bermuda on the Quebec liner "Bermudian", chartered for the purpose by the Reliance Company, the *Runaway June* principals, accessory actors and mechanical force have been busier than the proverbial honey-gatherer. All the way down, the cranks of three motion picture cameras were turning and two still photographers were industriously snapping their kodaks. The entire Tenth Episode of two reels was taken on the boat and there was no little excitement among the officers and crew, who had their first experience as participants in a famous photoplay.

The weather was beautiful during the entire trip, but no sooner had the party arrived at Hamilton, when a hurricane broke, which would have made it impossible to take any scenes on the vessel, had it occurred a day or two earlier.

BECAUSE

They are the leaders in motion picture progress

They are superb in story, sublime in photography and supreme in their appeal to the human heart

They are always the last word in novelty, in thrill and in absorbing, healthful entertainment

MUTUAL MOVIES

are shown by more Exhibitors today than ever before.



Clever Plots and Beautiful Settings in Pictures From American-Beauty Studios



1. Winifred Greenwood and Ed Coxen in "The Derelict." 2. Virginia Kirtley, Fred Gamble, Irving Cummings, Gladys Kingsbury and Joseph Harris in "The Doctor's Strategy." 3. Winifred Greenwood in "The Truth of Fiction." 4. Virginia Kirtley, Irving Cummings and Fred Gamble in "The Doctor's Strategy." 5. George Field and Winifred Greenwood in "The Derelict." 6. Harry Von Meter, Vivian Rich and Jack Richardson in "The Echo." 7. Winifred Greenwood, Peter Morrison and Anna Kromann in "The Truth of Fiction." 8. Peter Morrison and Winifred Greenwood (same). 9. Vivian Rich, David Lythgoe, Jack Richardson, Louise Lester and Harry Von Meter in "The Echo." 10. John Stepping, Peter Morrison, George Field, Anna Kromann and Winifred Greenwood in "The Truth of Fiction." 11. Joseph Harris and Fred Gamble in "The Doctor's Strategy."

STORIES OF THE NEW PHOTOPLAYS

MOTION pictures of real fighting in the European war zone thus far have been about as scarce as molars in a barnyard fowl, and the enterprise of the Mutual Weekly in obtaining scenes, showing French troops actually engaged in repelling a German charge on their trenches, merits genuine congratulation. The pictures, which appear in the current issue of the Mutual Weekly (No. 8), show a battalion of the gallant piou-pious defending their trench against a savage attack of the Kaiser's legions in the vicinity of Ramscapelle, France. Bursting shell and shrapnel, with all their terrible toll in wounded and dying men, are shown with a vividness on the screen that passes description. Scenes taken after the battle, showing the havoc wrought by these same agencies in a church and cemetery in the rear of the firing line are also included in this number of the Mutual Weekly, visualizing in a fashion, that renders all words inadequate, the marvellous destructive power of these modern engines of warfare.

All in all these scenes are among the most notable which have come to America since the beginning of the titanic struggle in which the European nations are now engaged.

RUNAWAY JUNE (Episode 8)

(Two Reels)

By George Randolph Chester and Lillian Chester
March 3, 1915

CAST

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

THE taxi, in which *June* and *Mrs. Villard* were making their escape, kept steadily ahead of *Cunningham's* limousine. Suddenly, however, the conspirators saw it plunge across a sidewalk, over a fence and down a steep embankment. They speeded to overtake the demolished machine. *Blye* and *Cunningham* went to the rescue of *June*, while *Edwards* and *Tommy Thomas* helped *Mrs. Villard*. Both women were unconscious, and in this state were carried to a sanitarium where a *Dr. Remert* took them in charge. When *June* came to herself, she found a confidante in *Mary*, the head nurse. Satisfied that her injuries were not serious, but that she was suffering mainly from the shock, her spirits revived and she began to talk with the nurse about the possibility of her entering *Mary's* vocation. *Dr. Remert* seemed to approve, and promised that he would speak to the chief about *June*. When, however, it developed that "the chief" was none other than *Gilbert Blye*, *June* refused to have anything to do with the hospital and was persuaded to return home with *Mrs. Villard*, as her companion.

Meanwhile, *Ned's* detective, *Burton*, had been putting in some good work. He had traced *Blye* to his club; seen him in conference with *Mr. Villard*, who suddenly had returned to New York, and the result was that on the evening the *Villard* party was motoring home from the sanitarium, *Ned Warner* lay in wait near the estate. Just as he would have intercepted the automobile in which rode *Blye*, *June*, *Mrs. Villard* and the others, however, two pairs of strong arms reached out, and seized him. The motor rushed past.

THE LAWBREAKERS—Reliance

An Unusual Drama of Politics and the Underworld

March 1, 1915

CAST

The Judge.....Gordon De Maine
Black.....Bradley Barker
Jerry Miles.....George M. Marlo
Ruth Parker.....Glynn Braun
Mr. Moore.....Alfred Fisher

JERRY MILES, leader of a gang in the tenement district, is influenced to reform by *Ruth Parker*, who visits *Jerry's* lame sister, *Kate*. Later, *Ruth's* father, the *Judge*, runs for mayor. His political opponent, *Black*, by threats compels *Jerry* to steal for him certain incriminating papers from the *Judge's* library. *Ruth* catches him in the act. The gangster cannot explain himself without revealing to *Ruth* her father's crookedness, so he is silent. He is captured by the *Judge's* campaign leader, who leads him away out of *Ruth's* life forever.

THE DERELICT—American

Wherein a Warning Dream Saves a Woman From a Fatal Mistake

March 3, 1915

CAST

Leo Holmes.....Edward Coxen
Louise Wilke.....Winifred Greenwood
P. G. Wilke, Esq.....John Steppling
Bruce Morgan.....George Field
Dr. Lane.....William Bertram

LOUISE WILKE remarks in the hearing of *Leo Holmes*, her fiancé, and *Bruce Morgan*, *Leo's* friend, that never could she marry a man who was a drunkard. *Morgan*, who is secretly *Holmes's* rival, at the next club dinner gets his friend under the influence of wine, and then has him receive an urgent message to go at once to *Louise's* home. When she sees *Holmes* intoxicated, *Louise* breaks the engagement. *Morgan* presses his suit. With her thoughts divided between the two young men, *Louise* is visited by a dream in which is shown to her a life of misery with *Morgan*. In her dream she sees him turn out to be a worse drunkard than *Holmes*, and selfish and brutal in addition. In trying to defend herself from him she kills him with a pair of shears. *Holmes*, a poor derelict, poking about in the refuse barrels below, hears her scream. He rushes to her rescue, taking upon himself her guilt. *Louise* awakes. She sends for *Holmes* and they are reconciled.

ON THE HIGH SEAS—Kay Bee

(Two Reels)

A Thrilling Drama on Shipboard

By C. Gardner Sullivan and Thomas H. Ince

March 5, 1915

CAST

Dirk Morgan.....Richard Stanton
Anne Warner.....Leona Hutton
Stella Warner.....Thelma Salter
John Warner.....Edward Brennan

DIRK MORGAN, one of the trusted members of a powerful band of international crooks, receives word that the steamer "Empress" has left Melbourne with a secret consignment of gold. The letter also contains plans of the steamer's hold and cabins. *Morgan* books passage for himself and his companion, *Anne Warner*. They go aboard at

(Continued Overleaf)

Plenty to Amuse and Thrill in Releases from Majestic-Komic Studios



1. Bobby Feuhrer in "Bill Gives a Smoker" (No. 18). 12. Max Davidson, Fay Tincher, Chet Withey and Bobby Feuhrer (same). 3. Elmer Clifton in "His Return." 4. Bobby Feuhrer and Teddy Sampson in "Bobby's Bandit." 5. Georgia Gerhart, Dorothy Gish and Charles Gorman in "Minerva's Mission." 6. Tom Wilson in "Bobby's Bandit." 7. Teddy Sampson, Bobby Feuhrer and Tom Wilson (same). 8. Miriam Cooper and Elmer Clifton in "His Return." 9. Dorothy Gish and Charles Gorman in "Minerva's Mission." 10. Dorothy Gish and William Freeman (same). 11. Charles Gorman, W. E. Lowery, William Freeman and Charles Cosgrove (same).

STORIES OF THE NEW PHOTOPLAYS

Sydney. *Anne*, who has deserted her husband and little girl, a year before, to go with *Morgan*, is beginning to regret the crooked life she is leading. Her partner manages to secure the bow cabin and cuts a hole through the partition, working his way into the vault where the gold is stored. By means of an electric drill he opens the vault and removes the bag of treasure. This he places in a canvas sack. He fills another bag with provisions and makes ready to escape in a life boat that same night. Also, he plans to blow up the ship by means of an electric fuse to prevent him and *Anne* from being overtaken. *Anne* discovers that her husband and little girl, *Stella*, are on board. She determines to save the ship. In an attempt to get hold of the bomb, she meets *Morgan* on the deck and they struggle. However, she succeeds in flinging the bomb overboard and the explosion brings everybody running to the spot. *Morgan* tries to take refuge up one of the masts. But he is shot down and his body falls into the sea. *Stella* refuses to be separated from her mother, and husband and wife at length are reconciled.

AND HE NEVER KNEW—Princess

Wherein a Financier's Daughter Proves Herself Her Father's Own Child

March 5, 1915

CAST

John Beresford.....	F. White
Kenneth, his son.....	Kenneth Clarendon
Rene, his daughter.....	Rene Farrington
Boyd Townsend.....	Boyd Marshall
The Count.....	John Reinhard
The Lawyer.....	Edward N. Hoyt

RENE, daughter of *John Beresford*, the bank president, is in despair because her father objects to her marrying *Boyd Townsend*, who is poor. When her brother introduces into their home "my friend, the count," the quick-witted girl sees that here is an individual who is after her money. She works until she succeeds in exposing the impostor, and then she orders him from the house. Meanwhile an uncle of young *Townsend's* has died. *Rene* goes to her lawyer and has fifty thousand dollars of her own money put in *Boyd Townsend's* name as having been left him by his uncle. They are married with *Beresford's* blessing. After the ceremony *Boyd* takes *Rene* with him to the very lawyer who handles *Rene's* affairs and directs him to put the money, which he believes he has inherited, in his wife's name. And so *Boyd* never finds out *Rene's* clever ruse.

THE GREEN IDOL—Reliance

(Two Reels)

Wherein a Girl Narrowly Escapes from the Clutches of a Hindoo Impostor

March 6, 1915

CAST

Dorothy Blake.....	Francelia Billington
Her father.....	H. A. Henneberry
Ted Bowden, her fiancé.....	Frank Bennett
Police Officer.....	Al Filson
Ahmed Akbar.....	Chet Withey

DOROTHY BLAKE disgusts her father and *Ted Bowden*, her fiancé, by becoming fascinated with *Ahmed Akbar*, the propounder of a new cult. She buys from him for a very large sum an idol, and afterwards, discovering it to be a fake, is greatly humiliated at the easy fashion in which she has been buncoed. She goes to the Hindoo's rooms and demands that he return her money. Meanwhile

the police are on the track of the impostor. *Akbar*, greatly alarmed, puts *Dorothy* under the influence of an Indian narcotic, giving a note to the driver of *Dorothy's* car, saying that he need not wait. The man drives home. Then *Bowden* chances to call, recognizes the note as not being in *Dorothy's* handwriting, and drives immediately back to the Hindoo's quarters. He confronts the rogue, just as he and his servants are on the point of leaving with the unconscious girl. *Bowden* is overpowered and bound. The police squad, however, arrive and the Orientals are forced to make a hasty exit. A doctor, who is called in to resuscitate *Dorothy*, tells *Bowden* that only the Hindoo will know the antidote for the narcotic. He joins the police hunt. The Hindoo's automobile is plunged down a steep embankment, killing the two servants and mortally injuring *Akbar*. *Bowden* rushes him back barely in time to produce the antidote before he dies.

CHECKED THROUGH—Royal

An Uproarious Comedy, Featuring a Girl in a Trunk

March 6, 1915

KITTY, an actress, is stranded in a small town, when she receives a telegram urging her to come home for her sister's wedding. She gets into her trunk and bribes the porter to take it to the station. The bridegroom is leaving from the same station and has a trunk like *Kitty's*. So she changes the check from his baggage to hers and is put on the train. Thus she reaches home. The ceremony takes place, and *Kitty* from her hiding place, plays innumerable pranks on the unhappy couple, almost alienating their affections—until she is discovered.

MINERVA'S MISSION—Majestic

(Two Reels)

Starring Dorothy Gish as a Misguided Young Reformer

March 7, 1915

CAST

Minerva.....	Dorothy Gish
Her aunt.....	Cora Drew
Mr. Grant.....	W. E. Lawrence
The workman.....	James Gorman

MINERVA comes home from college convinced that she has a great mission in life. She starts in to reform society. The trust company, which has charge of her fortune is represented by a young *Mr. Grant*. She tries to stop him from smoking and then attempts to dissuade a laboring man from drinking beer with his lunch. Visiting the home of the laborer's mother, *Minerva* determines to educate the entire family and spends money lavishly on them, much to *Mr. Grant's* dismay. The boorish workman misconstrues her interest and attempts to make advances to the pretty heiress. She repulses him. Coveting her money, the fellow resorts to force to get it. *Minerva* gets word to young *Grant* just in time for him to come with the police to her rescue.

MISHAPS OF MARCELINE—Thanouser

Featuring the Famous Hippodrome Clown

March 7, 1915

MARCELINE is a professional window washer. He goes from store to store with his mop and pail. First he gets a job cleaning a jeweler's plate glass front, where he works havoc among the priceless valuables on dis-

(Continued Overleaf)

Broncho, Domino And Kay Bee Productions Always Distinctive And Pleasing



1



2



3



6



4



5



7



8



9

1. Margaret Thompson, Hershhal Mayall and Mr. Hollingsworth in "The Mill by the Zuyder Zee". 2. Frank Borzage (same). 3. Louise Glaum in "A Case of Poison". 4. Same. 5. Leona Hutton and Frank Borzage in "The Girl Who Might Have Been". 6. Louise Glaum and Jack Nelson in "A Case of Poison". 7. Leona Hutton and Frank Borzage in "The Girl Who Might Have Been". 8. Leona Hutton and Edward Brennan (same). 9. Frank Borzage, Hershhal Mayall and Mr. Hollingsworth in "The Mill by the Zuyder Zee".

STORIES OF THE NEW PHOTOPLAYS

play. Next he applies at a grocery, where he deluges the goods with soapy water. At last he winds up in a saloon and is set to washing the mirrors in the back bar. His ladder slips, and a hundred dollars' worth of glass goes crashing to its ruin. *Marceline* is arrested and arraigned in court, where he has many other laughable adventures.

No more popular comedian than the famous clown of the N. Y. Hippodrome is to be seen on the screen. His appearance with *Thanhouser* marks his debut in motion pictures.

BILL GIVES A SMOKER—Komic

The Eighteenth Chapter of the Famous "Bill" Series

By Paul West

March 7, 1915

CAST

Bill.....Bobby Fuehrer
Ethel.....Fay Tincher
Mr. Hadley.....Chet Withey

BILL helps himself to *Mr. Hadley's* monogrammed cigarettes. Later in the day, the latter leaves his gold watch on his desk and *Bill* accidentally knocks it off. He hastily takes it to the jeweler's to be repaired. *Mr. Hadley* missing the watch, and discovering also that some of the monogrammed cigarettes are gone, tips off the police. Meanwhile, *Bill*, becoming worried slips his remaining cigarettes into *Ethel's* purse. After this, however, he swipes a few more for himself. A sneak thief relieves the office boy of his cigarettes, when he finds *Bill* smoking in the alley-way, and *Ethel's* young man, as it happens, is found with monogrammed cigarettes on his person. The stenographer also is "pinched" as his accomplice. But when the boss returns unexpectedly to the office to find *Bill* giving a smoker to his young pals, the mystery of the cigarettes and the stolen watch is explained.

THE HEN'S DUCKLING—Reliance

The Touching Story of a Little Philanthropist, Featuring Katherine Lee

March 8, 1915

CAST

Vivienne.....Katherine Lee
Philip Charleroi, her father.....Gordon De Maine
His wife.....Ricca Allen
Marcelle, the maid.....Winifred Burke
Uncle Bonfil.....Alfred Fisher
Detective.....Lawrence Hynes

VIVIENNE, the little daughter of *Philip Charleroi*, the district attorney, is neglected by her busy father and her mother, a society leader. She makes a friend and confidante of *Marcelle*, her mother's maid. *Marcelle* tells *Vivienne* how her uncle *Bonfil* is out of work and his wife lying sick in bed. Knowing that she cannot expect her mother to interest herself in the affairs of the servants, the little girl helps herself to a large sum of money in *Mrs. Charleroi's* desk and slips it under the door of *Bonfil's* house. The loss is discovered, and detectives are employed. They become suspicious of *Marcelle* and follow her to her uncle's house, where both of them are arrested. The money is found on *Bonfil*. When *Vivienne* hears that her beloved *Marcelle* is in danger of being sent to prison, she throws herself on her father's mercy and confesses to the theft. To her great surprise, her father is very gentle with her and forgives her, telling her that in the future she shall be his pet and comrade. *Mrs. Charleroi* also appreciates what has happened through her neglect of her child. And the family are drawn together in a new bond of love.

THE TRUTH OF FICTION—American

(Two Reels)

Wherein a Young Novelist Reveals to Two Lovers Their Own Romance

March 8, 1915

CAST

Margaret Terry.....Winifred Greenwood
Charles Allen.....Pete Morrison
Jack Drew.....George Field
Bill Burton.....John Stepling
May Burton.....Anna Kromann
"Sprout".....Frank Nicely
"Fither".....Karl Morrison
Sheriff.....William Bertram

ON the occasion of a ranch holiday, the boys entertain *Margaret Terry*, a young novelist, in search of Western local color. *May*, the rancher's daughter, becomes jealous of the attention paid *Miss Terry* by her lover, *Charles Allen*, and to spite *Allen*, she impulsively agrees to elope with *Jack Drew*, her father's foreman. The novelist returns to the house just in time to intercept *May*. She advises her to think the thing over, promising the girl that she will keep her secret. Meanwhile the sheriff arrives with papers for the arrest of *Drew*, who is guilty of wife abandonment and cattle stealing in another state. *May* is grateful to *Margaret* for her escape. *Allen*, however, supposing that the rancher's daughter really cares for *Drew*, tactfully ceases to pay her marked attention. When *Margaret's* novel appears some months later, *Allen* and *May* find visualized in its pages the story of their own love. The book ends with the hero and heroine once more coming to an understanding. The suggestion quickly is acted upon by the lovers in real life.

THE FINAL RECKONING—Thanhouser

(Two Reels)

A Thrilling Detective Story Featuring Florence LaBadie
By Philip Lonergan

March 9, 1915

CAST

Florence Granger.....Florence La Badie
Judge Granger.....Justus D. Barnes
Capt. Ross.....Morris Foster
Pietro.....Ernest C. Warde

FLORENCE GRANGER'S father, *Judge Granger*, incurs the enmity of *Pietro*, an Italian, and when the *Judge* is found mysteriously murdered, *Captain Ross* of the Aqueduct police arrests the foreigner on suspicion. Unable to prove anything against him, however, *Ross* is obliged to release *Pietro*. *Florence*, who some time before had promised to marry the young police captain, is so chagrined at his failure to discover the slayer of her father, that she breaks her engagement to him. Disguised as an Italian girl, and aided by her perfect knowledge of the language, she contrives to hide herself in the meeting place of *Pietro* and his band, where she overhears him describe in detail how he murdered *Judge Granger*. The shock causes her to faint. This leads to her discovery and bound hand and foot, she is left by the men in care of a woman confederate. During the woman's absence from the shanty the place gets afire, and *Florence* barely is rescued by *Captain Ross*. The following day, *Ross* traps the Italian in dramatic fashion at the top of the aqueduct, where a fight ensues in which the captain risks his life. It is *Pietro*, however, who makes the mis-step, which sends him to his death at the bottom of the dam one hundred and seventy-five feet below. *Florence* forgives her lover. (Continued Overleaf)

Drama And Comedy-Drama De Luxe From The Reliance Studios



1. Francelia Billington, Frank Bennett and Al Filson in "The Green Idol". 2. Francelia Billington and Jack Dillon (same). 3. Baldy Belmont, Mrs. Arthur Mackley and Mae Gaston in "Your Baby and Mine". 4. Augustus Carney and Al Filson (same). 5. Mildred Cheshire and George M. Marlo in "The Lawbreakers". 6. Baldy Belmont, Mrs. Arthur Mackley and Mae Gaston in "Your Baby and Mine". 7. Mildred Cheshire and George M. Marlo in "The Lawbreakers". 8. Mae Gaston in "Your Baby and Mine". 9. Mae Gaston, Mrs. Arthur Mackley and Baldy Belmont (same). 10. H. A. Henneberry, Francelia Billington and Jack Dillon in "The Green Idol".

STORIES OF THE NEW PHOTOPLAYS

A TEMPERANCE LESSON—Majestic

A Clever Domestic Comedy

By John O'Brien

March 9, 1915

CAST

John Hammond.....Spottiswoode Aitken
His wife.....Claire Anderson

JOHAN HAMMOND, a wealthy gentleman of venerable years, has married a young wife. In congratulation an old friend sends him two bottles, one of which, is found to contain a very choice liquor. Both the bottles are the same size and the wrappers are identical. *Mr. Hammond* summons the servants and instructs them not to touch a drop of the priceless fluid. No sooner has he gone to his office, however, than the servants begin to test the beverage. On his return *Mr. Hammond* finds his household sadly demoralized and one of the bottles empty. Rescuing the second one, he takes it to his office and locks it in his safe. That night his wife is taken ill and the doctor prescribes a dose of this particular brand of wine. The old gentleman hurries down town and secures the bottle. Being taken for a burglar, however, by the night watchman, he is pursued to his home. He finds that his wife has recovered, and being convinced that it is not a good thing to keep intoxicants in the house, he explains himself to the officer, who has followed him and makes him a present of the bottle. Outside, the policeman and his friends open the precious package, only to bring out of its wrappings—a flask of grape juice.

THE DOCTOR'S STRATEGY—Beauty

A Comedy Romance Hard to Beat

March 9, 1915

CAST

Mr. Jones.....Fred Gamble
Mrs. Jones.....Gladys Kingsbury
Jack Bedford.....Irving Cummings
Lucy Jones.....Virginia Kirtley
Dr. Clow.....Joseph Harris

JONES is dead set against his daughter *Lucy* marrying *Jack Bedford*. In the presence of *Dr. Clow*, *Jack's* friend, he drives his would-be son-in-law from the house and makes a will disinheriting *Lucy* if ever she marries *Bedford*. *Dr. Clow* forms a conspiracy with *Lucy*, her mother, her father's business associates, and even the janitor, to break down the old man's obstinacy. Next morning, *Jones's* breakfast is spoiled by his daughter remarking upon his sickly appearance. En route to the office he is met by several friends, who also comment upon his "looking badly." When his office help and the janitor advise seeing a doctor, he is convinced that he is in a critical condition. He sends immediately for *Dr. Clow*. The head of the conspiracy diagnoses his malady as "alopecia, an incurable disease" and orders him to bed. *Jack Bedford's* offered condolences are tartly rejected, and that young man prepares letters from undertakers and florists soliciting business. When the doctor confides to *Jones* that *Bedford* is in possession of a secret cure for the dread malady, the old man sends for *Jack* and in return for the cure gives his consent to the match. After the honeymoon, *Jones* learns that "alopecia" is only the scientific name for dandruff. He takes his gun and makes a bee-line for *Clow's* office.

THE WELLS OF PARADISE—Broncho

(Two Reels)

A Strong Story of the California Oil Country

By William H. Clifford and Thomas H. Ince

March 10, 1915

CAST

Tom Dolan.....Charles Ray
Widow Dolan.....Gertrude Claire
John Marley.....Roy Laidlaw
Alice Marley.....Ethel Ullman
Tommy Dolan, Jr.....Thelma Salter

THE widow *Dolan* and her son, *Tom*, upon the advice of *John Marley*, trade the old homestead for one thousand acres of barren country in Paradise, California. Being very poor, they are determined to make the best of it. As it happens, a little later, they strike oil on the premises and become wealthy. *Marley* is living on the section adjoining. In revenge the widow *Dolan* dams up the creek and *Marley's* cattle die of thirst. *Marley's* ranchers and the widow's men fight, and *Tom Dolan* is wounded. The dam is broken and the cattle saved. *Alice Marley*, returning home from boarding school rescues the injured *Tom*. They fall in love and despite the opposition of the old folks, are married. Some years pass. *Tom's* and *Alice's* little boy is beloved of both his grandparents, who, at last, through this bond of affection, are reconciled to their children's marriage and to one another.

THE ECHO—American

How It Lingered Long in a Woman's Heart and Brought Her Happiness at Last

March 10, 1915

CAST

Mr. Wellborn.....Jack Richardson
Violet, his daughter.....Vivian Rich
Mr. Grant.....Perry Banks
Mrs. Grant.....Louise Lester
John Grant.....David Lythgoe
Count De Brasse.....Harry Von Meter
Ferryman.....Reaves Eason
John, aged 12.....Byron Thornberg

VIOLET WELLBORN and *John Grant* are childhood sweethearts. One of the memorable excursions they make together is in search of the mysterious woman across the ferry whose voice, *John* explains, makes the echo, which so fascinates his little friend. On that day, in all solemnity, the two children plight their troth. But in later years this is almost forgotten. *John* becomes the village school teacher, and *Violet*, returning to the city, grows into a beautiful and popular society girl sought by many admirers. One of these, an elderly nobleman, whose suit is favored by her father, one day while walking with *Violet* on the seashore, proposes to her. She rejects him. Angered and disgusted, he halloos for the chauffeur of the car from which they have alighted, and the girl, hearing the echo, is reminded of her childhood romance. Not daring to tell her father, she writes him a note and then flees back to the village, where she finds *John*. They are married. Though disinherited by her father, *Violet* is happy.

Marceline, Famous Hippodrome Clown Featured In Clever Thanouser Comedy



1. Marceline, the Famous Hippodrome Clown, in "Mishaps of Marceline." 2. Same. 3. Justus D. Barnes in "The Final Reckoning." 4. Marceline in "Mishaps of Marceline." 5. Same. 6. Boyd Marshall, John Reinhard and Ethel Jewett in "On Account of a Dog." 7. Marceline in "Mishaps of Marceline." 8. John Reinhard in "On Account of a Dog." 9. Boyd Marshall and Rene Farrington (same). 10. Florence La Badie in "The Final Reckoning." 11. Justus D. Barnes and Florence La Badie (same).

"Satan McAllister's Heir"

A Character Study of
Compelling Interest
With an
Unusually
Strong Appeal

CAST

Satan McAllister.....	Walter Edwards
Bob Ellis.....	Thomas Chatterton
Mrs. Ellis.....	Margaret Thompson
Dolly Ellis.....	Thelma Salter

Featuring
Walter Edwards and
Thelma Salter,
Supported by
Domino Players

SATAN McAllister had not earned his fore-name for nothing. He was a hard man. His cruelty and overbearing ways, to say nothing of his quickness on the trigger, had long made him the most feared man in Coyote County, while his broad acres of grazing land made him one of the most powerful.

When *Bob Ellis* took up a claim on the outskirts of *McAllister's* ranch, and settled there with his wife and little daughter, the land-owner was wroth. He wanted no "squatters" near his land, he said. A week later he visited *Ellis* and threatened him with dire things if he did not vacate forthwith. *Ellis*, being no coward, flatly declined the invitation.

"This land is mine," he said tersely. "When I go, it will be of my own choosing, not of yours."

The two stood eye to eye for a full minute. Then *McAllister*, with an ominous curse, strode out of the house.

In front, little *Dolly*, the five-year-old daughter of the *Ellises*, was playing with her pet puppy, *Rags*, a chubby, fluffy bundle of canine liveliness. *McAllister* nearly trod on the little animal,

as he stepped toward his waiting horse, and with an oath he kicked it savagely out of his way. The next instant, he gave vent to an exclamation of pain and surprise, for a swiftly thrown stone had struck him full in the eye. His assailant, *Dolly*, her little form trembling with anger at the treatment of her pet, burst into a storm of childish invective, mingled with tears.

"Old—ugly—devil," she sobbed, caressing the still yelping puppy, "I hate you—hate you—hate you—"

For once in his life *Satan McAllister* was astonished. The child's absolute fearlessness somehow appealed to his calloused heart. Her vengeful words rang in his ears as he rode away. Strange to say, too, the child's anger caused him to relax in his determination to drive *Ellis* from his claim, though the two men remained bitter foes. Yet it did not prevent him from seeing *Dolly*, who, nevertheless, refused all his overtures of friendship, from time to time during the ensuing weeks.

That summer the most severe drought in years came to Coyote County. *Ellis's* cattle wandered afar, and with his wife he sought for them. When they returned to the house it was to find that *Dolly* and *Rags* had disappeared. That night *McAllister* joined the searching party, which was combing the wilderness for a trace of the lost child. But

when they returned exhausted and disheartened, to renew their search on the morrow, *Satan* kept on.

"She cussed me once," he said simply. "I want to get the little 'un to take it back."

At dawn he found her, asleep with her pet, in a deep arroyo. And as *Rags* seemed inclined to forgive his past injury, in his joy at seeing a human face, little *Dolly* did likewise. *Satan* and the child adjusted all their differences, the former, at her behest, even kissing the somewhat grimy puppy as evidence of good faith, before starting back to the settlement.

But they had not gone far, when a series of whip-like reports from a patch of chaparral, caused *Satan McAllister* to put spurs to his horse. An instant later a band of half-drunken braves, who had jumped the reservation nearby, and had already made several raids on isolated settlers, dashed out of the brush and galloped after him. Soon *McAllister* saw that there was but one chance for them. While he stood off the redskins, his horse, carrying *Dolly* and her dog, might get back to the settlement to bring aid. At least, *Dolly* would be



The Child's Absolute Fearlessness Somehow Appealed to His Calloused Heart

saved. Dashing into a ravine, he dismounted and hurriedly lashed the child and her pet to his saddle. As he did so *Dolly* kissed him. The next moment the horse was thundering down the ravine toward the settlement and help, while *Satan McAllister*, clearing a suspicious mist from his eyes, turned at bay.

His rifle spoke once—twice and each time one of the oncoming, yelping braves crumpled up and tumbled limply into the dust. Their fate taught their companions caution, however, and afterwards it was only now and then that the rancher got a glimpse of head or arm for a target. Twice one of the redskins' bullets found their mark and, though *McAllister* seldom missed, soon his ammunition was nearly gone. The wounded man grinned cynically, as he thought of what was coming, and waited for the rush.

Frontiersmen still tell of that fight. How *McAllister*, when his ammunition gave out, took refuge in a cave and there fought and killed the Indian's chieftain in a hand to hand grapple. The two lay together, when the aid, that *Dolly* had brought, reached the scene. But the Indian had died first, that was evident. For *McAllister*, with his last strength, had scratched on the cave-wall as follows:

"To *Dolly Ellis*, my only friend, I leave all I have—
S. McAllister"

"June is Hounded by Gilbert Blye"

From the Reliance Serial
By George Randolph
Chester and Lillian
Chester

Episode
Seven
of
"Runaway June"

CAST

June Warner.....	Norma Phillips
Ned Warner.....	J. W. Johnston
Gilbert Blye.....	Arthur Donaldson
Marie.....	Evelyn Dumo
Tommy Thomas.....	Marguerite Loveridge
Charles Cunningham.....	Charles Mason
Edwards.....	Ezra Walck
Mrs. Villard.....	Cora Drew
Bobby Blethering.....	George M. Marlo

Director, Oscar Eagle

THE morning after the dinner party *June* returned to Mrs. O'Keefe's for Marie and her clothes. They took an affectionate farewell of the kind-hearted widow, and then drove to Mrs. Villard's. When the French maid saw the beautiful estate, she kissed her pretty mistress on both cheeks, and went into rhapsodies over *June's* good fortune.

June and Marie were cordially received, and Mrs. Villard dispatched them at once with her maid to *June's* room. Scarcely had the laughter and talk of the three girls died away up the stairs, when out from the portieres of an adjoining room, was thrust the vandyked visage of *Blye*. And this time it was no apparition. For presently the rest of him appeared between the parted curtains, and he hastened to Mrs. Villard's side. A few words in a low voice were exchanged between them before he left the house.

Ned's detectives, meanwhile, had traced *June* to Mrs. O'Keefe's. Hardly had the fugitives gone, when the distraught bridegroom with the *Moore's* and the *Bletherings* descended upon the place—only to find the sleuths and the policemen battling on the stoop, but no sign of the runaway bride. Before *Blye's* club, Mrs. *Blye's* detectives also watched assiduously.

At luncheon, when Mrs. Villard told *June* that they were driving in town that afternoon to the office of a Mr. Pinkham, her unsuspecting companion agreed eagerly. Scarcely an hour later found them sitting in the ante-room of Garrigue & Co., marine brokers.

Then Mrs. Villard turned a smiling face to *June* and said: "Mr. Blye is planning a yachting trip to Southern waters. These are the brokers, who are getting the yacht. Mr. Blye has invited us to be of his party."

June sprang to her feet. "I shall not go," she cried with considerable excitement. "I'll give up everything before I go so far away from Ned."

Just then Gilbert Blye entered the office. Both Mrs. Villard and *June* started toward him, the one to declare, that her companion flatly refused to go on the trip, the other to protest angrily against his continued interference. He had no time for either of them, evidently, for immediately he darted out again. Presently Edwards and Cunningham

came in, and when, several minutes later, *Blye* returned with Tommy Thomas, his colleagues already were using every persuasion to induce *June* to join the cruise. On the minutes later, *Blye* thrust the firm's representative, a lot of maps and photographs.

"Take these inside and go over them with her," he said. "You've got to bring her round." Pinkham meekly nodded and obeyed.

In ample time to add complexity to a sufficiently complex situation, Mrs. Pinkham entered the outer office. She had been told that her account at the bank was overdrawn, and she had come down for money. *Blye* took pains to insinuate to her that her husband was engrossed with a pretty young woman in the private office, at which she rushed in where he was with *June*, denounced the pair of them, and sent *June* scampering like a hare who seeks covert

now here, now there, back into the outer room. By this time Mrs. Villard's sympathies were thoroughly aroused in *June's* behalf. She stamped her slender foot indignantly at *Blye* and sharply told him, that she would be no party to his scheme. Then calling a taxi for herself and *June*, she swept out.

Meanwhile, across the areaway of the building, Bobby Blethering from his office window had been witness of much that had been passing in the office of Garrigue & Co. He jumped to a telephone and told Ned. But as he was a trifle slow in realizing *June's* intentions, by the time he reached the street she and Mrs. Villard had driven away in the taxi. *Blye*, Cunningham, Edwards and Tommy Thomas were pursuing them in a limousine, when Ned was arriving. Bobby and Ned, in a daze, started running after the two machines.

Far up the road the taxi in which rode *June* and Mrs. Villard sped ahead of the Cunningham limousine. *June* kept putting her head out of the window. Tommy Thomas was watching her with equal interest. Suddenly, Tommy jumped to her feet in the tonneau, and pointing up the road cried, "Look!" The three men looked just in time to see the fast-flying taxi plunge across a sidewalk, over a fence and down a steep embankment.



Blye Used Every Persuasion to Win June's Consent to the Trip

The Exhibitor's End of It

THE Climax Theater, one of the largest motion picture houses in the residential district of Milwaukee, Wis., a picture of which is shown on this page, is doing a big business with *Runaway June*, the popular Reliance serial. As may be seen from the photograph reproduced here, its poster display is distinctly effective, and well calculated to attract the attention of the passing crowd. The Climax is a "first run" house and uses *Mutual Movies* exclusively. Just now it is offering its patrons the first run of *The Twenty Million Dollar Mystery*, as well as that of *Runaway June*, in addition to the regular Mutual program. It might be mentioned, that the success of *The Million Dollar Mystery*, the great Than-houser serial, that preceded the present popular screen story, starring Marguerite Snow, broke all records at the Climax's box office, while its successor is also showing to excellent business.

The Climax, which is located at Twentieth street and Fon du Lac avenue, Milwaukee, Wis., seats 1,300, and charges an admission price of ten cents. Since it opened it has used the Mutual program and Mutual features to the exclusion of all others, it being the opinion of the management, that motion pictures of the *Winged Clock* brand are the strongest



The Climax Theater, Milwaukee, Wis., Which Uses First Run Mutual Movies, Exclusively, Is Playing to Big Business With "Runaway June"

tana, a reduced fac-simile of which is shown here. Placards of the announcement offering the "Reward", 11" x 42" in size, were placed at advantageous points all over town and when the opening day came a record-breaking crowd lined the sidewalk in front of the American all day long and late into the evening, awaiting a chance to get in. The same was true of the second day's performance, and eventually the management was forced to turn away many, who wished to make *Runaway June's* acquaintance, and especially that of the *Man with the Black Vandyke*. The advertisement brought the American much new business and created considerable comment among

photoplay-lovers in all sections of the city.

THE value of an attractive program should be apparent to every exhibitor. Indeed, it is perhaps more important than any other form of publicity, for it is linked up with a theater's individuality more closely than anything else, except the house's poster display. There is this difference, however. The poster brings people into the theater. The program brings patrons back again and yet again—that is, if it is attractive and sufficiently distinctive. And to this extent the program plays a most vital part in the upbuilding

REWARD!

WANTED: GILBERT BLYE, alias "The Man with the Black Vandyke," alias "The Man of Mystery," accused of being an International Spy; also of Arson, Conducting a Gambling Resort, Annoyance and Persecution.
HE WAS CAUGHT by the camera during the taking of George Randolph Chester's wonderful Moving Picture Serial, "RUNAWAY JUNE," and can be seen at *The American Theatre* Wednesday and Thursday, February 10th and 11th.

LOOK OUT FOR HIM

The American Theater, Butte, Mont., Sold Out at Every Performance Through Using This Clever Placard (original size 11" x 42") Announcing the Coming of "Runaway June"

in the market in their appeal to home-loving folk, and because of their consistent high quality. The fact that all the best people within a radius of many blocks around the Climax are numbered among its numerous patrons is one of the best evidences that this opinion has been thoroughly sustained.

ONE of the cleverest advertising schemes for *Runaway June*, the big Reliance photoplay, and REEL LIFE has received many, is that of the American Theater, Butte, Mon-

and maintaining of a motion picture theater's patronage.

Nor does the progressive motion picture exhibitor neglect this means of impressing the public with the advantages of the program he is offering. Programs are capable of the widest diversity of appeal. They should adequately portray the spirit and soul of the house, giving it a real individuality to the people, that visit it, and creating an interest in the current and coming features, which no other form of advertising could achieve. Artistic make-up and quality of reading matter are the main things to be considered.

The
Battle
of the
Bridge

“THE
\$20,000,000 Mystery”

Episode Sixteen
Reels Thirty-one and Thirty-two

A Drama of
Love and Adventure
Produced by
Thanhouser

AFTER the eventful happenings narrated in Episode Fifteen, *Madame Duval* and her band for a time made no outward effort to harass *Zudora*. Nevertheless, they were by no means idle, and a constant watch was kept on the girl's movements. When *Zudora* and *Storm* go skating one day, they are closely trailed by *Gyp*, one of the “strong-arm” members of the band, while *Captain Radcliffe* seizes the opportunity to enter the *Ramsey* house, where *Zudora* lives, and search her apartment. In the old half-burned trunk, which contained so much of value for *Zudora*, the shrewd *Captain* makes an important discovery. The trunk has a false bottom. Beneath it the conspirator finds a rudely drawn map made by *Zudora's* father, showing the location of rich deposits in the South African diamond fields.

In the meanwhile *Tom Hunt* and *Jim Baird* are working on a plan, through which they hope to possess themselves of the band's secrets. *Hunt* has just finished disguising himself, while *Baird* laughs aloud as he reads the following letter of introduction which *Hunt* is to use in gaining an entrance into the haunts of the conspirators:

MY DEAR MADAME DUVAL:—This will introduce to you M. Jacques La Fontaine, a celebrated artist and my dear friend. If you can prevail upon him to paint your portrait you will be fortunate indeed. Cordially,

Paris, France.

ANTOINETTE, Countess Rochambeau.

In the rôle of the famous French artist, *Hunt* goes to the mansion of *Madame Duval* and is soon made welcome in her salon. The detective plays his part to the life and *Madame Duval* is completely deceived. Before he leaves he has consented to paint her portrait, and hardly has he gone when *Captain Radcliffe*, in highly exuberant mood, enters with the map he has purloined from *Zudora's* trunk. Some time later, *Hunt*, who has joined *Baird*, sees the worthy *Captain* speaking in a hallway with a man, whom he recognizes as a diamond cutter. Following the couple, *Hunt* and *Baird* see them enter the lapidary's shop, where the *Captain* gives his companion a number of rough stones to cut.

On the day following, *Hunt* goes to keep his appointment with *Madame Duval* to paint her portrait. But the sitting is interrupted by the fountain signal, which warns *Madame Duval* of the arrival of some of the band. She excuses herself, pleading fatigue, and *Hunt*, is shown out, only to return secretly a few moments later.

Hunt hides himself behind the tapestry near the entrance to the hidden elevator, by means of which the conspirators are wont to enter the salon. He sees *Madame Duval* and the gallant *Captain* take a document from the secret receptacle under the table-top, and then leave the house. Meanwhile, elsewhere important things are happening.

Jim Baird, trying to keep in close touch with *Hunt*, has entered the underground passage, leading from the old garage to *Madame Duval's* mansion and there he has been discovered by *Bill*, *Ike* and *Gyp*, three of the most desperate of the conspirators. At once a terrific struggle begins, in which *Baird*, by his superior quickness, is enabled to slip away from his attackers in the semi-darkness and make for the exit. There the battle begins again in deadly earnest. Through the opened door the men tumble in a confused heap, and roll struggling in death-grips toward the narrow bridge



The
Three Big
Stars in “The
\$20,000,000
Mystery”

Marguerite Snow (*Zudora*) and James Cruze (*Jim Baird*)
(Above) Mary Elizabeth Forbes (*Madame Duval*)

across the swift creek which flows beside the garage.

And here matters might have taken a serious turn for *Baird*, but for the fact that *John Storm* has chosen this road for a spin in his car. The young lawyer leaps from his machine and enters the fray. With a few well-directed blows he sends two of the thugs sprawling. *Baird* and *Bill* are grappling at the very edge of the bridge coping. In the final test of strength, *Bill* forces *Baird* off the bridge, but is himself dragged with his victim, and both fall into the water. *Storm*, having routed the other two, hastens to *Baird's* rescue. Unbuckling an extra automobile tire from his machine, he attaches it to a rope and swings it to *Baird*, but failing to reach him, he plunges into the water and brings him safe ashore, while *Bill*, vanquished, but still very much alive, makes his escape on the opposite bank.

Real Tales About Reel Folk

KATHERINE EMMET, leading woman of "Polygamy", the famous anti-Mormon play now running in New York, never had seen a motion picture made until last week when she visited the Thanhouser studios in New Rochelle. She received an invitation from little Helen Badgley, who had met Miss Emmet in New York and, like many others of her own and the other sex, had become very fond of her.

Helen and Miss Emmet had a fine time for a whole afternoon, the while Miss Badgley showed her visitor about the studios and explained the mysteries of screen work. Then suddenly, in the manner of studio life, Helen was called for some scenes with Leland Benham in a play that James Stevens was directing. But not unless Miss Emmet was standing close by while the scenes were made would the temperamental little star proceed.

The last scene that Stevens took with the children called for Leland to explain to Helen some intricate bit of machinery illustrated in a technical magazine. He didn't make more than ordinary progress with it and so, the instant the scene was ended, Helen impressed Miss Emmet for an explanation. Whether she made a virtue of necessity or whether she really likes science makes no difference; the point is, Miss Emmet explained.

And then nothing would do Helen but to have Miss Emmet's picture taken with her and Leland. So the picture was made. And when the still was taken then Helen wanted "a movie" with Miss Emmet. Carroll Fleming obliged by writing a 200-foot story for the children, Miss Emmet and himself; and then, under Fleming's skilled direction, they unrolled a corking tabloid drama. It was Miss Emmet's first picture before the movie camera.

It would be hard to imagine pretty Miriam Cooper in a costume more appropriate to her type than this quaint frock which she wears in *His Return*. Miss Cooper is of an old Southern family. The full, stiff dress of taffeta and the black lace shawl are heirlooms from her grandmother, and precious relics of the days "before the war". Miss Cooper is dark eyed, and a very appealing actress. Raoul Walsh, who



Katherine Emmet, Lead in "Polygamy", Poses at Thanhouser With Helen Badgley and Leland Benham

may get into ridiculously impossible situations. For instance, you may be playing the part of a politician and in the midst of a campaign speech be called upon to give instructions to the mob. Or, you may be impersonating a mute—when, suddenly, it becomes imperative to talk to your people before the camera. But the funniest thing that ever happened to me was recently, when I was putting on *The Gun Fighter*. I was playing the title rôle and in the

next to the last scene was supposed to be killed. The script next required that the gang in the grocery store be present at the obsequies. So, while I lay 'dead' on the floor, I had to direct the last act. It was a trifle inconvenient—not to mention, a bit grewsome—to be conducting my own funeral."

The leading actors and actresses in "Runaway June", with Oscar Eagle, Director, recently sailed for the Bermudas where now they are taking scenes for the great Reliance serial. There was considerable excitement at the studio on the eve of departure. After a busy day before the camera the photoplayers were packing their trunks, and attending to final arrangements, in order to catch the early boat in the morning. Everybody was in gala spirits, and the prospects of a sea trip to Southern waters immensely cheering to the hard-working stars. The unusualness and beauty of the new settings in the tropics will tremendously enhance the attraction of the forthcoming episodes.



Raoul Walsh and Miriam Cooper, as They Appeared While "His Return" Was Being Produced

Mutual Releases

MONDAY—American (2), Reliance, Keystone.

TUESDAY—Thanouser (2), Majestic, Beauty.

WEDNESDAY—Broncho (2), American, Reliance.

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

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

SATURDAY—Reliance (2), Keystone, Royal.

SUNDAY—Majestic (2), Komic, Thanouser.

American

- Jan. 11—Restitution (2)
- Jan. 13—The Black Ghost Bandit
- Jan. 15—The Clubman's Wager—Producing a Nation's Pride (Split Reel)
- Jan. 18—Refining Fires (2)
- Jan. 20—The Crucifixion of Al Brady
- Jan. 25—Silence (2)
- Jan. 27—Coals of Fire
- Feb. 1—The Law of the Wilds (2)
- Feb. 3—Imitations
- Feb. 8—Justified (2)
- Feb. 10—A Heart of Gold
- Feb. 12—The Wily Chaperon
- Feb. 15—In the Twilight (2)
- Feb. 17—Saints and Sinners
- Feb. 22—The Decision (2)
- Feb. 24—She Never Knew
- Mar. 1—Heart of Flame (2)
- Mar. 3—The Derelict
- Mar. 8—The Truth of Fiction (2)
- Mar. 10—The Echo
- Mar. 12—His Mysterious Neighbor
- Mar. 15—The Two Sentences (2)
- Mar. 17—Competition

Beauty

- Dec. 8—Limping to Happiness
- Dec. 15—Her Younger Sister
- Dec. 22—Brass Buttons
- Dec. 29—Love Knows No Law
- Jan. 5—In the Vale of Sorrow
- Jan. 12—The Spirit of Giving
- Jan. 19—A Girl and Two Boys
- Jan. 26—Evan's Lucky Day
- Feb. 2—Which Would You Rather Be?
- Feb. 9—Mrs. Cook's Cooking
- Feb. 16—The Happier Man
- Feb. 23—The Constable's Daughter
- Feb. 30—Remembered
- Mar. 2—The Haunting Memory
- Mar. 9—The Doctor's Strategy
- Mar. 16—In the Mansion of Loneliness
- Mar. 23—When the Fire Bell Rang

Broncho

- Jan. 6—The Scourge of the Desert (2)
- Jan. 13—Mother Hulda (2)
- Jan. 20—A Lucky Blowout (2)
- Jan. 27—The Gun Fighter (2)
- Feb. 3—Shorty's Adventures in the City (2)
- Feb. 10—The Chinatown Mystery (2)
- Feb. 17—Shorty's Secret (2)
- Feb. 24—The Grudge (2)
- Mar. 3—Winning Back (2)
- Mar. 10—The Wells of Paradise (2)
- Mar. 17—A Case of Poison (2)
- Mar. 24—In the Switch Tower (2)
- Mar. 31—Shorty Among the Cannibals (2)
- Apr. 7—Molly of the Mountains (2)

Domino

- Jan. 21—The Still on Sunset Mountain (2)
- Jan. 28—Through the Murk (2)
- Feb. 4—A Modern Noble (2)
- Feb. 11—The Bride of Guadeloupe (2)
- Feb. 18—The Secret of the Dead (2)
- Feb. 25—The Man at the Key (2)
- Mar. 4—In the Warden's Garden (2)
- Mar. 11—Satan McAllister's Heir (2)
- Mar. 18—The Mill by the Zuyder Zee (2)
- Mar. 25—Tricked (2)
- Apr. 1—The Fakir (2)

Kay Bee

- Dec. 25—In the Sage Brush Country (2)
- Jan. 1—The Deadly Spark (2)
- Jan. 8—A Midas of the Desert (2)
- Jan. 15—The Cross of Fire (2)
- Jan. 22—Sergeant Jim's Horse—The Man Who Died
- Jan. 29—The Bottomless Pit—The Famine
- Feb. 5—College Days (2)
- Feb. 12—In the Tennessee Hills (2)
- Feb. 19—Mr. Silent Haskins (2)
- Feb. 26—The Sheriff's Streak of Yellow (2)
- Mar. 5—On the High Seas (2)
- Mar. 12—The Girl Who Might Have Been (2)
- Mar. 19—Phantom on the Hearth (2)
- Mar. 26—His Brother's Keeper (2)
- Apr. 2—The Spirit of the Bell (2)
- Apr. 9—The Roughneck (2)

Keystone

- Jan. 11—Rum and Wall Paper
- Jan. 14—Mabel's and Fatty's Wash Day
- Jan. 16—Hash House Mashers
- Jan. 18—Love, Speed and Thrills
- Jan. 18—Fatty and Mabel's Simple Life (2) (Special Release)
- Jan. 21—Hogan's Mussy Job
- Jan. 23—Fatty and Mabel at the San Diego Exposition
- Jan. 25—Colored Villainy
- Jan. 28—Mabel, Fatty and the Law
- Feb. 1—The Home Breakers (2) (Special Release)
- Feb. 1—Fatty's New Role
- Feb. 4—Hogan the Porter
- Feb. 6—Caught in a Park
- Feb. 8—A Bird's a Bird
- Feb. 11—Mabel and Fatty's Married Life
- Feb. 13—Hogan's Romance Upset
- Feb. 15—Hogan's Aristocratic Dream (2) (Special Release)
- Feb. 22—A Lucky Leap
- Feb. 25—That Springtime Feeling
- Feb. 27—Hogan Out West
- Mar. 1—Ambrose's Sour Grapes (2) (Special Release)
- Mar. 15—That Little Band of Gold (2) (Special Release)

Komic

- Dec. 27—The Record Breaker
- Jan. 3—Ethel's First Case (No. 14)
- Jan. 10—Love and Business
- Jan. 17—A Flyer in Spring Water (No. 15)
- Jan. 24—A Flurry in Art
- Jan. 31—Cupid and the Pest
- Feb. 7—Bill Turns Valet (No. 16)
- Feb. 14—Music Hath Charms
- Feb. 21—Ethel Gets Consent (No. 17)
- Feb. 28—A Costly Exchange
- Mar. 7—Bill Gives a Smoker (No. 18)
- Mar. 14—Caught by the Handle
- Mar. 21—Ethel's Doggone Luck (No. 19)

Majestic

- Dec. 20—In Fear of His Past (2)
- Dec. 22—The Better Way
- Dec. 27—The Old Fisherman's Story (2)
- Dec. 29—The Baby's Ride
- Jan. 3—Vengeance Is Mine (2)
- Jan. 5—His Lesson
- Jan. 8—Branch No. 37
- Jan. 10—Three Brothers (2)
- Jan. 12—Probation
- Jan. 17—What Might Have Been (2)
- Jan. 19—On the Table Top
- Jan. 24—The Better Man (2)
- Jan. 26—The Broken Lullaby
- Jan. 31—A Farewell Dinner (2)
- Feb. 2—An Old Fashioned Girl
- Feb. 5—The Double Deception
- Feb. 7—Imar, the Servitor (2)
- Feb. 9—His Last Deal
- Feb. 14—How Hazel Got Even (2)
- Feb. 16—A Man and His Work
- Feb. 21—The Lost Lord Lovell (2)
- Feb. 23—The Fatal Black Bean
- Feb. 28—A Day That is Gone (2)
- Mar. 2—Bobby's Bandit
- Mar. 5—His Return
- Mar. 7—Minerva's Mission (2)
- Mar. 9—A Temperance Lesson
- Mar. 14—Her Buried Past (2)
- Mar. 16—The Emerald Brooch
- Mar. 21—The Forged Testament (2)
- Mar. 23—The Greaser
- Mar. 28—The Old Chemist Book (2)
- Apr. 4—Dr. Jim

Mutual Weekly

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|-----------------|---------------|
| Dec. 10—No. 102 | Jan. 28—No. 4 |
| Dec. 17—No. 103 | Feb. 4—No. 5 |
| Dec. 24—No. 104 | Feb. 11—No. 6 |
| Dec. 31—No. 105 | Feb. 18—No. 7 |
| Jan. 7—No. 1 | Feb. 25—No. 8 |
| Jan. 14—No. 2 | Mar. 4—No. 9 |
| Jan. 21—No. 3 | Mar. 5—No. 10 |

Princess

- Dec. 11—In the Conservatory
- Dec. 18—Shadows and Sunshine
- Dec. 25—The White Rose
- Jan. 1—When Fate Rebelled
- Jan. 8—Check No. 130
- Jan. 15—Pleasing Uncle
- Jan. 22—An Innocent Burglar
- Jan. 29—The Home of Silence
- Feb. 5—Nell's Strategy
- Feb. 12—Across the Way
- Feb. 19—Who Got Stung?
- Feb. 26—On Account of a Dog
- Mar. 5—And He Never Knew
- Mar. 12—Joe Harkin's Ward

Reliance

- Jan. 25—The World Upstairs
- Jan. 27—The Express Messenger
- Jan. 30—The Love Pirate (2)
- Feb. 1—At the Bottom of Things
- Feb. 3—The Beast Within
- Feb. 6—Heart Beats (2)
- Feb. 8—The Studio of Life
- Feb. 10—The Chinese Lottery
- Feb. 13—The Death Dice (2)
- Feb. 15—The Other Man
- Feb. 17—The Deputy's Chance that Won
- Feb. 19—Above Par
- Feb. 20—The Boundary Line (2)
- Feb. 22—The Muffled Bell
- Feb. 24—The Double Crossing of Slim
- Feb. 27—The Man with a Record (2)
- Mar. 1—The Lawbreakers
- Mar. 3—Your Baby and Mine
- Mar. 6—The Green Idol (2)
- Mar. 8—The Hen's Duckling
- Mar. 10—The Lucky Transfer
- Mar. 13—Ex-Convict 4287 (2)
- Mar. 15—The Reward
- Mar. 17—The Balance
- Mar. 19—Only a Tramp
- Mar. 20—The Slave Girl (2)
- Mar. 22—Not yet announced
- Mar. 24—The Black Sheep
- Mar. 27—Bubbling Water (2)
- Apr. 3—Sympathy Sal

Royal

- Jan. 16—The Unwilling Bride
- Jan. 23—Her Hero
- Jan. 30—Ring Around Rosey
- Feb. 6—The Star Boarder
- Feb. 13—The Escort
- Feb. 20—Two Jones
- Feb. 27—Self-Hypnotized
- Mar. 6—Checked Through
- Mar. 13—In Wrong
- Mar. 20—Let's Be Different

Thanouser

- Jan. 10—An Inside Tip
- Jan. 12—The Speed King (2)
- Jan. 17—A Yellowstone Honeymoon
- Jan. 19—Craft vs. Love (2)
- Jan. 24—The Dog Catcher's Bride
- Jan. 26—Finger Prints of Fate (2)
- Jan. 29—The Volunteer Fireman
- Jan. 31—Helen Intervenes
- Feb. 2—In the Jury Room (2)
- Feb. 7—The Shoplifter
- Feb. 9—The Smuggled Diamond (2)
- Feb. 14—The Gratitude of Conductor 786
- Feb. 16—A Man of Iron (2)
- Feb. 21—His Sister's Kiddies
- Feb. 23—The Adventure of Florence (2)
- Feb. 26—\$1,000 Reward
- Feb. 28—A Newspaper Nemesis
- Mar. 2—On the Brink of the Abyss (2)
- Mar. 7—Mishaps of Marceline
- Mar. 9—The Final Reckoning (2)
- Mar. 14—Little Bobby
- Mar. 16—The Master's Model (2)
- Mar. 21—The Stolen Jewels
- Mar. 23—The Duel in the Dark (2)
- Mar. 26—Jealousy
- Mar. 28—The Spirit of Uplift
- Mar. 30—The Magnet of Destruction (2)

Mutual Exchanges

Serving the Mutual Program

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

Other Exchanges Using the Mutual Program

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

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

Mutual Program

(Week of Mar. 8th to Mar. 14th, inc.)

Monday, March 8, 1915

AMERICAN	The Truth of Fiction
	(Two Reel Drama)
RELIANCE	The Hen's Duckling
	(Sociological Drama)
KEYSTONE	Not yet announced

Tuesday, March 9, 1915

THANHOUSER	The Final Reckoning
	(Two Reel Detective Drama)
MAJESTIC	A Temperance Lesson
	(Domestic Comedy)
BEAUTY	The Doctor's Strategy
	(Comedy-Drama)

Wednesday, March 10, 1915

BRONCHO	The Wells of Paradise
	(Two Reel Western Drama)
AMERICAN	The Echo
	(Drama)
RELIANCE	The Lucky Transfer
	(Detective Drama)

Thursday, March 11, 1915

DOMINO	Satan McAllister's Heir
	(Two Reel Western Drama)
KEYSTONE	Not yet announced
MUTUAL WEEKLY	No. 10

Friday, March 12, 1915

KAY BEE	The Girl Who Might Have Been
	(Two Reel Character-Study Drama)
PRINCESS	Joe Harkin's Ward
	(Drama)
AMERICAN	His Mysterious Neighbor
	(Drama)

Saturday, March 13, 1915

RELIANCE	Ex-Convict 4287
	(Two Reel Drama)
KEYSTONE	Not yet announced
ROYAL	In Wrong
	(Comedy)

Sunday, March 14, 1915

MAJESTIC	Her Buried Past
	(Two Reel Drama)
KOMIC	Caught by the Handle
	(Comedy)
THANHOUSER	Little Bobby
	(Comedy)

MUTUAL WEEKLY No. 8—1915

LATEST PICTURES FROM THE SEAT OF WAR.

In Accordance with Pres. Wilson's Policy of U. S. Neutrality, etc.

French Troops Reviewed at the Front by President Poincare.

Water Soaked Trenches.

Actual Fighting at Ramscapelle.

Ramscapelle Church and Cemetery After the Battle.

Letters from Home.

Convalescent Wounded.

Leaving for Home.

DARTMOUTH COLLEGE HOLDS ANNUAL WINTER CARNIVAL at Hanover, N. H.

SUBMARINE TENDER "BUSHNELL" TAKES TO THE water at Seattle, Wash.

Sub: Miss Esculine Warwick Bushnell, the Sponsor.

STORMS AND FLOODS DEVASTATE CALIFORNIA'S BEAUTIFUL Sacramento and San Joaquin Valleys.

MASSACHUSETTS WOMEN CELEBRATE PASSING OF Suffrage Bill at Boston.

WINTER GOLF COURSE ATOP NEW YORK'S HOTEL Astor.

NEW ORLEANS MAKES MERRY AT ANNUAL MARDI-Gras Festival.

ADMIRAL SHIGETO DEWA, JAPAN'S REPRESENTATIVE to the Panama-Pacific Exposition, is Entertained at Washington, D. C., by High Government Officials.

NEW YORK'S JUVENILE POLICE AID "WIDOWS' PENSION Fund."

TENH ANNUAL GASPARILLA CARNIVAL AT TAMPA, Fla.

GOVERNOR WHITMAN DEDICATES NEW VOLUNTEER Hospital at New York City.

REGULAR MUTUAL PROGRAM FEATURES

BRAND	TITLE	RELEASE
MAJESTIC	"Her Buried Past" (2).....	MAR. 14
RELIANCIE	"Ex-Convict 4287" (2).....	MAR. 13
KAY BEE	"The Girl Who Might Have Been" (2).....	MAR. 12
DOMINO	"Satan McAllister's Heir" (2).....	MAR. 11
BRONCHO	"The Wells of Paradise" (2).....	MAR. 10
THANHOUSER	"The Final Reckoning" (2).....	MAR. 9
AMERICAN	"The Truth of Fiction" (2).....	MAR. 8
MAJESTIC	"Minerva's Mission" (2).....	MAR. 7
RELIANCIE	"The Green Idol" (2).....	MAR. 6
KAY BEE	"On the High Seas" (2).....	MAR. 5
DOMINO	"In the Warden's Garden" (2).....	MAR. 4
BRONCHO	"Winning Back" (2).....	MAR. 3
THANHOUSER	"On the Brink of the Abyss" (2).....	MAR. 2
AMERICAN	"Heart of Flame" (2).....	MAR. 1
MAJESTIC	"A Day That Is Gone" (2).....	FEB. 28
RELIANCIE	"The Man With a Record" (2).....	FEB. 27
KAY BEE	"The Sheriff's Streak of Yellow" (2).....	FEB. 26
DOMINO	"The Man at the Key" (2).....	FEB. 25
BRONCHO	"The Grudge" (2).....	FEB. 24
THANHOUSER	"The Adventure of Florence" (2).....	FEB. 23
AMERICAN	"The Declsion" (2).....	FEB. 22
MAJESTIC	"The Lost Lord Lovell" (2).....	FEB. 21
RELIANCIE	"The Boundary Line" (2).....	FEB. 20
KAY BEE	"Mr. Silent Haskins" (2).....	FEB. 19
DOMINO	"The Secret of the Dead" (2).....	FEB. 18
BRONCHO	"Shorty's Secret" (2).....	FEB. 17
THANHOUSER	"A Man of Iron" (2).....	FEB. 16
AMERICAN	"In the Twillight" (2).....	FEB. 15
MAJESTIC	"How Hazel Got Even" (2).....	FEB. 14
RELIANCIE	"The Death Dice" (2).....	FEB. 13
KAY BEE	"In the Tennessee Hills" (2).....	FEB. 12
DOMINO	"The Bride of Guadeloupe" (2).....	FEB. 11
BRONCHO	"The Chinatown Mystery" (2).....	FEB. 10
THANHOUSER	"The Smuggled Dlamond" (2).....	FEB. 9
AMERICAN	"Justified" (2).....	FEB. 8
MAJESTIC	"Imar, the Servitor" (2).....	FEB. 7
RELIANCIE	"Heart Beats" (2).....	FEB. 6
KAY BEE	"College Days" (2).....	FEB. 5
DOMINO	"A Modern Noble" (2).....	FEB. 4
BRONCHO	"Shorty's Adventures In the City" (2).....	FEB. 3
THANHOUSER	"In the Jury Room" (2).....	FEB. 2
AMERICAN	"The Law of the Wilds" (2).....	FEB. 1
MAJESTIC	"A Farewell Dinner" (2).....	JAN. 31
RELIANCIE	"The Love Pirate" (2).....	JAN. 30
KAY BEE	"The Bottomless Pit" } "The Famine" }	JAN. 29
DOMINO	"Through the Murk" (2).....	JAN. 28
BRONCHO	"The Gun Fighter" (2).....	JAN. 27
THANHOUSER	"Finger Prints of Fate" (2).....	JAN. 26
AMERICAN	"Silence" (2).....	JAN. 25
MAJESTIC	"The Better Man" (2).....	JAN. 24
RELIANCIE	"The Craven" (2).....	JAN. 23
KAY BEE	"Sergeant Jim's Horse" } "The Man Who Died" }	JAN. 22
DOMINO	"The Still on Sunset Mountain" (2).....	JAN. 21
BRONCHO	"A Lucky Blowout" (2).....	JAN. 20
THANHOUSER	"Craft vs. Love" (2).....	JAN. 19
AMERICAN	"Refining Fires" (2).....	JAN. 18
MAJESTIC	"What Might Have Been" (2).....	JAN. 17
RELIANCIE	"One Flight Up" (2).....	JAN. 16
KAY BEE	"The Cross of Fire" (2).....	JAN. 15
DOMINO	"In the Land of the Otter" (2).....	JAN. 14
BRONCHO	"Mother Hulda" (2).....	JAN. 13
THANHOUSER	"The Speed King" (2).....	JAN. 12
AMERICAN	"Restitution" (2).....	JAN. 11
MAJESTIC	"Three Brothers" (2).....	JAN. 10
RELIANCIE	"The Lost Receipt" (2).....	JAN. 9
KAY BEE	"A Midas of the Desert" (2).....	JAN. 8
DOMINO	"The Scrub" (2).....	JAN. 7
BRONCHO	"The Scourge of the Desert" (2).....	JAN. 6
THANHOUSER	"Her Menacing Past" (2).....	JAN. 5
AMERICAN	"The Legend Beautiful" (2).....	JAN. 4
MAJESTIC	"Vengeance Is Mine" (2).....	JAN. 3
RELIANCIE	"A Banakle Malden" (2).....	JAN. 2
KAY BEE	"The Deadly Spark" (2).....	JAN. 1
DOMINO	"A Flower In the Desert" (2).....	DEC. 31

MACHINES AND SUPPLIES

EVERYTHING FOR YOUR THEATRE

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

ILLINOIS THEATRE SUPPLY CO.

124-128 N. La Salle St.

Chicago, Ill.

REBUILT MACHINES

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

Power's No. 5 complete with Fire Shutter.....	\$75.00
Edson Exhibition, one pln movement.....	65.00
1911 Motlograph complete.....	110.00
1912 Motlograph complete.....	125.00
Power's No. 6 complete.....	125.00
Power's No. 6 with 1912 Motlograph Lamp House.....	135.00

A-1 condition guaranteed

Will sell for Cash or on Easy Payments. Write for new catalog just off the press.

AMUSEMENT SUPPLY CO.

160 N. 5th Ave.

Chicago, Ill.

FREE — SLIDES

Send 6 cents to cover cost of postage and you'll get a Mutual Player Slide absolutely FREE.

Any 7 Slides From Our Catalogue \$1.50

Regular Price 35 Cents Each

Choose 'Em From Our Big Catalogue

ASK FOR IT IT'S FREE

Greater New York Slide & Advertising Co.

Academy Music Building

14th Street, New York

Why Not Supplant

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

Chicago Song Slide Exchange

Sta. R. L., 32 S. Wabash Ave.,

Chicago, Ill.

THE FILM

Solves the house program
problem for the exhibitor

THE FILM

Solves the souvenir prob-
lem for the exhibitor

THE FILM

Solves the business building
problem for the exhibitor

FREE to the AUDIENCE
FREE to the EXHIBITOR

Let Us Tell You How

WRITE

WIRE

PHONE

To Your Nearest Mutual Exchange or to

THE FILM

**29 UNION SQUARE
NEW YORK CITY**

SMART FASHIONS
SUPERB PICTURES
SUPREME STORIES

*are responsible for the
tremendous growth of*

THE FILM

It is published exclusively for motion
picture theatres

It is obtainable nowhere else, not even
by subscription

Its appeal is in behalf of motion pictures
and its greatest friends are women

*It pays its own way and gives
the Exhibitor expert assist-
ance in building his business*

THE FILM 29 UNION SQUARE
NEW YORK CITY

Little Stories of Reel Life

FIFTY pounds of dynamite were used recently by Richard Stanton, the actor-director of the Kay-Bee companies, during his production of *On the High Seas*, an absorbing melodrama to be released in the Mutual program March 5, 1915. The explosive was employed to obtain the effect of an upheaval of the ocean caused by a bomb which has been thrown overboard by a woman accomplice of a crook. The story deals with the attempt of the crook and the woman to steal a consignment of gold aboard the steamer. The woman, however, balks at the last moment when she sees her daughter and husband—whom she has deserted—aboard the vessel.

The crook has planned to blow up the ship, but the woman frustrates the attempt, by dragging the bomb from the hold and tossing it overboard.

To get the scene, Stanton sent a crew of men into the ocean for a distance of 100 yards. The dynamite was placed on a weighted raft and exploded by means of an electric fuse. As the spark touched the explosive a mighty roar shook the surrounding territory and thousands of tons of water were hurled into the air. The scene is one of the many thrillers in the story.

The Flying "A" is mighty proud of having a prize baby in its family circle in the small person of little Jack Morrison, the tiny son of Mr. and Mrs. Chick Morrison, who won over all contestants in the recent eugenic exhibition in Santa Barbara.

To overcome an obdurate father's objection to the man she loves and still remain the chief beneficiary in his will, calls for an amusing conspiracy in *The Doctor's Strategy*, a one-part Beauty production featuring Virginia Kirtley and Irving Cummings, which will be released in the Mutual program March 9, 1915. By the use of mental suggestion the feat is accomplished, but we fear for the safety of the ingenious doctor, who suggested the plan. There is real humor of the wholesome kind and the play is well acted.

Pretty Louise Glaum, of the New York Motion Picture Corporation staff, will soon be added to the list of automobile owners and ride to and from Inceville and Los Angeles. Louise has a difficulty, however, she wants a "pretty" car and refuses to consider such trifling matters as power or durability. She has been persuaded to let one or two rabid auto-bugs help her select the machine, but it has *got* to be a "pretty" car and that is all there is to it.

A thrilling battle between Walter Edwards and a band of Indians is a feature of *Satan McAllister's Heir*, a strong story of western life recently completed at the Inceville studios of the New York Motion Picture Corporation. The battle is only incidental to a cleverly written and enacted story and hence does not convert the production into a blood and thunder melodrama. It will be released in the Mutual program March 11, 1915.

The Lesson of Success



When a piece of machinery, made for service and not for show, becomes an immediate success and remains a success, does it not tell anything of the merit of the article?

Can any machine go into extensive use and enjoy continued popularity if it does not render service that is satisfactory?

If success from its first appearance, and constantly extending, means anything to you, you will consider the wonderful record for many years of POWER'S CAMERAGRAPH No. 6A before you purchase a motion picture projecting machine.

Catalog A1 Will Give You All Details.

NICHOLAS POWER COMPANY

Ninety Gold Street

NEW YORK CITY



SLIDES

OUR COMIC CATALOG
NEW
ASK FOR IT
complete catalogs
costless
2800 illustrations
ALL FREE

ADDRESS
Kansas City Slide Co.
"LARGEST IN THE WORLD"
1015-1017 CENTRAL ST.
KANSAS CITY, MO.

News of the Trade

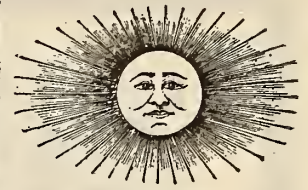
ONE of the many interesting exhibits at the Panama Exposition is that of the Kraus Mfg. Co., whose display of hand-colored pictures are to be seen in the Palace of Varied Industries, Block 18. This exhibit is one of a number of art printing displays and is the only one that shows the high artistic development that moving picture advertising has attained. The Kraus exhibit is exclusively pictures of film favorites and scenes from feature photoplays, together with life-size oil paintings of some of the more prominent actresses, making altogether a most novel and interesting display, that is likely to command more attention than any other in the group. George Breck is in charge, and will arrange to take orders that will receive prompt attention, as they will be delivered from the large stock carried on hand at their local warehouse, situated at 70 Turk Street, San Francisco, Cal.

The One Drop Oil Company, of 2222 West Monroe Street, Chicago, Ill., report exceptionally large sales in their Bulldog Cement. This cement contains qualities that make it a great value to all users and manufacturers of film. They also report considerable sale of their well-known brand of One Drop Oil. This oil is exceptionally good for all lubricating purposes. A card addressed to the manufacturers will bring full particulars and prices.

The exhibitors' growing realization that a good screen is essential for a good picture has brought on the market many different types of screens and many preparations for coating present screens. One manufacturer, after many years of experiment, claims to have discovered a compound which, when applied to a wall or canvas, will produce a surface ideally suited for the production of motion pictures. On such a surface, the pictures not only stand out in a natural way, showing the minute details, but from them are eliminated all the flicker and glare that results in eye strain. The cost of this preparation is small, and its application is simple.

Notwithstanding the fact that there seems still to be some complaint regarding business conditions in the motion picture supply field, the Precision Machine Company are doing more business now than ever before. This increase in business is credited partly to certain recent improvements in the Simplex Projector. J. E. Robin, Simplex Sales Manager, who is at present on the coast, has been sending in numerous large orders for the past month or so. Two Simplex Machines were shipped this week to the Capitol of Washington.

MOON SCREEN



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

The "MOON SCREEN" produces a highly artistic lighting effect and cuts the cost of lighting in half. Prices have been reduced to a point where they bring the "MOON SCREEN" easily within the reach of all.

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

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

WHY NOT NOW?

Bull Dog Cement AND One Drop Oil

ONE DROP OIL CO.
2222 W. Monroe St., Chicago, Ill.

ROLL TICKETS

SHIPPED IN ONE DAY
At Lowest Prices

REES TICKET CO.
404 So. 10th St., OMAHA, NEB.

A POSTAL WILL BRING SAMPLES AND PRICES

RESERVED SEAT COUPON



ROLL

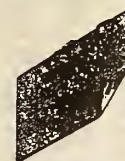
SAME AS MONEY
MINT REGULATIONS GOVERN OUR OUTPUT

ARCUS TICKET CO.

633 PLYMOUTH CT. CHICAGO

Exhibitor! Exhibitor! Exhibitor!

DON'T WAIT!



Gold King Pat.
Dec. 23, 1913

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

GOLD KING SCREEN CO.

Box 294

Altus, Okla.

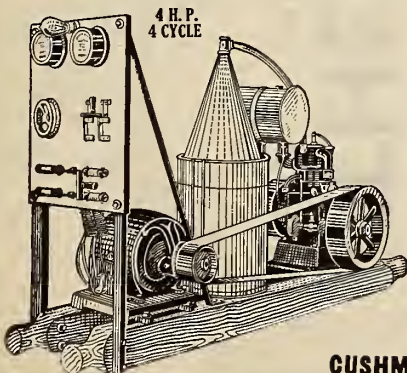
Better Lights at Less Cost

With the

Cushman Lighting Plant

Cushman throttling governed engines give steady voltage. You get a good light at arc, which makes clear, bright pictures. Extremely light in weight. 4 H. P. complete plant weighs only 575 lbs. Not the cheapest, but cheapest in the long run. Get information describing exclusive features. It's free.

CUSHMAN MOTOR WORKS, 941 N. 21st St., Lincoln, Nebr.



PHOTOPLAYWRIGHTS

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

REX LITERARY BUREAU

57 STOCKTON ST. BROOKLYN, N. Y.

REAL GREEN MONEY

\$ Fills the pocket of the Exhibitor who uses **CONTINENTALS** plentifully. This list of **\$** money makers is a list of proved successes. They are making money for others. They will make money for you. Get in touch today, write, wire or phone to your nearest Mutual Exchange.

GRIFFITH'S HOME SWEET HOME

(Six Reels)

BOOK IT NOW

AN IDYL—A SERMON—AN ABSORBING DRAMA

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

GRIFFITH'S BATTLE OF SEXES

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

THE WRATH OF THE GODS

SIX SMASHING, THRILLING REELS OF CONCENTRATED DRAMA

PRODUCED BY THOS. H. INCE

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

GANGSTERS

(Four Reels)

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

THE GREAT LEAP

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

THE MOUNTAIN RAT

(Four Reels)

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

Big Day Specials

RUY BLAS

ROBIN HOOD

THE FLOOR ABOVE

of THE MYSTERY OF THE FRONT STAIRS

FROU FROU

JOSEPH IN THE LAND OF EGYPT

SAPHO

CARDINAL RICHELIEU'S WARD

DOPE

ZU ZU, A Keystone

MOTHS

LEGEND OF PROVENCE



**FOR A WAR
FEATURE DAY
SHOW ONE
OF THESE BIG
SUCCESSES**

MEXICAN WAR PICTURES

By Special Contract with General Villa

THE DISHONORED MEDAL

or THE CRACK OF DOOM

With French Troops in Action

BATTLE OF GETTYSBURG

Greatest War Feature Ever Produced

CONTINENTAL FEATURE FILM CORPORATION

71 W. 23rd STREET



NEW YORK CITY



R PACKS ALL HOUSES
IT WILL PACK YOURS



RUNAWAY

JUNE

The Remaining Episodes

OF THE GREAT SERIAL

By Geo. Randolph Chester

ARE LAID IN

BEAUTIFUL BERMUDA

AND INCLUDE

PIRATE PLOTS
SHIPWRECKS AND
SUBMARINE WONDERS

SERIAL PUBLICATION CORPORATION
29 Union Square - New York City

PRODUCED BY RELIANCE

You Can't Beat These Thanhouser Attractions

They're the kind of photoplays that bring exclamations of appreciation from your patrons. This week's announcement shows you to what expense and effort Thanhouser goes to produce photoplays above the average in every quality of production. Book them at any Mutual Film Exchange in the United States or Canada.

On the Brink of the Abyss

Released Tuesday, March 2d (Two Reels)

On entering a house to rob it, Jim Watson discovers that he is in the home of his sister—and hears her being tempted. He also discovers that her husband is about to catch her in a compromising situation and that he, himself, is in imminent danger of capture by the police. What does brother-burglar do? The answer is the climax to one of the biggest situations ever shown on the screen. This powerful drama features Sidney Bracey and Frank Farrington, supported by Minnie Berlin, Harris Gordon and Ernest Warde.

Special!

The Mishaps of Marceline

Released Sunday, March 7th (One Reel)

In which the world's most famous clown—laughed at by thousands at the New York Hippodrome—appears for the first time in Motion Pictures, bringing with him the side-splitting antics that have made him famous as the world's greatest fun-maker. Exhibitors: Book this rip-roaring comedy in which the great Marceline is at his funniest best.

Princess Films

March 5th: AND HE NEVER KNEW

With Reenie Farrington and Boyd Marshall

Thanhouser Film Corporation

New Rochelle, N. Y.

*"The Twenty Million Dollar Mystery" can be booked at any
Mutual Exchange in America*

MOST POWERFUL FACTORS OF THE DAY

BRONCHO

Winning Back

WEDNESDAY, MARCH 3.

BRONCHO

8-10" Photos of our Players can be had by sending to Publicity Dept. 15 Cents for one-50 Cents for set of 4

A **WONDERFUL LOBBY DISPLAY** 22-28 Photo layouts in Character makeup of Mabel Normand & Roscoe Arbuckle 20 Cents each.

KEYSTONE

Ambrose's Sour Grapes

MONDAY, MARCH 1.

K

KAY-BEE

On the High Seas

FRIDAY, MARCH 5.

KB

DOMINO

In the Warden's Garden

THURSDAY, MARCH 4.

D

Released Exclusively through the Mutual Film Corporation

NEW YORK MOTION PICTURE CORPORATION

LONGACRE BUILDING, 42^d STR. AND BROADWAY, NEW YORK. KESSEL & BAUMANN, MANAGERS.

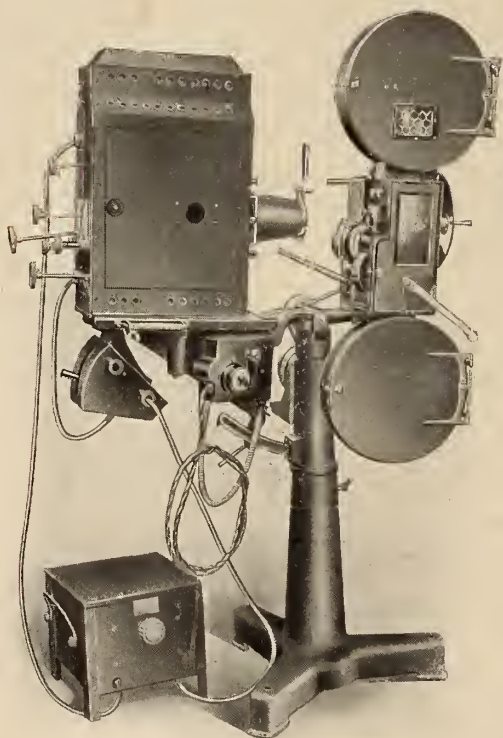
Simplex
TRADE MARK PATENT

SPECIALIST

You prefer a specialist in law or in medicine.

Why not a specialist in the manufacture of projecting machines?

Our prescription for that prevalent disease known as poor business, is the following:



Re A *Simplex* machine, properly located in the theatre with relation to the screen and the point of vision (remember you are selling pictures on the screen), a well-designed operating room, a good operator, direct current, good film service and conservative advertising.

Over 90% of the film manufacturers and the leading theatres of the world recognize that the trade-mark **SIMPLEX** and the name **PRECISION** stand for quality, value and service.

Write for Catalogue "R"

MADE AND GUARANTEED BY

THE PRECISION MACHINE CO. INC.

317 East 34th St. New York

Reel Life

5 Cents



MARGARET THOMPSON—New York Motion Picture Corporation

Mar. 6

"THE MASTER'S MODEL"—Thanhouser

1915



The Popularity of Reliance
 Is Based Upon
 The Firm Foundation
 Of Uniform Quality
 Which Never Changes

THEY ARE ALL GOOD

Here Are A Few:

"EX-CONVICT 4287"

RELEASED MARCH 13, 1915—TWO REELS

The Dramatic Story of a Man Who Tried to Reform and Could Not

"THE REWARD"

RELEASED MARCH 15, 1915

How a Runaway Heiress Found True Romance at Last

"THE BALANCE"

RELEASED MARCH 17, 1915

Dealing With a Wealthy Man, a Crook and a Little Flower Girl

"ONLY A TRAMP"

RELEASED MARCH 19, 1915

But He Saves an Innocent Girl from a Wily Stranger

Reliance Motion Picture Corp.

Released exclusively in the
 MUTUAL program

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

MUTUAL PROGRAM

MUTUAL PROGRAM



ABOVE ALL QUALITY

MUTUAL PROGRAM

SEE AMERICANS FIRST

Flying "A" and American "Beauty" Feature Films

MADE IN U.S.A.

The TWO SENTENCES



A two-act drama
An intensely absorbing
human interest tale

An exploitation of
modern political
systems

Featuring
VIVIAN RICH
and large cast of
prominent stars

Under direction of
THOS. RICKETTS

*Release Monday,
March 15th, 1915*

AMERICAN BEAUTY FILM

"IN THE MANSION OF LONELINESS"

Featuring VIRGINIA KIRTLEY and IRVING CUMMINGS

A comedy-drama that will tug on the heart strings.

Under direction of FRANK COOLEY.

Release Tuesday, March 16th, 1915.

"COMPETITION"

A unique drama, with many comedy situations, taken from life on the farm. Refreshing and inspiring.

Under direction of REAVES EASON.

Release Wednesday, March 17th, 1915.

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

AMERICAN FILM MFG. CO.

CHICAGO

MAJESTIC MOTION PICTURE COMPANY

TWO PART FEATURE
FOR RELEASE

SUNDAY, MARCH 14

HER BURIED PAST

With Irene Hunt

Majestic Advertising Methods Endorsed

(William A. Johnston in "Motion Picture News")

The "Majestic" policy of advertising, in my opinion, not only is ethical, but it is mighty good advertising—good for the exhibitor, good for the producing company. I have but one criticism to make of this advertising. I would play up—and continue to—with all the emphasis type can give—the line that reads:

"Majestic and Komic Guide for Exhibitors—in which we aim to tell only the truth about all Majestic and Komic releases." EACH "Majestic" advertisement gives the release date and a very brief synopsis of each of the current releases. Then is added a frank criticism, sometimes adverse, as, for instance, "not as well acted or produced as would be believed for a Majestic."

If these criticisms are always fair, as I assume they are, then this is downright good advertising. It is not only truthful advertising, but it is clever advertising, because it secures the very best result advertising can accomplish, namely the customer's confidence.

It does great credit to the business acumen and producing ideals of the man who inaugurated it.

Majestic and Komic Guide for Exhibitors

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

- BOBBY'S BANDIT.** (1 Reel Majestic). Release date Tuesday, March 2. A laughable as well as interesting story of the village boy who captured an outlaw, featuring Bobby Feuhrer and "Teddy" Sampson.
- HIS RETURN.** (1 Reel Majestic). Release date, Friday, March 5. A pathetic story of a young man's return and his renunciation of the waiting girl of whom he knew himself unworthy, featuring Miriam Cooper and Elmer Clifton.
- MINERVA'S MISSION.** (2 Reel Majestic). Release date Sunday, March 7. A satire on people who think they have special missions in life, featuring Dorothy Gish. Minerva sets out to reform everybody and gets herself into trouble.
- BILL GIVES A SMOKER.** (1 Reel Komic). Release date Sunday, March 7. No. 18 of the Paul West "Bill" stories. This is a story of cigarette smoking that makes a good average number.
- A TEMPERANCE LESSON.** (1 Reel Majestic). Release date Tuesday, March 9. A comedy, featuring Spottiswoode Aitken, showing how a man and his wife came to realize the value of total abstinence in their household.
- HER BURIED PAST.** (2 Reel Majestic). Release date Sunday, March 14. A strong dramatic story, not produced quite up to Majestic standard but holding interest throughout. A girl reporter discovers through a tragedy the secret in a wealthy woman's life and later suppresses the story.
- CAUGHT BY THE HANDLE.** (1 Reel Komic). Release date Sunday, March 14. Fay Tincher in a brand new characterization as the awkward slavey who finally discovers the smuggled diamonds.

Majestic Motion Picture Company

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

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

Thanhouser

*Photoplays
of Quality*



Mr. Edwin Thanhouser is back again! His return to the managership of the firm that bears his name will be accepted throughout the film world as a promise of things well worth watching for. The name THANHOUSER has meant great things in film production. It will mean even greater things.

The Final Reckoning

(Two Reels) Released Tuesday, March 9th

This thrilling drama of love and adventure has its climax in a fearful fight between a desperate gang-leader and the police-official hero on the dizzy top of a giant dam 175 feet from the ground. Florence LaBadie in the leading role. Cast also includes Morris Foster, Justus D. Barnes and Ernest C. Warde.

Little Bobby

(One Reel) Released Sunday, March 14th

Six-year old Bob's love for his father-cobbler is so great as to inspire him to forsake his toys and go out and to earn money in order that his father's wish for a home might be realized. Bob gets the money. It is a sweet comedy-drama admirably interpreted by Helen Badgley, the Thanhouser kidlet and Ethyle Cooke and Harris Gordon.

Princess Films

"DO UNTO OTHERS" One Reel Drama. Released Friday March 12th. With Helen Badgley, Leland Benham, Harris Gordon, Ethyle Cooke.

The Twenty Million Dollar Mystery

By HAROLD MacGRATH

A New Two-Reel Episode Released Each Week. Book this tremendously successful photoplay serial at the nearest Mutual Film Exchange.

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Thanhouser Film Corporation

New Rochelle, N. Y.

**Would a Four Reel
“thriller” by Richard
Harding Davis get
the money in
Your House?**

**It's on the way—
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Reel Life

A MAGAZINE OF MOVING PICTURES

PUBLISHED BY THE MUTUAL FILM CORPORATION

MERRITT CRAWFORD
Editor

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Telephone, Stuyvesant 683

HENRY JAMES
Business and Advertising
Manager

Vol. V, No. 25

MARCH 6, 1915

Five Cents—\$2.50 a Year

Where Reliance Players Are Producing "Runaway June"



Point Pleasant Hotel, Hamilton, Bermuda, Where the Final Episodes of the Great Reliance Serial Are Now Being Staged.

The concluding chapters of the thrilling Chester photoplay, which has already created such wide comment, will be among the most striking ever shown on the screen. There will be wonderful shipwreck scenes, a compelling story of pirate plots in which the Man with the Black Vandyke and the runaway bride are the central figures, and some marvellous submarine pictures. These will be shown, beginning with Chapter 10, which will be released March 17, 1915.

FACTS AND FIGURES AND SUCH

EDWIN THANHOUSER is back in the motion picture business. Mr. Thanhouser, who, in spite of the retirement from which he now returns, has remained one of the most dominant personalities in picture productions, has re-assumed full charge of the New Rochelle studio which bears his name. Since his return from Europe the motion picture industry has been filled with rumors concerning Mr. Thanhouser's prospective affiliations. That it was his desire to re-associate himself with the brand he made famous, was known to his intimate friends. However, the announcement of the assumption by him of general charge of the Thanhouser Film Corporation, while perhaps the most interesting event of the year in film circles, was not completely a surprise.

Mr. Thanhouser brings to the producing field a denial of the supposed superiority of European made films, and the firm belief in the ability of American producers and the capacity of American studios to keep American made films well in the van of this great industry. Mr. Thanhouser is not a chatty person. He prefers to be measured by an inventory of results rather than a prospectus of hopes. However, he commented on his return to the field of his earlier activities.

"I am glad to be back," said Mr. Thanhouser, "and I can admit, without immodesty, that I am full of ambition and anxious to make good films. There is a lure in the motion picture industry which is just as strong as the proverbial call of the wild. I find conditions in the film market have changed in the last two years, different methods being noticeable. Perhaps the principal change is the advent of the feature film. There is, too, the appearance of the best talent in pictures, and what is perhaps more noteworthy, the availability of the best talent. I notice that feature films constitute a somewhat vexed question.

"The fact that the film is long, five or six reels or more or less, does not make it a feature. I think I was the first producer to advocate the natural length film, and the first to produce a 1500 foot subject. The length of a film should be predicated upon the natural length of the story, so that it follows, if the subject runs naturally to 4,000 feet, it must be a good story, and, naturally a good feature film. It is the story that does not naturally run the length of the film, that has brought the feature film into disrepute as a market asset, because in a long film the story interest must be cumulative.

"Another point of interest is the adaptation of plays from the speaking stage to the screen, and it is of special interest to note, that plays are not being produced from the speaking stage with the same rapidity with which they are being

adapted to the screen. However, the field of classics and poems, and of literature which, while it may not be described as classical, is at least classically standard, remains practically untouched.

"The trade must recall that the Thanhouser Company, when I was previously in charge, presented the first adaptation of Ibsen, making that author commercially acceptable on the screen, and also we were the first among the independents to produce Shakespearian plays. I recollect at the time this was attempted, there was considerable comment raised in certain circles to the effect that we were profaning literature by attempting to present in moving pictures the works of such a master as the 'Bard of Avon'. Surely times change, for now no subject is too momentous, too religious, or too sacred to prevent its adaptation to the screen."



Edwin Thanhouser, Who Has Re-Assumed Full Charge of the New Rochelle Studio That Bears His Name

IN a recent issue of one of the best known trade journals in the industry, it was stated that the director, who attempted to produce a picture without a script in his hand, was seriously handicapped. Under the heading "Producing *Without a Scenario*", the writer contended that to do so was for the average director to court disaster. The writer qualified his statement somewhat, however, by saying that exceptions were made to this rule in the cases of those whom he described as coming under the class of "geniuses".

This admission, of course, greatly modifies the main contention made in the article. As a matter of fact, a very big percentage of the greatest motion picture directors use a script hardly at all, at least after they have begun production. It is a rare thing, for instance, to see D. W. Griffith, director-general of the Reliance-Majestic forces, producing with a manuscript close at hand. It is said that Mr. Griffith produced his twelve reel classic, *The Birth of a Nation* without handling a script at all. Thomas H. Ince, the wizard of the New York Motion Picture Corporation, also seldom uses a scenario after he has commenced to create a photoplay, while Mack Sennett, the master-craftsman in the field of film comedy, never uses a script at all, when constructing one of his famous Keystones. In fact, such a thing as a Keystone scenario, probably doesn't exist. And like Topsy, each of the popular Sennett productions, "jest growed".

Both Mr. Griffith and Mr. Ince, when making preparations for a new production, familiarize themselves with the theme, creating new business as the plot develops under their hands. This is one reason, why their pictures are pre-eminently original and unusual. Geniuses are prone to set their own standard and make their own rules.

Unusually Powerful Themes, Ably Presented by American-Beauty Artists



1. Louise Lester and Vivian Rich in "Competition". 2. Virginia Kirtley and Irving Cummings in "The Mansion of Loneliness". 3. Vivian Rich and Harry Von Meter in "Competition". 4. Louise Lester, Vivian Rich and Harry Von Meter (same). 5. Harry Von Meter and Vivian Rich in "The Two Sentences". 6. Same. 7. Vivian Rich, Charlotte Burton, David Lythgoe, Harry Von Meter, Jack Richardson and Louise Lester (same). 8. Ed Cozen and Winifred Greenwood in "His Mysterious Neighbor". 9. David Lythgoe and Vivian Rich in "The Two Sentences". 10. David Lythgoe and Jack Richardson (same). 11. Virginia Kirtley in "The Mansion of Loneliness".

STORIES OF THE NEW PHOTOPLAYS

JUST how many exhibitors have written to the Mutual, asking for information about *The Quest*, since the advertisement, announcing its coming, appeared in last week's issue of REEL LIFE and in the other trade papers, it would be difficult to estimate; and each mail brings scores of new inquiries. Any production that ten million people will know about in advance of its release date, is naturally of superlative interest to every motion picture theater owner and manager and the requests for information have been in proportion. On page four of the current issue of REEL LIFE is another advertisement, which is also distinctly worthy of note. Important events impend and big opportunities are awaiting every exhibitor. If you want to know about them, write or wire your exchange today.

RUNAWAY JUNE (Episode 9) (Two Reels)

By George Randolph Chester and Lillian Chester

March 10, 1915

CAST

June Warner.....	Norma Phillips
Ned Warner.....	J. W. Johnston
Gilbert Blye.....	Arthur Donaldson
Tommy Thomas.....	Marguerite Loveridge
Charles Cunningham.....	Charles Mason
Edwards.....	Ezra Walck
Mrs. Villard.....	Elizabeth Drew
Mr. Villard.....	William Bailey
Marie.....	Evelyn Dumo
Bouncer.....	By Himself

MARIE, June's maid, and Henri, Mrs. Villard's chauffeur, strike up a vigorous friendship. While their mistresses are at the sanitarium, they go for a joy ride together, and the car is stranded near the Brynport home of the Moores. Marie is discovered by Bouncer, June's collier, who leads the entire household to the spot where the break-down has occurred. But Henri and Marie manage to leap into the repaired machine and get away just in time. Bouncer follows the car, and some distance further on Marie takes him into the tonneau, planning to surprise her mistress.

Bouncer discovers Ned and the detective hiding in the shrubbery. Thus Marie learns of their proximity and she enlists the help of Henri and Jens, a hired man, who that night prevent Ned from holding up the automobile, which brings home Mrs. Villard and her party. Meanwhile Mr. Villard has reappeared in the bosom of his family—and plainly, his wife is not delighted by his unexpected return. Tommy Thomas confides to June the sort of man he is—always in pursuit of several women at once. Villard tries to take liberties with June, but is upset in the conservatory by the faithful Bouncer, and both his clothes and his dignity sadly impaired.

At a late hour Edwards arrives to tell Blye and his friends, that they must leave at once if they are to catch the yacht which is scheduled to sail that night. June, meanwhile, has been persuaded to join the party. Ned Warner escapes from where he has been imprisoned by Henri and Jens in the loft of the garage, in time to pursue his wife and her companions to a New York café—and away again into the night.

THE LUCKY TRANSFER—Reliance

A Detective Drama Starring Mary Alden

March 10, 1915

CAST

Helen.....	Mary Alden
Ford.....	Tom Wilson
Ransom.....	Thomas Hull
The clerk.....	Vester Pegg

FORD and Ransom, two crooks, rob a store, and among other more valuable things help themselves to a quantity of stamped envelopes with the name of the firm printed in the corner. Helen Holland, reporter for the "Herald," tries in vain to ferret out the robbery. One day on the street she bumps into a little girl, and a letter in the child's hand flutters to the ground. In picking it up, Helen notices that the name and address in the upper corner of the envelope have been scratched out. She follows the child, after she has posted the letter, back to Ford's shack. There she discovers part of the loot, but is captured and tied up by the crook. Ford goes downtown to meet his pal. They plan their getaway while on a street car. Ford writes the address of the shack on a transfer slip, telling Ransom, where to find the loot. At the transfer point the crook drops the bit of paper and it is picked up by Jim Dodson, a workman, who boards the car and pays his fare with the transfer. The conductor shows the address to Fields, a detective, who also is working on the case. He leads a run to the rescue of Helen, capturing the crooks and the stolen goods.

SATAN McALLISTER'S HEIR—Domino (Two Reels)

A Gripping Western Character Drama

By C. Gardner Sullivan and Thomas H. Ince

March 11, 1915

CAST

Satan McAllister.....	Walter Edwards
Bob Ellis.....	Thomas Chatterton
Mrs. Ellis.....	Margaret Thompson
Dolly Ellis.....	Thelma Salter

SATAN McALLISTER, a wealthy ranchman, hated and feared for his cruelty, tells Bob Ellis that he must vacate his claim adjoining the McAllister ranch, or suffer the penalty—death. Ellis refuses, and while McAllister is threatening him and his wife, their little daughter, Dolly, does not hesitate to tell "the bad man" what she thinks of him. The child is so bitter against him and so free from fear that the tyrant's admiration is roused. He ceases to insist upon Ellis leaving the claim. Dolly's dog, Rags, strays away, and in her efforts to trace him she is lost. Beside themselves with anxiety, the Ellises appeal to McAllister for help. His love for the child causes him to go personally in search of her. He finds Dolly and she forgives him. On the way back they are ambushed by a band of drunken Indians. Realizing that they cannot both reach the settlement, he binds the little girl and her dog to his horse and sends her home. By the time the rescue party get to the place they find McAllister dead, and on the cave wall is scrawled his last will and testament, leaving everything he owns to Dolly Ellis, his friend. This story was told in fiction form on page 16 of the February 27th issue of REEL LIFE.

(Continued Overleaf)

Popular Majestic-Komic Stars in Tensely Dramatic and Mirth-Making Roles



1. Irene Hunt and W. H. Browne in "Her Buried Past". 2. Fay Tincher and Chet Withey in "Bill Gives A Smoker" (No. 18). 3. Irene Hunt in "Her Buried Past". 4. Spottiswoode Aitken, Claire Anderson and William De Vaull in "A Temperance Lesson". 5. Spottiswoode Aitken (same). 6. Spottiswoode Aitken and Claire Anderson (same). 7. Fay Tincher, Chet Withey and Bobby Feuhrer in "Bill Gives A Smoker". 8. Claire Anderson and Spottiswoode Aitken in "A Temperance Lesson". 9. Billie West and Eugene Pallette in "The Emerald Brooch". 10. Irene Hunt in "Her Buried Past". 11. Eugene Pallette, W. E. Lowery and Tom Wilson in "The Emerald Brooch".

STORIES OF THE NEW PHOTOPLAYS

THE GIRL WHO MIGHT HAVE BEEN—Kay Bee (Two Reels)

Wherein a Dance Hall Girl Proves Her Gratitude to Her Benefactor

By C. Gardner Sullivan and Thomas H. Ince

March 12, 1915

CAST

Daisy Wellington.....Leona Hutton
George Fowler.....Frank Borzage
Mr. Canby.....Edward Brennan

DAISY WELLINGTON, having contracted a slight affection of the lungs, is dismissed from the dance hall as useless. She has no place to go, no way of earning money, and as she stands weeping in the street, *George Fowler*, a prospector, learning her story, offers her a home with him in his cabin in the mountains. *Daisy* gratefully accepts. Life in the open restores her health. She grows to love *Fowler*, but he is completely absorbed in getting enough "dust" to send for his wife. The stage on which his gold goes out is robbed. *Fowler*, himself, is away on a prospecting trip and *Daisy* gets the information. She returns to the dance-hall and succeeds in gathering enough spoils to send *Mrs. Fowler* her fare West. The wife is warmly welcomed by her husband, and she begs *Daisy* to make her home with them indefinitely. But she has the wisdom to go away.

EX-CONVICT 4287—Reliance

(Two Reels)

Showing How, After Ten Years, the Prison Stigma Still Clings

March 13, 1915

CAST

Forbes.....Ralph Lewis
His Wife.....Catherine Henry

MALCOLM FORBES, ten years after his discharge from prison for forgery, is hounded by a former cell-mate, "*Sooty*" *Decker*. *Forbes* comes across his old discharge letter, which reminds him all too vividly of the past. He determines to destroy it. But, being interrupted just then, he thrusts the letter into his pocket and forgets it. *Forbes* is very happily married and successful in business. He is wrapped up in his wife and child. *Mrs. Forbes* knows nothing of his old life. The following morning his wife keeps the coat he has been wearing to mend it—and finds the letter in the pocket. She decides to keep the secret from her husband. Meanwhile, *Decker* goes to *Forbes'* home and appropriates the incriminating letter, intending to threaten *Forbes* with it in his office. But the husband, by this time, has remembered the document in his pocket. He rushes back home—to come upon his wife unawares in her grief. He determines to end his life. Meanwhile, *Decker* has been struck by an automobile in the street. As he is dying, he confesses to the minister, giving him the letter. The minister hurries with the document to *Forbes'* house, and is just in time to save him from suicide.

IN WRONG—Royal

A Sidesplitting Farce, Involving a Burglar Bride

March 13, 1915

A YOUNG couple living in a boarding-house are about to be married. The girl shows her wedding presents to the boarders and is advised by the landlady to lock them up over night, as there have been burglars in the

neighborhood. That same night she dreams that her gifts have been stolen. Waking, she thinks she had better go downstairs and see if the things are safe. A young man, hearing her in the parlor, and supposing she is a thief, sneaks to the other side of the parlor portieres, and when she comes within reach, grabs her, portieres and all. He then ties her up in the draperies. The house is aroused and the police sent for. Meanwhile, the fiancé is beside himself because he cannot find his prospective bride. When the police arrive and force the captor to untie the portieres, the whole mystery is explained.

HER BURIED PAST—Majestic

(Two Reels)

The Story of a Woman's Mercy and a Woman's Mistake

March 14, 1915

CAST

Muriel.....Irene Hunt
Her Mother.....Jennie Lee
Mrs. Madison.....Florence Crawford
Madison.....W. H. Brown

MURIEL MANNING, reporter on the *Evening Statesman*, traces a mysterious murder case, for the solution of which her paper has offered a reward of \$500, to *Mrs. Martin Madison*, wife of the president of the local trust company. *Madison* is on the point of foreclosing the \$500 mortgage on *Muriel's* home, where she supports her old mother, and the girl is insanely anxious to win the money. She forces a confession from *Mrs. Madison*, who tells her in full the story of her early disgrace at the hands of *Howard Trimble*, a gambler. Then, of his recent return from South America; how he threatened to blackmail her publicly except she gave him a huge sum of money, which she was unable to obtain; and how, in a desperate attempt to shoot herself in his rooms, she had inadvertently killed her persecutor. *Muriel* hurries home to write the story for the last edition. But visions of the woman in her terrible distress, of her two children and of her aged mother, are too much for the young reporter. When the last edition reaches *Mrs. Madison* it contains only a brief paragraph, referring to the murderer as "unknown." With trembling hands she puts away the pistol she has been holding in readiness. Meanwhile she has found on the floor where *Muriel* has dropped it, the letter concerning the mortgage. She persuades her husband to cancel the demand, charging the sum to her own allowance.

CAUGHT BY THE HANDLE—Komic

A Laughable Detective Parody Revolving Around an Umbrella

March 14, 1915

CAST

Mrs. Riche.....Eleanor Washington
Tootner, her maid.....Fay Tincher
Mr. Riche.....Max Davidson
Schly, a detective.....Chet Withey

HORDE, a gentleman smuggler, receiving a tip from his confederate, *Swagger Tim*, that he is to be arrested on leaving the ship, contrives to conceal some uncut diamonds in the handle of *Mrs. Riche's* umbrella. As it happens, the ship's officer sees him, and though the custom's inspectors can find nothing on *Horde* and are obliged to let him go at the wharf, the officer advises *Schly*, a detec-

(Continued Overleaf)

New and Old Stars in Keystone, Domino, Broncho and Kay Bee Features



1. Ford Sterling in "That Little Band of Gold" (Keystone Special Two Reel Release). 2. Elizabeth Burbridge and Edward Brennan in "Tricked". 3. Walter Edwards, Lewis Morrison and Gertrude Claire in "In the Switch Tower." 4. Violet McMillen in "The Phantom on the Hearth". 5. Edward Brennan (same). 6. Violet McMillen and Fanny Midgley (same). 7. Roscoe Arbuckle and Mabel Normand in "That Little Band of Gold". 8. Mabel Normand, Alice Davenport, Ford Sterling and Roscoe Arbuckle (same). 9. Edward Brennan and Elizabeth Burbridge in "Tricked." 10. Walter Edwards and Lewis Morrison in "In the Switch Tower." 11. Jerome Storm and Edward Brennan in "Tricked."

STORIES OF THE NEW PHOTOPLAYS

tive, about the umbrella, telling him to keep his eye on *Horde*. The next day, at home, *Mrs. Riche* asks her maid, *Tootner*, to glue on the loose handle of her umbrella. The maid, on finding the uncut diamonds, and supposing the handle to be "all busted" inside, dumps the fragments into the waste basket. Then she fastens on the handle and puts the umbrella in the rack. *Mr. Riche* comes downstairs and takes the umbrella out with him. While standing unsuspectingly on the steps, he is watched by *Horde* from across the street. *Schly*, the detective, behind a tree, is watching *Horde*. Meanwhile, *Swagger Tim* has entered the house and is trying to recover the gems. *Tootner* hears him in the dining-room and sees him start toward the hall. *Mrs. Riche*, at the same minute, goes into the hall closet for a coat; and the maid, a moment later, taking her mistress for the burglar, slams and locks the closet door. She tells *Mr. Riche*, that she has caught the thief and he comes inside to phone the police, leaving the umbrella on the porch. *Horde* makes a dash, gets the umbrella, but is caught by *Schly*. Meanwhile, *Swagger Tim* is hiding. The police arrive, and when the closet is opened and *Mrs. Riche* released in a fainting state, *Tootner* is fired on the spot. *Swagger Tim*, in trying to escape through a window is captured by *Schly*, who drags both smugglers before the *Riche* family and explains to them about the umbrella. On pulling off the handle, however, no diamonds are to be found. Then *Tootner* remembers. She rushes to the waste basket. The diamonds are recovered—and *Tootner* is handed back her job.

THE TWO SENTENCES—American

(Two Reels)

An Intensely Interesting Psychological Drama

March 15, 1915

CAST

Jim Rodgers.....Harry Von Meter
 Jeff Wade.....Perry Banks
 Mrs. Wade.....Louise Lester
 Helen, her daughter.....Vivian Rich
 Tom Carter.....David Lythgoe
 Nellie Carter.....Charlotte Burton
 Fred Clark.....Jack Richardson
 William Ford.....Reaves Eason

JIM RODGERS, a rising young lawyer, returns to the city to find that *Helen Wade*, his fiancée, has become the wife of another man. *Rodgers* buries himself in his profession. Later, as judge of the criminal court, he is called upon to try *Helen's* husband, *Tom Carter*, on a charge of assault to kill. *Tom* is found guilty, and *Helen* goes to *Rodgers* and pleads that he make the sentence one year only, not twenty. *Rodgers* replies that since she had not hesitated to give him a life sentence, banishing him out of her affections forever, he fails to see why she should expect him to deal so magnanimously with her husband. The following day he gives *Tom* a long sentence. As time passes, *Rodgers* grows to regret his vindictiveness. When he is named as candidate for governor he accepts, chiefly because by this means he may become empowered to pardon *Tom Carter*. *Helen* determines to prevent his election. On the eve of apparent defeat, she tells him it is she who has been ruining his chances. *Rodgers* convinces her, however, of his real motive, the election is turned, *Tom* and *Helen* are reunited and *Rodgers* serves out his life sentence alone.

THE REWARD—Reliance

The Up-to-date Adventure of an Heiress

March 15, 1915

CAST

Mary Lang.....Winifred Allen
 Peter Lang, her father.....Alfred Fisher
 John Barrick.....Gordon De Maine
 Hugh Grey.....George M. Marlo
 Detective.....Lawrence Hynes

MARY LANG, daughter of a rich broker, is bored by the banal society existence she leads. Her father has arranged a match between *Mary* and his young business partner, *John Barrick*, who deeply loves the girl, but cannot seem to satisfy her romantic nature. *Mary* destroys all the photographs she has of herself and runs away in disguise to find adventure. *Hugh Grey*, a smart young reporter, while calling on *Lang*, chances to see a picture of *Mary* on his desk. On impulse, he pockets it. Next day when the story of her disappearance is all over the city, *Grey*, recognizes in a girl, who the evening before had arrived at his boarding-house, the lost heiress. He immediately lays siege to *Mary's* affections, and believing that at last she has found her true romance, she promises to become his wife. On the day before that set for the wedding *Mary* finds the photograph in *Grey's* possession, and realizes that she has fallen into the clutches of a fortune hunter. She denounces him. Determined at least to win the reward of \$10,000 which *Lang* has offered for his daughter's safe return, the reporter locks the girl in her room and sends for *Lang* and *Barrick*. *Grey* takes the check for the reward and also a trouncing from *Barrick* for refusing to give up *Mary's* photograph. Her eyes are opened to the genuineness of *Barrick*, and she becomes his wife.

THE MASTER'S MODEL—Thanouser

(Two Reels)

An Intense Character Drama, Starring Fan Bourke

By Nolan Gane

March 16, 1915

CAST

Hugo, an artist.....Nolan Gane
 Jack, his friend.....John Reinhard
 Nita.....Fan Bourke
 Tony, her lover.....Frank Wood

HUGO longs to paint a great picture. One day he happens to see on the street the very model he has been looking for. The artist follows the woman and her lover, *Tony*, into a dance hall. *Nita* scoffs at his proposal, however, until he offers her a good sum of money, if she will pose for him. Then she accepts, and agrees to choose her own costume for the sittings. Next day she presents herself at the studio, wearing the flowing robes of the Madonna. The picture is painted and *Hugo* wins the Academy prize. *Tony*, who is intensely jealous of the artist, sneaks into the studio and is in the act of thrusting his knife through the canvas, when *Nita* intercepts him. They struggle. The artist's cottage is on the top of a high bluff. The two combatants stagger through the door and down over the precipice. *Hugo*, returning, sees their bodies at the bottom of the cliff. Then, in a vision, *Nita* appears to him as the Madonna, the woman she might have been. This story is told in fiction form on page sixteen of this issue of

REEL LIFE.

(Continued Overleaf)

Splendid Plot and Action In Latest Productions from Reliance Studios



1. Mary Alden, Vester Perry and Thomas Hull in "The Lucky Transfer". 2. Scene from "Ex-Convict 4287". 3. Alfred Fischer, Winifred Allen and Gordon De Maine in "The Reward". 4. Mary Alden, Vester Perry and W. E. Lowery in "The Lucky Transfer". 5. Gordon De Maine and Alfred Fischer in "The Reward". 6. Ned Sees June in Blye's Party On the Yacht ("Runaway June," Chapter 10). 7. Gordon De Maine, George M. Marlo, Alfred Fischer and Winifred Allen in "The Reward". 8. Gordon De Maine, Mildred Cheshire and Winifred Allen (same). 9. Mary Alden, Vester Perry and Thomas Hull in "The Lucky Transfer". 10. Mary Alden (same). 11. Scene from "Ex-Convict 4287".

STORIES OF THE NEW PHOTOPLAYS

IN THE MANSION OF LONELINESS—Beauty

A Touching Little Drama of Mother Love

March 16, 1915

CAST

Mrs. Lane.....Virginia Kirtley
Mr. Lane, her husband.....Irving Cummings
Mr. Hendricks.....Joseph Harris
Betty.....Teddy Lynch

SURROUNDED by every luxury, young *Mrs. Lane's* life is empty, for her husband cannot endure children. When he is called out of town suddenly to the bedside of a sick friend, she sends out invitations to all the children in the neighborhood to come to a party at her house every day for a week. As a last request, *Lane's* friend implores him to accept the guardianship of his six-year-old daughter, *Betty*. The little girl climbs upon *Lane's* knee, puts her arms around his neck and endorses her father's choice by a kiss. The child-hater experiences a change of heart. The unexpected return of her husband finds *Mrs. Lane* entertaining a houseful of children. She is terrified, until he leads her into his study. There sits *Betty*. *Lane* explains, and *Mrs. Lane*, hugging the child close, realizes that "the mansion of loneliness" is no more.

THE EMERALD BROOCH—Majestic

Wherein a Clever Clerk Gets the Better of a Shoplifter

By Paul West

March 16, 1915

CAST

Walter Hayden.....W. E. Lowery
Hannigan.....Tom Wilson
Mrs. Delavan.....Billie West
Slick Charley.....Eugene Pallette
Denny, the dip.....Vester Perry

WALTER HAYDEN, diamond salesman in a fashionable jeweler's, seizes a man who has stolen a diamond ring from the stock and hauls him to the manager's office. To his astonishment, the proprietor lets the thief go, saying that it is better to lose many rings, than to let the public dream that such a theft is possible in the establishment. He warns the clerk to remember this in the future. A few days later, a woman calling herself *Mrs. Delavan*, and bearing a forged letter of introduction, calls to buy an emerald brooch. *Hayden* sees her, while looking at other jewels, slip the brooch into her handbag. Remembering the proprietor's policy, he lets her go, but follows her. On the street a pickpocket tries to steal *Hayden's* watch. He seizes the man and compels him to relieve *Mrs. Delavan* of the brooch. *Hayden* makes *Denny*, the dip, yield up the valuable, which he takes back to the shop. Then he coolly apprizes *Mrs. Delavan* by phone of what has happened.

THE BALANCE—Reliance

A Dramatic Parable With a Strong Lesson

March 17, 1915

CAST

Madge.....Mae Gaston
Mr. Merwin.....Mr. Stone

MR. MERWIN, a rich manufacturer and a pillar of the church, fearing that the end is near, and wishing to atone for a life of selfishness, donates \$50,000 to the heathen. Two crooks read in the paper of this liberal act, and realizing that they are heathen and able to use some of the money, they scheme to rob the house of the *Rev. Mr. Smug*, who has the contribution in his keeping. *Mike*

is betrayed by his jealous sweetheart and falls into the trap laid by the police. However, at the last minute, his sweetheart repents her action and comes to his rescue. He does not get the money, but he manages to make his escape from the officers. Running for his life, he comes upon a poor little flower-girl, who has been able to sell nothing that day and is afraid to go home without at least half a dollar. He gives her a dollar bill, and the slight delay permits of his being overtaken by the police. There is a battle in which *Mike* is killed. *Merwin*, the rich man, also dies. The recording angel weighs the sins of the two men—they about balance. Then he puts in one scale the check for \$50,000, donated by *Merwin* to the heathen, and in the other, the crumpled one dollar bill which *Mike* had given the little flower-girl. And the thief's last act far outweighs that of the rich hypocrite.

COMPETITION—American

A Humorous Rural Romance

March 17, 1915

CAST

Jim Daley.....David Lythgoe
Cyrus Stubbs.....Harry Von Meter
Mrs. Stubbs.....Louise Lester
Myra, their daughter.....Vivian Rich
Josh Jones.....Jack Richardson,
Ranch Owner.....Perry Banks

FARMER STUBBS is much put out because *Myra*, his daughter, recently returned from a city school, refuses to marry *Josh Jones*, the most prosperous farmer in the country. When *Jim Daley*, a sweetheart from the city, arrives, to propose to *Myra* and win the old folks' consent, he is sent packing. Things look dark, until *Daley* is seized with a bright idea. Disguising himself as a farmer, he leases a farm some distance away, and proceeds to make inroads upon *Jones'* and *Stubbs'* dairy business. At last *Stubbs* and *Jones*, who are ignorant of the identity of their competitor, offer to buy him out at any price. He brings them to his terms and then adds that *Stubbs'* consent to his marriage with *Myra*, also is essential to the transaction. The old man is not altogether displeased. But when, later, he discovers how the young chap from the city has got it over him, he is completely bowled over.

A CASE OF POISON—Broncho

(Two Reels)

A Matrimonial Comedy, Featuring Louise Glaum in a New and Serio-Comic Rôle

By Thomas H. Ince and Scott Sidney

March 17, 1915

CAST

Mrs. Barr.....Louise Glaum
Mr. Barr.....Jack Nelson
Edith.....Virginia Philly
Servant.....Edna Heffer

MR. BARR is inclined to neglect his wife for the society of other women. Seeing him one day at the matinee with a strange damsel. *Mrs. Barr* determines to commit suicide. She tries to die on the railroad track, but is repeatedly scared off the rails by the thunder of the train. In the drug store her nervousness betrays her. So when she asks for cyanide of potassium, the clerk gives her a bottle of water labelled "Poison." Meanwhile, *Mrs. Barr's* friend, *Edith*, has seen the faithless husband and his fair companion enter a café. Having noted the phone number

(Continued on Page Twenty-two)

Notable Screen Offerings Released Under Thanhouser-Princess Brands



1. Kenneth Clarendon, Rene Farrington and Mr. White in "And He Never Knew". 2. Helen Badgley, Harris Gordon and Ethyle Cooke in "Little Bobby". 3. Same. 4. Boyd Marshall and Mr. White in "And He Never Knew". 5. Nolan Gane and Fan Bourke in "The Master's Model". 6. Boyd Marshall and Mr. White in "And He Never Knew". 7. Helen Badgley and Fan Bourke in "Little Bobby". 8. Fan Bourke in "The Master's Model". 9. Frank Wood and Fan Bourke (same). 10. Edward N. Hoyt and Rene Farrington in "And He Never Knew". 11. John Reinhard, Nolan Gane and Fan Bourke in "The Master's Model".

"The Master's Model"

The Tragic Story of a
Magdalen Who Might
Have Been a
Madonna

CAST

Hugo, a young artist, a cripple.....Nolan Gane
Jack, his friend.....John Reinhard
Neta, the Magdalen.....Fan Bourke
Tony, her lover.....Frank Wood

From the Thanouser
Photoplay by Nolan
Gane and Fan
Bourke

WITHIN the shrivelled frame of *Hugo Lang* dwelt a great soul. The same power which had warped and twisted his slender figure until it brought a glance of pity or of horror from all who saw him, had lavishly endowed his hand and eye with the magic of genius. To him was given the power to see things, not as they were, but as they might have been, a rare faculty denied to the multitude. With his pencil or brush he was wont to set down the things that he saw, whereat men marvelled, though some extolled, while others condemned. For it is given to all to see things differently.

As for *Hugo*, himself, he was never content with his work. To his friend *Jack Hardin*, he confided his ambition. On its face it was distinctly weird, but then all that *Hugo* did, partook of this quality.

"I want to paint a scarlet woman," he said, — "a shameless creature—not in the character she fills in life, but in the rôle she would choose were the power given her to make a choice. When I find the woman, it will be my masterpiece."

Hardin smiled thoughtfully. He was accustomed to his friend's vagaries, but this out-ranging in madness anything he had yet encountered. And at that moment, as if in answer to the artist's expressed wish, a gorgeously dressed creature, whose loosely rolling eye and painted cheek proclaimed her vocation, escorted by a man of evil mien and lowering feature, passed by them in the throng. For an instant her glance rested boldly on the crippled artist and his friend. She was beautiful beyond all doubt, for all her cosmetics, and there was a subtle something about her that marked her as one apart from the common run of her class. *Lang* gripped his companion's arm.

"It is she," he said simply. "At last I have found my model." And still retaining his hold on his friend's sleeve, he turned and followed the couple.

How they followed the woman and her escort to a low dance hall, and how *Hugo*, by the offer of a tempting sum, persuaded her to consent to sit for him, need not be set down here. Nor need it be narrated how *Neta*, as they learned the woman was named, was told to choose the character and costume in which she was to pose, and how jealous her lover, *Tony*, became at her sudden resolve. It is

enough that *Neta* scornfully ignored his objections and agreed to come to *Hugo's* studio, prepared to pose, on the following morning. When the girl appeared at the appointed time, it was to win a spontaneous ejaculation of delight from both men, for *Jack Hardin* was still with his friend. She was garbed in the flowing robes of the Madonna, and where they had looked to see a Magdalen, the artist in them both saw only the inward woman—the eternal mother of mankind. By some strange psychology her self-chosen rôle had shriven *Neta*, until the shackles of her shame had fallen from her like her old garments.

That day and for many days thereafter *Neta* sat silent, while the artist worked. Daily, too, a change seemed working within her. It was as if the great soul of the twisted, malformed painter, with which he vitalized his canvas, was taking possession of his model also. The maternal instinct, ever sleeping in the breast of every woman had awakened in the bosom, which, until now, had responded only to the call of passion. *Hardin*, man of the world, saw, understood, and understanding, marvelled, as he watched *Neta's* hungry eyes follow *Hugo's* grotesque figure, as he

moved about the studio while his model rested. When the picture was finished *Neta* did not go back to her old life. So it was, that when the world rang with the praises of the *Lang "Madonna"*, and the grand prize of merit was awarded to *Hugo* by the judges, both shared in the triumph. In the joy of the painting's success both forgot the vengeful *Tony*. Mad with jealousy he bided his time, but his hate centered in the painting. It personified to his degraded mind all he had lost in *Neta's* reformation. The studio stood on a high cliff and here the girl came upon him one day. He stood, knife in hand, before the picture, intent on ruining it forever. *Neta* flung herself upon him with superhuman strength and together they struggled, until the two plunged through the open door into the chasm. And here *Hugo* found her. His frail form shook with emotion as to him came a vision of the Madonna of old. "She might have been even such," he said simply, and covered the dead girl's face.



Neta Fought Hopelessly, But With a Strength That Was Superhuman

"June's Adventures in the Sanitarium"

From the Reliance Serial
By George Randolph
Chester and Lillian
Chester

Episode
Eight
of
"Runaway June"

CAST

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

WHEN Gilbert Blye, Tommy Thomas, Cunningham and Edwards saw the taxi in which rode June Warner and Mrs. Villard run over the side of the road, they told Scatti, their chauffeur, to put on all speed for the spot where the machine had disappeared. Blye and Cunningham rushed in to help June, while Edwards and Tommy Thomas went to the rescue of Mrs. Villard. Scatti sought to succor the other chauffeur. When they had succeeded in releasing the unconscious victims, they were put into the Cunningham limousine. Then Scatti drove full speed to the sanitarium to which he had been ordered by Blye.

At the sanitarium the injured man and the women were placed in the care of a Dr. Remert and Mary, the head nurse. It was found that June had broken no bones and that her only injuries were due to shock. Mrs. Villard's ankle, however, had been hurt and she walked with a decided limp. Joe, the chauffeur, was hurt most of all. All were put to bed, and Mary gave them her personal attention.

Meanwhile, June's husband sat in his library listening to a report of his three detectives. When they told him they could get no trace of June, he flared up and discharged them instantly. One of them returned, however, and glancing round to be sure his colleagues were gone, said to Ned: "Give me one chance where I don't have to take their orders and I'll produce results."

Ned was persuaded to retain him, though against his better judgment.

Burton, the detective left Ned's house and entered a saloon. Going to one of a number of stalls, he fell into a seat. Then, from his pocket he took the picture of June, which Ned had loaned him for his last effort and looked steadily at it, stopping only long enough to swallow his drink.

Voices had been rising in the booth next to where he sat. Now he heard, with startling distinctness, something about a taxi accident, a pretty girl in blue, and a man with a black vandyke to the rescue. The person telling the tale, he presently made out, was a news photographer named Fredericks. He was showing a snap-shot of the accident to his companion. The detective crept round the edge of the booth

saloon, and was gone before the photographer and his friend could recover from their astonishment.

Burton tore straight to Ned's apartments. Together they went to Mrs. Blye. Then they phoned Blye's club, and learned that he was there. Burton, shadowed him at a safe distance when he came out, and at the Grand Central Station he saw Blye meet Mr. Villard, who had unexpectedly returned to New York. Noting the animated conversation which ensued, the detective decided that the thing for him to do was to follow Mr. Villard.

At the sanitarium, June and Mary, the head nurse, had become friends. June was questioning Mary about her work. She felt sure that she would rather be a nurse, than companion to Mrs. Villard. When the matter was broached to Dr. Remert, however, he looked quizzically at the pretty applicant.

"Wait just a moment," he said. "The chief is here and I'll ask him what he thinks of it."

A little later, he returned to assure her that it was all settled. And June, delighted beyond measure, was put to work in attendance upon Joe, the chauffeur. When Dr. Remert asked her to come with him, as the chief had requested to see his new nurse, she followed, obediently—only to find herself under the scrutiny of Gilbert Blye.

"Are you the chief?" she cried in confusion and dismay.

An enigmatical nod and smile were his reply. June flared up. She tore off her apron, declaring that she would never work in any place where she should be dependent upon him, her persecutor. Then she allowed herself to be persuaded by Mrs. Villard to re-enter her employ and at once Blye and the others renewed their entreaties to her to join in their yachting trip. But June was obdurate.

In the meanwhile, Burton and Ned had hurried to the Villards' estate. When, that night, the automobile with Blye's party turned in at the gate, Ned sprang forward, out of the shrubbery, to intercept the machine. But two pairs of strong arms reached out and seized him. And the motor rushed past.



Blye and the Others Renewed Their Entreaties, but June Was Obdurate

The Exhibitor's End of It

OVER in London where Keystones are the most popular comedies on the screen just as they are here, they recently got out a novelty, which has already attained wide circulation. To each of the Keystone stars, Mack Sennett, Mabel Normand, Roscoe Arbuckle and the rest of the screen celebrities, who help to make the world laugh, was presented the "Iron Cross", for merit in motion picture artistry. The "Iron Cross" reproduced on this page was the one conferred on Keystone Mabel, and is similar to those conferred on the other screen favorites, except that the picture of each appears on the decoration especially designed in their honor instead of the attractive features of Miss Normand. The crosses, which are made of paste-board, with a red, white and blue ribbon bow at the top, were got out by the Western Import Company, Ltd., of 4 Gerard Street, London, W., and photoplay fans in all sections of the United Kingdom have since been seen wearing the decoration of their favorite Keystone star.



Mabel Normand and Other Keystone Stars Have Just Received the "Iron Cross" for Motion Picture Artistry.

THROUGH an error of our printer a mistake crept into the February 20th issue of REEL LIFE, which we would like to correct here. On page eleven of that number, two scenes are shown from *Ambrose's Sour Grapes*, the Keystone two-reel special, released March 1, and Sid Chaplin and Chester Conklin were mentioned as being featured, when, in fact, neither of these two popular stars appeared in the picture.

It is not often that REEL LIFE makes mistakes of this kind, and we are the more glad to rectify it, even at this late day.

THE ruling of the New York Fire Department, as embodied in the following communication to REEL LIFE from Fire Commissioner, Robert Adamson, is of distinct importance to every exhibitor and exchange. It is hardly

necessary to state that the dangers of transporting film in any quantity, when improperly cased, are so many and obvious, that the measures taken to prevent catastrophes similar to that mentioned in Mr. Adamson's letter are absolutely essential, and film men everywhere should give heed to them. The letter follows:

FIRE DEPARTMENT OF THE CITY OF NEW YORK
February 8, 1915.

REEL LIFE, 29 Union Square, New York City.

GENTLEMEN:—On the evening of November 24th, 1914, a passenger on a train running out of Chicago carried into the combination smoking and baggage car a paper-wrapped package containing four reels of moving picture films which he had secured from a film company in Chicago for use in an exhibition at a suburban club.

The package was placed on the floor of the car between two seats, near the center of the car, and about four minutes after the train had left the Chicago terminal a puff of smoke arose from the package which was instantly followed by a burst of flame. The train was stopped, but before the passengers could get out of the car thirty-eight persons were badly injured. Two have died as a result of their injuries and one is not expected to live. The damage to railroad equipment amounted to \$2,465.

In order to avoid a similar accident in this City, where films are carried in all public conveyances in all manner and forms, this Department has found it necessary to rule that "No person shall transport inflammable motion picture films in any street car, subway or elevated line, omnibus, ferryboat, or other public conveyance or carry the same into any railway, subway station or ferry house, unless each of such film shall be enclosed in a suitable metal box with a tight-fitting cover, and not more than ten (10) films so enclosed shall be carried at any one time by any person."

You will assist this Department very much if you can see your way clear to giving this information as wide publicity as possible.

Respectfully,
ROBERT ADAMSON, Fire Commissioner.

THE unusual interest which has been shown everywhere in the winning of the \$10,000 prize offered for the solution of *The Million Dollar Mystery*, the tremendously popular Thanouser photoplay, which was awarded to Miss Ida Damon of St. Louis, makes the following letter received from her at the Thanouser studio, New Rochelle, N. Y., doubly so:

St. Louis, Mo., February 22, 1915.

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

GENTLEMEN:

I wish to thank you for the \$10,000.00 check for the solution of *The Million Dollar Mystery*, which was presented to me today by the Hon. Mayor Kiel of St. Louis, at the Grand Central Theater. The President of the *Times* and other officials were present.

This has been the greatest moment of my life. I realized that it would be a great honor for the winner, but the glory of being the winner had gone far beyond my dreams. Even now I can hardly believe that I won out among so many other contestants. I have been very skeptical, but from now on I shall believe in all good things.

I thank the judges for their consideration and hope that I may have the pleasure of sometime thanking them in person. My best wishes go forth to the entire Thanouser Film Corporation, and I hope that you may enjoy a most successful year.

To the "Big Six" cast and other members I extend sincere wishes and would be delighted to have the pleasure of forming their acquaintance.

Again thanking you, I am

Sincerely,
IDA DAMON,
3731 Minnesota Ave., St. Louis, Mo.

"The
Island
of
Mystery"

"THE \$20,000,000 Mystery"

A Drama of
Love and Adventure
Produced by
Thanhouser

Episode Seventeen
Reels Thirty-three and Thirty-four

THE half-burned trunk in which *Captain Radcliffe* had found such interesting material in Episode Sixteen, held many secrets. While the worthy *Captain* and *Madame Duval* lay their plans to gain control of this other fortune of *Zudora's*, which still lies buried in the South African plains, another search of the old trunk by its owner results in the discovery of another and equally interesting paper. In a corner which the wily conspirator had overlooked, *Zudora* finds a torn fragment, evidently originally a part of her father's diary. "Rich diamond find," it reads, "near large flat-topped boulder 2,000 yards, S. E. by E. of second mile post from *Zudora* mine."

Her discovery makes *Zudora* very happy, yet had she known of the schemes, which just then were taking form in the mind of *Madame Duval*, in that lady's beautiful Grecian salon, she might not have felt entirely at ease. Had she been able to follow her, she would have seen the leader of the band, accompanied by *Captain Radcliffe* and *Ike*, one of her "strong-arm" aids, going to the home of a wizened old hag, who lives on *Craig Island*, a tiny patch of earth and rock in a little frequented part of the bay, which has been aptly called the "Island of Mystery". And here, after making certain arrangements which appear to be satisfactory to the conspirators' chief-tainness, the party take leave of the grizzled guardian of the islet. Afterward, they go to see the old diamond-cutter, who is polishing the stones brought to him by *Captain Radcliffe*.

Meanwhile *Tom Hunt*, the detective, with *Jim Baird* has decided to follow the clue contained in the torn paper and go to South Africa. For a similar reason, *Captain Radcliffe* and *Bruce* determine to make the trip themselves, the more so, as they learn of the detective's intentions. Carefully disguising themselves, they book passage on the same boat with *Baird* and *Hunt*, whom they plan to waylay at the first favorable opportunity.

Zudora and *John Storm*, quite ignorant that anything is on foot, after saying good-bye to the detective and his com-

panion, are returning from the pier, when they meet *Madame Duval*, as if by accident, although in accordance with her well-laid design. Having found nothing tangible against the clever adventuress, *Zudora* has entirely ceased to suspect her of complicity in the plot against her fortune and herself, and so when the beautiful schemer invites her for a spin in her big automobile, *Zudora* willingly accepts, although *Storm* is not altogether satisfied at the arrangement. But he laughs at his own fears, feeling that he is over-cautious and that nothing can happen to his sweetheart in broad daylight.

Yet in this he is mistaken. The machine has not gone far, when in passing a lonely wharf, it is suddenly surrounded by a group of masked men. The two women are dragged out of the car, their screams being choked off by the ruffians, who hurriedly carry them to a waiting motor-boat. This soon speeds away and in a relatively short time the party arrive at *Craig Island*, where *Zudora* is placed in the hands of the old hag—a prisoner. Of course, the men are *Madame Duval's* confederates and the whole scene has been carefully staged to deceive *Zudora*.

In the meanwhile, in far-off South Africa, many things have been happening. *Hunt* has located the rich find, indicated in the writing left by *Zudora's* father, but

discovering that they are being spied upon, he takes measures to throw *Captain Radcliffe* and *Bruce* off their trail.

In this he is not entirely successful, however, and *Baird* and the wily *Captain* engage in a terrific struggle on top of a moving freight train. The men are battling desperately as the train speeds along a high embankment, and strain perilously near the edge. Suddenly, the fast-moving train leaves the track and crashes down the hillside, carrying the two swaying men with it. *Captain Radcliffe* is picked up unconscious, while *Baird* escapes serious injury. A day or two later, a hurry call from New York, the one from *Madame Duval* and the other from *Storm*, lead the four men to make haste to return to America.

The Old Diamond-Cutter at Work



The Attack on
Zudora and
Madame Duval



Zudora Was Carried to a Waiting Motor-Boat



Captain Radcliffe Overhears *Hunt* and *Baird* Planning Their Trip

Real Tales About Reel Folk

DARK CLOUD, Indian star with the Majestic, loses none of his picturesqueness. Civilization cannot corrupt the venerable chief. To-day he is, perhaps, the most important factor in America in the making of authentic Indian pictures for the screen. He and his wife, Dove Eye, write scenarios from Indian legends or adapt them from miracle plays and tribal ceremonies of the Red-man. Dark Cloud designs the costumes from the genuine dress of the various clans and nations, distinguishing to the least detail between the customs of the Ojibway, the Cherokee, Sioux or Creek.

It was during his experience "under the big top" that Dark Cloud first became interested in motion picture work. He used to find a great fascination in watching moving picture views in the old "black tent" days, when the films were projected in a darkened side-show tent by the circus people. But not until half a dozen years later did he discover in the developed photoplay the educational and artistic opportunity which he sought. Dark Cloud says that the greatest

dramas ever presented on the screen are the "Passion Play" and "Hiawatha". He spends nine hours a day in the Hollywood studio contributing his expert knowledge to the pro-

duction of Indian subjects, staging scripts of his own, or going before the camera in dignified, dramatic Indian rôles.

Henry Otto, director of Flying "A" dramas, says that the insects of California are an astonishingly intelligent portion of creation. In the Santa Barbara section, he declares, they can read, and possibly talk. Director Otto, whose first rule of life is order, after planting his garden this year, as usual posted the empty seed package at the end of each furrow in order to label the rows. He was surprised to notice, with the first green shoots above the ground, that these placarded beds were the only ones at-

tacked by the insects. "Being of a high order of intelligence," says Mr. Otto, "they will not use other than well advertised goods."

In *Bobby's Bandit*, a recent comedy of the Majestic, Bobby Feuhrer does a ridiculous small boy part, abetted by the always entertaining "Teddy" Sampson. "Teddy" doesn't look a day over ten in the picture and Bobby displays all the braggadocio of the lad just entering his teens. They make an irresistible little pair. The snap-shot here reproduced shows Bobby defending his timorous lady from a tramp in the underbrush.



Bobby Feuhrer and "Teddy" Sampson as They Appeared in "Bobby's Bandit," a Recent Majestic Release

Elizabeth Burbridge, youthful leading woman of the Broncho, Kay Bee and Domino films, rarely betrays timidity, no matter what dangerous stunt she may be asked to do.

But, recently, during the production of *The Bride of Guadeloupe*, there was found something, as in the old fairy-tale, which actually had power to make the pretty heroine shudder. The incident took Miss Burbridge by surprise. In the rôle of the jilted Spanish girl, she was handed a vial, which once had contained cyanide of potassium, and told to commit suicide. As the obedient actress lifted the bottle she read upon it in big, red letters "Poison". Throwing back her head, she put the vial to her lips, apparently intent upon swallowing the fatal fluid. Then, she quivered from head to foot, her cheeks blanched, and the bottle slipped to the ground.

Lloyd Ingraham, the new producer at the Reliance-Majestic studios at Hollywood, is eminent as a stock director all over the country, and especially well known in the West. His acquaintance with the stage dates back to 1889 when he became an actor. Almost immediately he made himself felt as assistant director and soon was handling productions himself. For twelve years he was connected with Majestic stock in San Francisco, the Liberty in Oakland, and Bush Temple in Chicago. Then for two seasons he directed before the camera. The Mutual presently will release some of his photoplays.

While up at El Capitan ranch, where some of the scenes for *The Truth of Fiction* were filmed by the American company, Pete Morrison was seized with a violent toothache. After a visit to the veterinary of the ranch, who is also local tooth-snatcher, Morrison said that his experience completely had cured him of his dread of city dentists.



Dark Cloud, Famous Indian Star, with the Majestic

Real Tales About Reel Folk

IN *The Truth of Fiction*, Anna Kromann makes her debut with the American Company. Miss Kromann plays *May Burton*, the rancher's daughter, a character into which she puts just the required spice of willfulness, and in which she has opportunity to ride a horse as only this charming new star of the Flying "A" can ride a horse. The snap-shot at the top of this page shows her and her beautiful mount, just previous to a cross-country run in the film. Miss Kromann is the fair, American girl type, with dark-lashed grey eyes, most expressive under the broad brim of a sombrero. As the picture shows, she has a keen sense for costume. Her tan corduroy riding skirt is topped off by a picturesque belt of Mexican embossed leather, her hat is banded with Indian bead work, gauntlets encase her slender arms to the elbow, and her riding boots are high and of mannish cut. A handsome Mexican saddle has a bridle in keeping, with ornately studded bands across the horse's nose and forehead. Miss Kromann thoroughly enjoys life. Work which keeps her in the open—especially in the saddle—is her ideal of an occupation. She finds Santa Barbara even more beautiful than she had imagined, and the personnel of the studios very congenial.



Anna Kromann, Who Makes Her Debut with Flying "A" in *The Truth of Fiction*

Elizabeth Drew comes to *Runaway June*, already familiar with its author's ideas, for, previously, she was starred in "Get Rich Quick Wallingford", and is a type especially approved by Mr. Chester. She has the enviable reputation of being one of the handsomest and best dressed young women in the theatrical world—assets which she uses to good purpose in her impersonation of *Mrs. Villard*, the restless wife of a millionaire. Her chic appearance in the accompanying photograph is typical of Miss Drew, who possesses a remarkably well-proportioned figure, on which the very newest modes seem to realize their fullest possibilities. Her personality is frank and gracious. The mail at the Reliance



Elizabeth Drew of the "Runaway June" Company Is a Favorite Chester Type

studio daily brings numerous postal cards from Miss Drew, who at present is sojourning with the company in Bermuda, telling her friends, who have stayed behind to support the one-act productions, how much she wishes they also might have been with her on the trip. She asks to be remembered to "everybody at 29 Union Square—the director, Milly, who 'cuts' the film, the telephone girl, and all the players."

Ince realism appears to have no limit. In *Shorty's Secret*, the Broncho hero becomes embroiled in a fight with the brother of the sheriff. His enemy "squeals" on him and the astute official of the village, followed by most of the population, goes to arrest *Shorty*. The cowboy, meanwhile, has been hidden by his friends in a wagon containing a shipment of eggs. Waking to find that he is about to be taken into custody, he uses the egg wagon as a fortification, and pelts the posse with its contents. Mr. Ince had a dozen crates of eggs purchased for

the production, each crate containing twenty-four dozen. Therefore there were exactly 3,456 eggs fired by *Shorty* in the fusilade. It took him ten minutes to throw them all while the camera recorded the storm. With eggs at approximately five cents apiece, the scene cost Mr. Ince about \$172.80.

"Johnny" Weiss, who has assisted Reliance directors with unflagging zeal, for several generations of big productions, is a New Yorker, who deserted a profitable business cutting out togs for the sailors at the Brooklyn Navy Yard, in order to learn the show business. His first experience was with Barnum & Bailey's. After selling programs for a few days he was put in charge of the property department. As property man he soon made his way into the legitimate, and became connected with the Academy of Music in Fourteenth Street



Johnny Weiss Is Popular With Everybody

"The bug was in the blood," said Mr. Weiss. "My family were all musicians, and my uncle a well-known comedian. I act a bit myself," he added modestly.

Six years ago Mr. Weiss went to the Kinemacolor, remaining with that company until it was dissolved. During that time he came under the tutorage of some of the eminent directors in film-land. In the Reliance he has proved himself an obliging, all-round man, always ready in any emergency. In fact, "Johnny" Weiss is popular with everybody.

STORIES OF THE NEW PHOTOPLAYS

(Continued from Page Fourteen)

of the place she goes to tell *Mrs. Barr*, and is horrified to find her lying unconscious, the poison bottle at her side. The friend phones in frenzied haste for *Barr*. On finding his wife quite pale and still, he takes a last look at his will and testament, then drains the few drops left in the bottle. Meanwhile, *Mrs. Barr* awakens. Seizing a large portrait of her husband from the wall, she jams it down over the poor victim's head, pinning him to his chair. The berating he then receives convinces *Barr* that both he and his wife still are in the land of the living.

THE MILL BY THE ZUYDER ZEE—Domino (Two Reels)

A Thrilling Story of Love and Adventure in Old Holland
By Thomas H. Ince and C. Gardner Sullivan
March 18, 1915

CAST

Dirk Brandt.....Frank Borzage
Elsie Brandt.....Margaret Thompson
Captain Rondez.....Hershal Mayall

A MESSENGER rides into a Dutch village with the news that the Spaniards are coming to attack the town. The burgomaster calls a council of the elders. As the village is in no condition to withstand a siege, they agree to surrender. The Spanish officers are quartered upon the head men of the town for entertainment. *Captain Rondez*, assigned to the home of *Dirk Myneer*, tries to make love to *Elsie Myneer's* pretty wife. Meanwhile, a spy brings news that *Major Van Voort* is on his way with reinforcements for the relief of the village. To distract the attention of the Spaniards, *Myneer* arranges a fête at his home. During the festivities, *Rondez* makes ardent love to *Elsie*, who repulses him. The Dutch reinforcements arrive and the invaders are put to flight. *Elsie* flees to the old mill for refuge, but is followed by *Rondez*. She climbs the ladder to the outside platform used in repairing the fan. The Spanish officer pursues. Struggling with her there, he loses his balance, the rail gives away, and he falls into the water below where he is shot by Dutch officers.

ONLY A TRAMP—Reliance

The Touching Story of an Old Vagrant
March 19, 1915

CAST

The Tramp.....Thomas Jefferson
The Girl.....Miriam Cooper
The Travelling Man.....Elmer Clifton

AS THE old tramp plods into the village, the boys jeer at him and throw stones. A woman from a doorway sees and pities him. She wishes to intervene. But her husband says, "He's only a tramp, anyhow!" At the tavern, the vagrant gets a bit of work which pays for a night's lodging and meals. That evening, resting in the rear of the inn, he overhears a young travelling man jesting coarsely about a conquest he has made of a girl in the village, who has promised to elope with him that night. The tramp follows the scoundrel to a lonely place, attacks him, and forces him at the point of a gun to board a trolley car and return to the city. Then the vagrant hides near the trysting-place, sees the girl come, wait in vain, and go away dejected. He follows her secretly and sees that she gets safely back in her father's house. Next morning he leaves town. As he passes the home of the girl whom he has

saved, the boys pursue him, throwing stones. The girl pities him and wishes to intervene for him. But her father says, "Oh, he's only a tramp!"

THE PHANTOM ON THE HEARTH—Kay Bee (Two Reels)

Wherein the Hereditary Lure of the Circus is Dramatically
Handled by Thomas H. Ince and William H. Clifford

March 19, 1915

CAST

Rev. James Larney.....Edward Brennan
Agnes Larney.....Violet McMillen
Mrs. Larney.....Fannie Midgley
The Balloonist.....C. N. Mortenson

THE *Rev. James Larney* has a beautiful daughter, *Agnes*. A circus comes to town, and the girl, seeing an advertisement for a parachute jumper, applies for the place and is engaged. She promises to join the show in the next village. *Mr. Larney*, when he finds *Agnes* gone, guesses immediately where she is. Years before he had been deserted by his wife, who ran away with a circus, but never has he told his daughter of his lifelong sorrow. She believes her mother dead. At the circus *Mrs. Larney* drifts in to see some of her old ring associates, and discovers that *Agnes* is her daughter. Feigning illness, she sends the girl for a doctor, thus preventing her making the balloon ascent. *Mrs. Larney*, herself, gets into the basket in her place. As the basket is veiled, the balloonist does not discover the substitution. *Mr. Larney* reaches the fair grounds just in time to see the balloon struck by lightning. He is in agony until *Agnes* returns from her errand, safe. *Mrs. Larney* and the balloonist are killed, and the girl goes home with her father.

THE SLAVE GIRL—Reliance (Two Reels)

A Strong Play Founded on the Color Question
By George Hennessey

March 20, 1915

CAST

Bob West.....Mr. Lincoln
Ida.....Teddy Sampson
Fred.....W. E. Lawrence
Sally.....Mary Alden

BOB WEST, a homeseeker, and his little daughter, *Ida*, before they reach their journey's end, are attacked by the Indians. *West* is killed. The savages take the child into captivity. Also they keep a letter written by the father to his sister in the East. Incidentally, it bears the imprint of a smudgy little finger. *Ida* is rescued from the Indians by *Morgan*, a slave trader. He takes her and the letter home to his plantation, where he substitutes the little white girl for a mulatto slave child, who has just died. *Ida* is put in charge of *Sally*, a yellow girl, and is brutally treated. Some time later, *Mr. and Mrs. Marks*, out of pity for *Ida*, buy her from *Morgan*. She lives happily with them for twelve years. *Fred Gilbert*, the *Marks's* nephew, pays them a visit and falls in love with *Ida*. His uncle and aunt are horrified, believing that the girl has negro blood, and the young people are about to part forever, when *Sally*, who has become inflamed by jealousy against *Morgan*, produces the letter written by *West* just before his death. By a fingerprint test *Ida's* identity is confirmed, and her white blood proved. The young people marry. *Morgan* is hunted down by a posse and is shot dead.

Mutual Releases

MONDAY—American (2), Reliance, Keystone.

TUESDAY—Thanouser (2), Majestic, Beauty.

WEDNESDAY—Broncho (2), American, Reliance.

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

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

SATURDAY—Reliance (2), Keystone, Royal.

SUNDAY—Majestic (2), Komic, Thanouser.

American

Jan. 13—The Black Ghost Bandit
Jan. 15—The Clubman's Wager—Producing a Nation's Pride (Split Reel)
Jan. 18—Refining Fires (2)
Jan. 20—The Crucifixion of Al Brady
Jan. 25—Silence (2)
Jan. 27—Coals of Fire
Feb. 1—The Law of the Wilds (2)
Feb. 3—Imitations
Feb. 8—Justified (2)
Feb. 10—A Heart of Gold
Feb. 12—The Wily Chaperon
Feb. 15—In the Twilight (2)
Feb. 17—Saints and Sinners
Feb. 22—The Decision (2)
Feb. 24—She Never Knew
Mar. 1—Heart of Flame (2)
Mar. 3—The Derelict
Mar. 8—The Truth of Fiction (2)
Mar. 10—The Echo
Mar. 12—His Mysterious Neighbor
Mar. 15—The Two Sentences (2)
Mar. 17—Competition
Mar. 22—Ancestry (2)

Beauty

Dec. 15—Her Younger Sister
Dec. 22—Brass Buttons
Dec. 29—Love Knows No Law
Jan. 5—In the Vale of Sorrow
Jan. 12—The Spirit of Giving
Jan. 19—A Girl and Two Boys
Jan. 26—Evan's Lucky Day
Feb. 2—Which Would You Rather Be?
Feb. 9—Mrs. Cook's Cooking
Feb. 16—The Happier Man
Feb. 23—The Constable's Daughter
Feb. 30—Remembered
Mar. 2—The Haunting Memory
Mar. 9—The Doctor's Strategy
Mar. 16—In the Mansion of Loneliness
Mar. 23—When the Fire Bell Rang
Mar. 30—The First Stone

Broncho

Jan. 13—Mother Hulda (2)
Jan. 20—A Lucky Blowout (2)
Jan. 27—The Gun Fighter (2)
Feb. 3—Shorty's Adventures in the City (2)
Feb. 10—The Chinatown Mystery (2)
Feb. 17—Shorty's Secret (2)
Feb. 24—The Grudge (2)
Mar. 3—Winning Back (2)
Mar. 10—The Wells of Paradise (2)
Mar. 17—A Case of Poison (2)
Mar. 24—In the Switch Tower (2)
Mar. 31—Shorty Among the Cannibals (2)
Apr. 7—Molly of the Mountains (2)
Apr. 14—Shorty Turns Actor (2)

Domino

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

Kay Bee

Jan. 1—The Deadly Spark (2)
Jan. 8—A Midas of the Desert (2)
Jan. 15—The Cross of Fire (2)
Jan. 22—Sergeant Jim's Horse—The Man Who Died
Jan. 29—The Bottomless Pit—The Famine
Feb. 5—College Days (2)
Feb. 12—In the Tennessee Hills (2)
Feb. 19—Mr. Silent Haskins (2)
Feb. 26—The Sheriff's Streak of Yellow (2)
Mar. 5—On the High Seas (2)
Mar. 12—The Girl Who Might Have Meen (2)
Mar. 19—The Phantom on the Hearth (2)
Mar. 26—His Brother's Keeper (2)
Apr. 2—The Spirit of the Bell (2)
Apr. 9—The Roughneck (2)
Apr. 16—The Taking of Luke McVane (2)

Keystone

Jan. 21—Hogan's Mussy Job
Jan. 23—Fatty and Mabel at the San Diego Exposition
Jan. 25—Colored Villainy
Jan. 28—Mabel, Fatty and the Law
Feb. 1—The Home Breakers (2) (Special Release)
Feb. 1—Fatty's New Role
Feb. 4—Hogan the Porter
Feb. 6—Caught in a Park
Feb. 8—A Bird's a Bird
Feb. 11—Mabel and Fatty's Married Life
Feb. 13—Hogan's Romance Upset
Feb. 15—Hogan's Aristocratic Dream (2) (Special Release)
Feb. 18—Ye Olden Grafter—San Diego Exposition (Split Reel)
Feb. 20—Hearts and Planets
Feb. 22—A Lucky Leap
Feb. 25—That Springtime Feeling
Feb. 27—Hogan Out West
Mar. 1—Willful Ambrose
Mar. 1—Ambrose's Sour Grapes (2) (Special Release)
Mar. 4—Fatty's Reckless Fling
Mar. 15—That Little Band of Gold (2) (Special Release)

Komic

Dec. 27—The Record Breaker
Jan. 3—Ethel's First Case (No. 14)
Jan. 10—Love and Business
Jan. 17—A Flyer in Spring Water (No. 15)
Jan. 24—A Flurry in Art
Jan. 31—Cupid and the Pest
Feb. 7—Bill Turns Valet (No. 16)
Feb. 14—Music Hath Charms
Feb. 21—Ethel Gets Consent (No. 17)
Feb. 28—A Costly Exchange
Mar. 7—Bill Gives a Smoker (No. 18)
Mar. 14—Caught by the Handle
Mar. 21—Ethel's Doggone Luck (No. 19)

Majestic

Dec. 20—In Fear of His Past (2)
Dec. 22—The Better Way
Dec. 27—The Old Fisherman's Story (2)
Dec. 29—The Baby's Ride
Jan. 3—Vengeance Is Mine (2)
Jan. 5—His Lesson
Jan. 8—Branch No. 37
Jan. 10—Tbree Brothers (2)
Jan. 12—Probation
Jan. 17—What Might Have Been (2)
Jan. 19—On the Table Top
Jan. 24—The Better Man (2)
Jan. 26—The Broken Lullaby
Jan. 31—A Farewell Dinner (2)
Feb. 2—An Old Fashioned Girl
Feb. 5—The Double Deception
Feb. 7—Imar, the Servitor (2)
Feb. 9—His Last Deal
Feb. 14—How Hazel Got Even (2)
Feb. 16—A Man and His Work
Feb. 21—The Lost Lord Lovell (2)
Feb. 23—The Fatal Black Bean
Feb. 28—A Day That Is Gone (2)
Mar. 2—Bobby's Bandit
Mar. 5—His Return
Mar. 7—Minerva's Mission (2)
Mar. 9—A Temperance Lesson
Mar. 14—Her Buried Past (2)
Mar. 16—The Emerald Brooch
Mar. 21—The Forged Testament (2)
Mar. 23—The Greaser
Mar. 28—The Old Chemist Book (2)
Apr. 4—Dr. Jim

Mutual Weekly

Dec. 17—No. 103	Feb. 4—No. 5
Dec. 24—No. 104	Feb. 11—No. 6
Dec. 31—No. 105	Feb. 18—No. 7
Jan. 7—No. 1	Feb. 25—No. 8
Jan. 14—No. 2	Mar. 4—No. 9
Jan. 21—No. 3	Mar. 11—No. 10
Jan. 28—No. 4	Mar. 18—No. 11

Princess

Dec. 25—The White Rose
Jan. 1—When Fate Rebelled
Jan. 8—Check No. 130
Jan. 15—Pleasing Uncle
Jan. 22—An Innocent Burglar
Jan. 29—The Home of Silence
Feb. 5—Nell's Strategy
Feb. 12—Across the Way
Feb. 19—Who Got Stung?
Feb. 26—On Account of a Dog
Mar. 5—And He Never Knew
Mar. 12—Do Unto Others
Mar. 19—Joe Harkin's Ward
Mar. 26—The Skinflint

Reliance

Jan. 25—The World Upstairs
Jan. 27—The Express Messenger
Jan. 30—The Love Pirate (2)
Feb. 1—At the Bottom of Things
Feb. 3—The Beast Within
Feb. 6—Heart Beats (2)
Feb. 8—The Studio of Life
Feb. 10—The Chinese Lottery
Feb. 13—The Death Dice (2)
Feb. 15—The Other Man
Feb. 17—The Deputy's Chance that Won
Feb. 19—Above Par
Feb. 20—The Bounded Line (2)
Feb. 22—The Muffled Bell
Feb. 24—The Double Crossing of Slim
Feb. 27—The Man with a Record (2)
Mar. 1—The Lawbreakers
Mar. 3—Your Baby and Mine
Mar. 6—The Green Idol (2)
Mar. 8—The Hen's Duckling
Mar. 10—The Lucky Transfer
Mar. 13—Ex-Convict 4287 (2)
Mar. 15—The Reward
Mar. 17—The Balance
Mar. 19—Only a Tramp
Mar. 20—The Slave Girl (2)
Mar. 22—Not yet announced
Mar. 24—The Black Sheep
Mar. 27—Bubbling Water (2)
Apr. 3—Sympathy Sal

Royal

Jan. 30—Ring Around Rosey
Feb. 6—The Star Boarder
Feb. 13—The Escort
Feb. 20—Two Jones
Feb. 27—Self-Hypnotized
Mar. 6—Checked Through
Mar. 13—In Wrong
Mar. 20—Doggone It
Mar. 27—Journey's End
Apr. 3—A Corner in Babies

Thanouser

Jan. 10—An Inside Tip
Jan. 12—The Speed King (2)
Jan. 17—A Yellowstone Honeymoon
Jan. 19—Craft vs. Love (2)
Jan. 24—The Dog Catcher's Bride
Jan. 26—Finger Prints of Fate (2)
Jan. 29—The Volunteer Fireman
Jan. 31—Helen Intervenes
Feb. 2—In the Jury Room (2)
Feb. 7—The Shoplifter
Feb. 9—The Smuggled Diamond (2)
Feb. 14—The Gratitude of Conductor 786
Feb. 16—A Man of Iron (2)
Feb. 21—His Sister's Kiddies
Feb. 23—The Adventure of Florence
Feb. 26—\$1,000 Reward
Feb. 28—A Newspaper Nemesis
Mar. 2—On the Brink of the Abyss (2)
Mar. 7—Mishaps of Marceline
Mar. 9—The Final Reckoning (2)
Mar. 14—Little Bobby
Mar. 16—The Master's Model (2)
Mar. 21—The Stolen Jewels
Mar. 23—The Duel in the Dark (2)
Mar. 26—Jealousy
Mar. 28—The Spirit of Unlift
Mar. 30—The Magnet of Destruction (2)

Mutual Exchanges

Serving the Mutual Program

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

Other Exchanges Using the Mutual Program

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

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

Mutual Program

(Week of Mar. 15th to Mar. 21st, inc.)

Monday, March 15, 1915

AMERICAN	The Two Sentences
	(Two Reel Psychological Drama)
RELIANCE	The Reward
	(Romantic Drama)
KEYSTONE	Not yet announced

Tuesday, March 16, 1915

THANHOUSER	The Master's Model
	(Two Reel Drama)
MAJESTIC	The Emerald Brooch
	(Drama)
BEAUTY	In the Mansion of Loneliness
	(Comedy-Drama)

Wednesday, March 17, 1915

BRONCHO	A Case of Poison
	(Two Reel Comedy-Drama)
AMERICAN	Competition
	(Romantic Farm-Life Drama)
RELIANCE	The Balance
	(Allegorical Drama)

Thursday, March 18, 1915

DOMINO	The Mill by the Zuyder Zee
	(Two Reel Drama)
KEYSTONE	Not yet announced
MUTUAL WEEKLY	No. 11

Friday, March 19, 1915

KAY BEE	The Phantom on the Hearth
	(Two Reel Drama)
PRINCESS	*Joe Harkin's Ward
	(Drama)
RELIANCE	Only a Tramp
	(Drama)

Saturday, March 20, 1915

RELIANCE	The Slave Girl
	(Two Reel Drama)
KEYSTONE	Not yet announced
ROYAL	Doggone It
	(Comedy)

Sunday, March 21, 1915

MAJESTIC	The Forged Testament
	(Two Reel Drama)
KOMIC	Ethel's Doggone Luck
	(Comedy)
THANHOUSER	The Stolen Jewels
	(Drama)

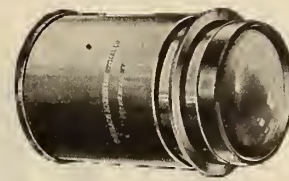
* Originally released Friday, March 12; replaced on that date by "Do Unto Others." (Drama)

MUTUAL WEEKLY No. 9—1915

Nurses for the Front.
General Joffre decorates a hero of the Franco-Prussian War (1870). Belgium's Volunteer Sons.
Belgians capture a 6-inch gun and use it against their foe.
BREAKING THROUGH AN ICE JAM IN THE COLUMBIA River.
PRAIRIE SCHOONER STARTS FROM NEW YORK TO San Francisco.
"TOYLAND" AT SAN FRANCISCO'S BIG EXPOSITION has a woman "cop".
Sub: Her first arrest.
NEW YORK NATIONAL GUARDSMEN LEARN CAM- paigning under supervision of United States Army officers.
HARVARD 'VARSITY 8 TAKES FIRST TRIAL PADDLE on Charles River.
UNIQUE ROLLER SKATING MARATHON IS HELD ON New York's busy streets.
THE PRESIDENT, CABINET AND FOREIGN DIPLOMATS honor first American Executive.
CARUSO BIDS GOOD-BYE TO ADMIRING FRIENDS AS he departs to fulfill engagements at Monte Carlo.
BIG PANAMA-PACIFIC EXPOSITION OPENS TO THE world at San Francisco.
THE ARISTOCRATS OF DOGDOM REIGN AT WEST- minster Dog Show, held in Madison Square Garden, New York City.
Sub: Mr. Vernon Castle.
WASHINGTON, D. C. SOCIETY FOLK GIVE "SOIREE Artistic" for benefit of soldier artists of France.
NEW YORK CITY. ACID EXPLOSION IN FACTORY traps 50 girls.
THE "KROONLAND" AND THE "GREAT NORTHERN" passing through the Panama Canal.

REGULAR MUTUAL PROGRAM FEATURES

BRAND	TITLE	RELEASE
MAJESTIC	"The Forged Testament" (2).....	MAR. 21
RELIANCE	"The Slave Girl" (2).....	MAR. 20
KAY BEE	"The Phantom On the Hearth" (2).....	MAR. 19
DOMINO	"The Mill By the Zuyder Zee" (2).....	MAR. 18
BRONCHO	"A Case Of Poison" (2).....	MAR. 17
THANHOUSER	"The Master's Model" (2).....	MAR. 16
AMERICAN	"The Two Sentences" (2).....	MAR. 15
MAJESTIC	"Her Buried Past" (2).....	MAR. 14
RELIANCE	"Ex-Convict 4287" (2).....	MAR. 13
KAY BEE	"The Girl Who Might Have Been" (2).....	MAR. 12
DOMINO	"Satan McAllister's Heir" (2).....	MAR. 11
BRONCHO	"The Wells of Paradise" (2).....	MAR. 10
THANHOUSER	"The Final Reckoning" (2).....	MAR. 9
AMERICAN	"The Truth of Fiction" (2).....	MAR. 8
MAJESTIC	"Minerva's Mission" (2).....	MAR. 7
RELIANCE	"The Green Idol" (2).....	MAR. 6
KAY BEE	"On the High Seas" (2).....	MAR. 5
DOMINO	"In the Warden's Garden" (2).....	MAR. 4
BRONCHO	"Winning Back" (2).....	MAR. 3
THANHOUSER	"On the Brink of the Abyss" (2).....	MAR. 2
AMERICAN	"Heart of Flame" (2).....	MAR. 1
MAJESTIC	"A Day That Is Gone" (2).....	FEB. 28
RELIANCE	"The Man With a Record" (2).....	FEB. 27
KAY BEE	"The Sheriff's Streak of Yellow" (2).....	FEB. 26
DOMINO	"The Man at the Key" (2).....	FEB. 25
BRONCHO	"The Grudge" (2).....	FEB. 24
THANHOUSER	"The Adventure of Florence" (2).....	FEB. 23
AMERICAN	"The Declson" (2).....	FEB. 22
MAJESTIC	"The Lost Lord Lovell" (2).....	FEB. 21
RELIANCE	"The Boundary Line" (2).....	FEB. 20
KAY BEE	"Mr. Silent Haskins" (2).....	FEB. 19
DOMINO	"The Secret of the Dead" (2).....	FEB. 18
BRONCHO	"Shorty's Secret" (2).....	FEB. 17
THANHOUSER	"A Man of Iron" (2).....	FEB. 16
AMERICAN	"In the Twilight" (2).....	FEB. 15
MAJESTIC	"How Hazel Got Even" (2).....	FEB. 14
RELIANCE	"The Death Dice" (2).....	FEB. 13
KAY BEE	"In the Tennessee Hills" (2).....	FEB. 12
DOMINO	"The Bride of Guadeloupe" (2).....	FEB. 11
BRONCHO	"The Chinatown Mystery" (2).....	FEB. 10
THANHOUSER	"The Smuggled Diamond" (2).....	FEB. 9
AMERICAN	"Justified" (2).....	FEB. 8
MAJESTIC	"Imar, the Servitor" (2).....	FEB. 7
RELIANCE	"Heart Beats" (2).....	FEB. 6
KAY BEE	"College Days" (2).....	FEB. 5
DOMINO	"A Modern Noble" (2).....	FEB. 4
BRONCHO	"Shorty's Adventures In the City" (2).....	FEB. 3
THANHOUSER	"In the Jury Room" (2).....	FEB. 2
AMERICAN	"The Law of the Wilds" (2).....	FEB. 1
MAJESTIC	"A Farewell Dinner" (2).....	JAN. 31
RELIANCE	"The Love Pirate" (2).....	JAN. 30
KAY BEE	"The Bottomless Pit" } "The Famine" }	JAN. 29
DOMINO	"Through the Murk" (2).....	JAN. 28
BRONCHO	"The Gun Fighter" (2).....	JAN. 27
THANHOUSER	"Finger Prints of Fate" (2).....	JAN. 26
AMERICAN	"Silence" (2).....	JAN. 25
MAJESTIC	"The Better Man" (2).....	JAN. 24
RELIANCE	"The Craven" (2).....	JAN. 23
KAY BEE	"Sergeant Jim's Horse" } "The Man Who Died" }	JAN. 22
DOMINO	"The Still on Sunset Mountain" (2).....	JAN. 21
BRONCHO	"A Lucky Blowout" (2).....	JAN. 20
THANHOUSER	"Craft vs. Love" (2).....	JAN. 19
AMERICAN	"Refining Fires" (2).....	JAN. 18
MAJESTIC	"What Might Have Been" (2).....	JAN. 17
RELIANCE	"One Flight Up" (2).....	JAN. 16
KAY BEE	"The Cross of Fire" (2).....	JAN. 15
DOMINO	"In the Land of the Otter" (2).....	JAN. 14
BRONCHO	"Mother Hulda" (2).....	JAN. 13
THANHOUSER	"The Speed King" (2).....	JAN. 12
AMERICAN	"Restitution" (2).....	JAN. 11
MAJESTIC	"Three Brothers" (2).....	JAN. 10
RELIANCE	"The Lost Receipt" (2).....	JAN. 9
KAY BEE	"A Midas of the Desert" (2).....	JAN. 8
DOMINO	"The Scrub" (2).....	JAN. 7



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

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News of the Trade

WHEN an article of distinct superiority is placed on the market its success is often surprising. This has been the case with the Gundlach Projection Lenses, which, in little more than five years, have become recognized as being vastly superior to ordinary lenses and hence have come into almost universal use. Theater owners everywhere have come to consider them as essential to secure the best results on the screen, and it is scarcely an exaggeration to say, that good lenses were not in use up to the time Gundlach Lenses were introduced. While some of these were partially adequate, all were deficient in illuminating power, a very necessary quality. The Gundlach Projection Lenses increased the light 50 per cent., and later were still further improved in luminosity, this fine quality being characteristic of every lense manufactured by them. The improvement was brought about by making them of the best quality of optical glass, by the careful working of the surface, and by adjusting and testing each lens to bring it to the adopted standard of perfection. The great improvement brought about in picture projection had its effect in leading to an increase in the size of the theaters and the introduction of special lenses of long focus to meet the new requirements. The increased throw removed the limitation on the size of motion picture theaters so it is not uncommon now for the throw to range from 100 to 200 feet, where formerly it was between 25 and 100 feet. It is safe to conclude that the beautiful quality of the picture made by these modern lenses has been a potent factor in helping to give the motion picture the popularity it has to-day.

The Illinois Theater Supply Company, 128 North La Salle Street, Chicago, Ill., pride themselves upon their very complete stock of motion picture supplies. They have recently added several new lines of goods and are now in a better position than ever before to equip theaters throughout. They are making a very liberal offer to exhibitors desiring to exchange their old projection machines for new ones. They carry in stock all standard projectors and also have on hand a large assortment of spare parts. A catalogue will be sent on request.

The Crown Motion Picture Supplies, formerly on 166 Third Avenue, New York City, has moved to 217 West 42nd Street, opposite the Candler Building. It is an excellent and convenient locality for all exhibitors and exchanges. Everything needed by exhibitors is ready for delivery. Mr. Katz, the head of the Crown, makes a specialty of carrying a complete line of slightly used motion picture theater equipment.

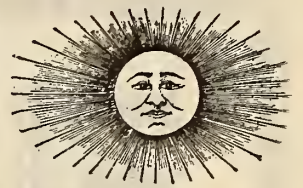
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Superior quality at a low price, sample 15c., \$1.75 per dozen. Feature Announcement slides for Keystone Comedies, 25c. each, 2 for 35c., 3 for 50c. Stock slides, every possible thing that you can use in a theater at \$1.75 per dozen. Why pay more? If the goods are not satisfactory we will refund your money.
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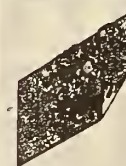
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DON'T WAIT!



Gold King
Pat.
Dec. 23, 1913

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

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(Six Reels)

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AN IDYL—A SERMON—AN ABSORBING DRAMA

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

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A New Two-Reel Episode Released Each Week

Every Episode of this remarkable serial photoplay is a revelation of new thrills, new surprises, new achievements in photoplay production. See the wonderful open-sea fight in next Episode.

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Produced by the Thanhouser Film Corporation, New Rochelle, N. Y. Producers of "The Million Dollar Mystery."

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WALTER EDWARDS in
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WELLS of PARADISE

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THE GIRL
WHO MIGHT HAVE BEEN



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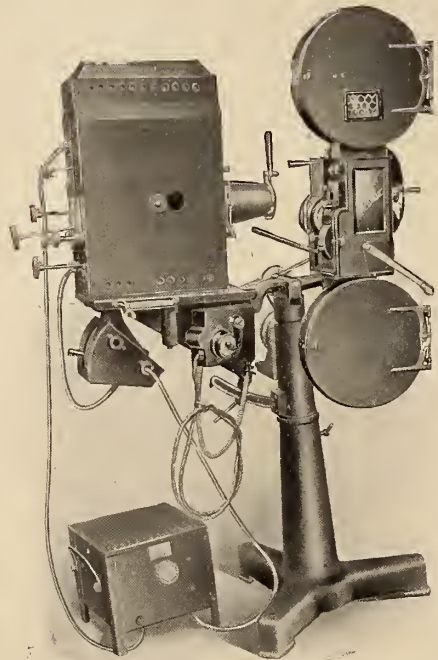
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"THE QUEST"

—AMERICAN

MARGARITA FISCHER

in

"The Quest"

An American Distinctive Creation and the
First of the Great Series of Mutual
Masterpictures

"The Lost House"

—MAJESTIC

March 13, 1915





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RELIANCE RELEASES

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PROGRAM**

These Are the Latest

"THE SLAVE GIRL"

RELEASED MARCH 20, 1915—TWO REELS

A Thrilling Drama Built Around a Little Child

"THE GAME OF THRILLS"

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In Which a Mother's Faith in a Wayward Son is Vindicated

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A two-act sociological drama with an element of mystery and love that is gripping.
Winifred Greenwood supported by *Ed Coxen, Charlotte Burton and George Field*
 Under direction of *Henry Otto.* Release *Monday, March 22d, 1915.*


"IN THE HEART OF THE WOODS"

Featuring *Vivian Rich* and cast of stars

Fascinating and Gorgeous

Release *Wednesday, March 24th, 1915.*

Distributed exclusively through the United States and Canada
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First of a Series
of Full pages in
**THE SATURDAY
EVENING POST**

about

Eight Real
Moving Picture
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and their

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Order Now

A talk that cost a quarter of a million dollars

"I tell you, gentlemen—the thing can be done.

"People are learning the difference in motion pictures. You say to produce the type of picture I'm asking you for would cost you \$20,000 a week.

"Well—what if it does!

"I will spend \$5,000 a week to tell the truth about what you are doing—and the public will spend \$50,000 a week to see your pictures."

THIS is a pretty literal report of a meeting in my office a good many months ago. There were present, S. S. Hutchinson and J. R. Freuler, of the American Film Manufacturing Company; Adam Kessel and Charles O. Bauman, of the New York Motion Picture Corporation; D. W. Griffith, Chief Director of the Majestic Motion Picture Company; Felix E. Kahn, of the Reliance Motion Picture Corporation, and Crawford Livingston, of the Thanouser Film Corporation.

When these men talk, it means action. They are not theorists—not men drawn into this business from other fields; they are men made rich by moving pictures—because they know how to make the pictures the public wants.

These men own fourteen of the best-known moving picture companies in the world.

Their financial resources are practically without limit. Their organizations know no superior (and it takes years to build a successful moving picture organization—make no mistake about that).

What is most important, they know the moving picture business.

I was sure that afternoon that if I could get them to combine in the production of *Feature Films*—the kind that take from an hour to an hour and a quarter to see—they would produce the greatest series of moving pictures the world has ever known.

They have done it!

From next week on you can see these pictures in a good theatre near your home.

Two pictures will be released each week. Sometimes it will be a screaming farce by the actors that have made "Keystone" comedies a drawing card from Portland, Maine, to Sidney, New South Wales.

Sometimes a stirring drama of the famous studios of the "Flying A" brand.

Again there will be the thrill and excitement that you knew in the Million Dollar Mystery.

David W. Griffith, the Director who gets \$100,000 a year and used half a state as his studio, is giving himself heart and soul to his share of these great moving pictures.

As for writers—there's Richard Harding Davis, for instance. But that's another story.

I've just seen the first of the series—a Master-Picture it was called by the great critic who sat next me in the darkened room.

And he said it with beads of perspiration standing on his forehead

So *Master-Pictures* we are calling them to you.

But why go on? Can you wait to see them? Can you?

You couldn't, if you'd seen the first one.

If you want to see the first one sooner, tear this page out and take it to the picture theatre nearest your home.

For any theatre in all this big country can get this series of feature films *QUICK*—if they put in the order now.

Watch this page next week for the story of the first

MUTUAL MASTER-PICTURES



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

Heitken

President

MUTUAL FILM CORPORATION
New York

To Theatre I want to see MUTUAL MASTER-PICTURES—
Quick. I will go to them if you will let me know when they are coming to your theatre.

Name Address

A Personal Message to Motion Picture Exhibitors

By Edwin Thanhouser

I am back where you knew me for years—at the head of the Thanhouser Film Corporation of New Rochelle, New York, which I founded in 1908.

After three years of travel and study abroad, the men who bought out my interest in the studio I started persuaded me to return.

Naturally, it will be some little time before the pictures bearing my personal indorsement will be released.

In the meantime, I request that my friends recall the reputation which the Thanhouser productions enjoyed during the period from 1908 until 1912, when I was personally in charge.

I am a showman and know your needs; I am a producer and will meet your needs; I am a guarantee against unrest among your patrons.

I never cheated a negative, I put into a picture every dollar necessary to make it a great picture.

I am an exponent of the natural length

film. I thus give you strength of story, strength of production.

I promise you the best motion pictures that can be produced—quality in every particular.

I will announce later when these pictures bearing my name will be released.

Next week I will tell you of some specific changes that will make for better quality, better satisfaction, and better relationship between yourselves and the Thanhouser Film Corporation.



Watch for the Date of the First EDWIN THANHOUSER Releases

The Thanhouser Three-a-Week

"The Master's Model" (two reels). Released March 16. Heart-interest drama with Nolan Gane and Fan Bourke.

"The Stolen Jewels" (one reel) drama. Released March 21. With Harris Gordon, Ernest Warde, and Morgan Jones.

Princess: "Joe Harkin's Ward." Released March 19. With Rene Farrington and Boyd Marshall.

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

Book The Twenty-Million Dollar Mystery

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

All Star Cast Includes

James Cruze

Sidney Bracy

Harry Benham

Mary Elizabeth Forbes

Marguerite Snow

Frank Farrington

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

Thanhouser Film Corp., New Rochelle, N. Y.

Producers of "The Million Dollar Mystery."

Reel Life

A MAGAZINE OF MOVING PICTURES

PUBLISHED BY THE MUTUAL FILM CORPORATION

MERRITT CRAWFORD
Editor

29 Union Square, New York City
Telephone, Stuyvesant 683

HENRY JAMES
Business and Advertising
Manager

Vol. V, No. 26

MARCH 13, 1915

Five Cents—\$2.50 a Year

A Fashionable Fête Champêtre Staged by Flying "A"



One of a Host of Charming Scenes in "The Quest," First of the Mutual Masterpictures, Produced by The American Film Manufacturing Company

Here is a picture poem. The initial release of the multiple reel series of Mutual Masterpictures, "The Quest," brings to the screen a photoplay which, for sheer beauty of theme and setting and photography is without a rival in the history of the silent art. It is a romance, thrilling, tender, fanciful, and so inspiring that none may see it without being bettered by it. "The Quest" will be released by the Mutual Film Corporation, March 22, 1915.

A N N O U N C E M E N T

IN accord with its established policy of presenting the best in motion pictures, the Mutual Film Corporation announces to the exhibitors and through the exhibitors to the world, a notable series of feature offerings without a peer in pictureland. These **MUTUAL MASTERPICTURES** will be released, two every week, beginning March the twenty-second. They will be four and five reels in length and will be continued until further notice. **MUTUAL MASTERPICTURES** are superb in story, supreme in direction, sublime in photography and beyond all question the most vital, the most interesting, the most appealing feature motion pictures ever made.

MUTUAL MASTERPICTURES are produced by the master directors and the best screen actors and actresses in the world and they surpass the previous best product of the studios of the American Film Manufacturing Company, the Majestic Motion Picture Corporation, the New York Motion Picture Corporation, the Reliance Motion Picture Corporation and the Thanhouser Film Corporation, the most distinguished group in the list of picture makers.

"The Quest," five wonderful reels of beautifully scened romance, has been selected as the first Masterpicture to be released. The date is March 22. "The Quest" is an American distinctive creation with Margarita Fischer, Harry Polard, Joseph E. Singleton, Nan Christy and Lucille Ward as principals in a fine company of players. Its chief scenes are in the South Seas and one of its many thrills is the burning of a great ship, blown up by dynamite in the open ocean. A distinguished woman, who saw the picture at private view, exclaimed at the end: "It's positively beautiful; it's charming. We need more of such pictures." Your audiences will want to see it many times.

"The Lost House," the second Mutual Masterpicture, released March 25, was written by Richard Harding Davis and produced by Majestic at the studios where D. W. Griffith presides. It is a vital picture, tremendously well played and beautifully scened. Lillian Gish leads the cast and Wallace Reid, F. A. Turner, A. D. Sears and Elmer Clifton appear in prominent roles. The vivid story of "The Lost House" swings with force around a mysterious building which is destroyed in the great fight waged upon it. Every foot of the picture is tense, real and powerful.

It is with some pride that the Mutual Film Corporation announces this new upward step in the progress of our great art because **MUTUAL MASTERPICTURES** will not only be tremendously profitable for exhibitors but they will add to the dignity and standing of motion pictures. All Mutual Exchanges are ready now to tell you more about **MUTUAL MASTERPICTURES**.

MUTUAL FILM CORPORATION

Scenes from First Mutual Masterpicture and American-Beauty Releases



1. Margarita Fischer and Harry Pollard in "The Quest" (Five Reel Mutual Masterpicture). 2. Margarita Fischer, Harry Pollard, Joseph E. Singleton and William Carroll (same). 3. Vivian Rich in "In the Heart of the Woods." 4. Margarita Fischer and Harry Pollard in "The Quest." 5. Vivian Rich and David Lythgoe in "In the Heart of the Woods." 6. Ed Coven and Winifred Greenwood in "Ancestry." 7. Same. 8. George Field and Charlotte Burton (same). 9. Vivian Rich and Harry Von Meter in "In the Heart of the Woods." 10. Virginia Kirtley in "When the Fire-Bell Rang." 11. Irving Cummings and Joseph Harris (same).

STORIES OF THE NEW PHOTOPLAYS

THE current issue of the Mutual Weekly (No. 10) contains many notable features. Aside from its war views, which include scenes showing life in the French trenches, and the manner in which the wounded are hurried to the field hospitals, there are many others of unique and unusual interest. Sing Sing prisoners, under the enlightened regime of Warden Thomas Mott Osborne, are shown knitting warm mufflers for the soldiers of the warring countries. Interesting views of St. Patrick's Cathedral, which the anarchists, Abarno and Carbone, tried to wreck with a bomb a few days ago, and who now each face twenty-five years imprisonment for so doing, are included, together with a picture showing the two worthies in the hands of the police. A thrilling eleven-story drop from the Munsey Building, Washington, D. C.; views of the "Kroonland" and the "Great Northern" passing through the Panama Canal, and United States cavalry in training at Fort Thomas are among the other entertaining and timely features of this issue of the Mutual Weekly.

All of which goes to show that the exhibitor who is not using this service would do well to investigate its possibilities as a business-bringer.

RUNAWAY JUNE (Episode 10)

(Two Reels)

By George Randolph Chester and Lillian Chester

March 17, 1915

CAST

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

GILBERT BLYE and his party go aboard the steamer which they have chartered for the trip to Bermuda. *Ned Warner* and *Burton*, his detective, also board the boat. They practice the policy of watchful waiting. Soon *Ned* is informed by *Burton* that *June* is sitting alone on the lower deck. He hurries below. Suddenly *Blye*, from where he is sitting, sees the runaway bride in her husband's arms. He goes to the captain and tells him that a crazy man has attacked one of the ladies of his party. The next thing *Ned* knows he is struggling in the grasp of two husky sailors. *June* is in hysterics. *Ned*, locked in his stateroom, is unable to escape until just before the landing in Hamilton Harbor, Bermuda. Here he is seized by two sailors. The three men fight furiously. Finally *Warner* is backed up against the rail, and then—by accident—pushed overboard. A practised swimmer, he strikes out toward a small fishing craft, calling for help. The fishermen take him aboard. When first they hear that *Ned* is over the side of the ship, both *June* and *Blye* are equally horror-stricken. The news of his rescue, however, calms them both. *June* is inspired to refuse to land, but *Blye* compels her to do so. *Burton*, following them, learns the name of their yacht and their route. This he confides to *Ned* as soon as that unfortunate young man sets foot on the pier. But how are they to board the yacht?

DOGGONE IT—Royal

The Story of a Desperate Young Man

March 20, 1915

FRANK, a ne'er-do-well, receives a letter from his fiancée's father advising him to cut out an imaginary fast life or be left penniless according to the terms of his father's will. That evening the girl asks him to get her a dog. On the way home he picks up a stray canine and carries it to his room. The girl's half-witted brother, who has studied burglary by mail, breaks into *Frank's* room, and is caught, first by the dog and then by *Frank*. In exchange for his freedom he agrees to pry open *Frank's* father's safe. He is captured by the father—but not before the son has found a clause in the will granting him unconditional rights to the estate.

ETHEL'S DOGGONE LUCK—Komic

Chapter 19 of the Famous "Bill" Series by Paul West

March 21, 1915

CAST

Ethel.....	Fay Tincher
Bill.....	Bobby Feuhrer
Hadley.....	Chet Withey
Ed.....	Eddie Dillon
Ketcher.....	Max Davidson

KETCHER, a professional dog thief, steals a valuable dog from *Mrs. Dapper* and after that everybody gets involved, including *Mr. Hadley*, *Ethel*, *Ed*, her sweetheart, *Bill* and the cop. The intricate action consists in the rapid and surreptitious switching about of several stolen dogs by the clever *Ketcher*, until nobody can tell which dog is whose, and everybody is accusing everybody else of being a thief. The police court is helpless to disentangle the mix-up. But in the end *Mrs. Dapper* gets back her dog, *Ethel* and her young man are reconciled, and, as a finishing touch, a fierce bull dog fastens himself to *Bill's* trousers.

THE FORGED TESTAMENT—Majestic

(Two Reels)

Wherein Two Women Suffer from the Machinations of an Adventurer

March 21, 1915

CAST

Mawby.....	Charles Cleary
Mrs. Holloway.....	Cora Drew
Muriel.....	Olga Gray
Madeline.....	Signe Auen

MAWBY, an unscrupulous adventurer, beguiles a rich widow into marrying him. Very soon she discovers his real character. He constantly badgers her for money, which he loses at cards, and one night he wrests her purse from her, falling in a semi-drunken stupor on the couch. *Mrs. Holloway*, feeling a heart attack coming on—she has an incurable heart trouble—and fearing that *Mawby* will get possession of her estate, sits down at once and writes a will, leaving everything she owns to her daughter, *Madeline*, who is away at school. Suspicious, however, lest *Mawby* be feigning drunk to put her off her guard, she hides the will in the front of her dress. Then she writes a letter to her lawyer, asking him to come the next day for the will. Feeling faint, and gasping for breath, she staggers to the porch and falls on a divan. From there

(Continued Overleaf)

Majestic-Komic Photoplays Brimful of Laughs, Thrills and Clever Situations



1. Olga Gray and Signe Auen in "The Forged Testament." 2. Same. 3. Fay Tincher, Jack Dillon and Chet Withey in "Caught By the Handle." 4. Cora Drew in "The Forged Testament." 5. Fay Tincher and Max Davidson in "Caught By the Handle." 6. R. A. Walsh and Miriam Cooper in "The Greaser." 7. Fay Tincher and Max Davidson in "Caught By the Handle." 8. Cora Drew and Signe Auen in "The Forged Testament." 9. Charles Clary and George Nicholas (same). 10. Fay Tincher and Max Davidson in "Caught By the Handle."

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she sees *Mawby* pocket the letter to the lawyer, and taking the will out of her dress she puts it in a secret compartment of a locket she is wearing. Her death occurs that night. After the funeral, *Mawby* helps himself to *Mrs. Holloway's* jewels. The locket, however, appearing to be of small value, he tosses it over to *Madeline*. Pressed for money and fearing that if the missing will is found he will be penniless, *Mawby* tries to inveigle *Madeline* into marrying him. Failing in this, he contrives to have her lured to a lonely roadhouse, coming along just in time to save her reputation, if she will promise to marry him. Realizing that he is at the bottom of her predicament, the girl indignantly refuses, and is marched to jail by the police, who have raided the inn. *Mawby* seeks to clinch matters by wiring *The Evening Statesman* the details of her arrest. The city editor assigns *Muriel Manning* to the story. *Muriel* and *Madeline* discover in one another old friends, and *Madeline* confides everything to the young reporter. While they are talking in the prison cell, the locket drops from *Madeline's* neck, and the will is disclosed. A few days later, when *Mawby* tries to put over a forged will, *Muriel* produces the authentic document. A watermark on the false paper provides conclusive evidence. *Mawby* is jailed, and *Madeline* becomes her mother's sole heir.

THE STOLEN JEWELS—Thanouser

In Which a Pawn Ticket Provides the Key to a Mystery

March 21, 1915

CAST

Jack Kent.....Harris Gordon
Bryce, a detective.....Morgan Jones
Mrs. Ball.....Carey L. Hastings

WILLIAM JAMESON engages *Bryce*, a detective, to investigate several mysterious robberies which have occurred in one of his stores. Suspicion is thrown by *Guy Manse*, the manager, upon *Jack Kent*, a young clerk, whose duty is to open and close the safe, and with *Manse's* help the detective manages to entrap the clerk and secure evidence against him. *Kent* is sent to jail. *Mary Ball*, his sweetheart, alone believes in his innocence. Also, she is conscious that *Manse* covets her. She watches the manager closely, and one day sees him drop a pawn ticket. Quickly she notes the number and name of the pawn broker. The manager recovers the ticket without knowing that he has betrayed himself. *Mary* locates the stolen jewels and puts the detective upon the right track. *Kent* is absolved and the manager punished.

ANCESTRY—American (Two Reels)

A Romantic Story Wherein Love Puts a Girl's
Ambition to the Test

March 22, 1915

CAST

The Duke of Lorenzo.....George Field
The Duchesse of Lorenzo.....Charlotte Burton
The Duchesse 20 years later.....Josephine Ditt
Harold Dean.....Edward Coxen
Anna De Voe.....Winifred Greenwood
The Count.....King Clark
Innkeeper.....John Steppling
Father Time.....William Bertram
Rosa.....Marjorie Cresswell
Leo.....Americo de Marino

THE Duke of Lorenzo is banished for a term of years for duelling. He leaves the *Duchesse* and their child at the ancestral villa. Twenty years elapse. During this

time the *Duchesse* goes to America, where her daughter dies. She returns to Italy with a young companion, *Anna De Voe*, who passes for her own daughter. *Anna*, who loves the *Duchesse* and is fascinated by her new life, is quite willing to keep up the pretense. The *Duchesse* has a shock of paralysis, which renders her mind a blank. At the time that she is stricken, *Anna* is helped in reviving her by a young American artist, *Harold Dean*, who is sketching in the villa park. They fall in love. Not long after, the *Duke* returns from his exile. *Harold* asks him for his daughter in marriage. But the Italian nobleman tells *Anna* that she must marry a man of her own rank. Soon the American girl realizes that love to her is more than ambition. She confesses her identity, and she and *Harold* are married.

THE GAME OF THRILLS—Reliance

Wherein a Young New Yorker Finds His Romance at Last

March 22, 1915

CAST

Jack Morris.....George M. Marlo
Loretta Blair.....Gladys du Pell
Graves.....Gordon De Maine
Belden.....Charles Bryant
Tramp.....Alfred Fisher

JACK MORRIS, a young engineer, complains to *Graves* and *Belden*, bachelor pals of his, that there is no excitement or romance in New York, and that he has decided to sail in a few days to South America. The two friends conspire with an actress, *Loretta Blair*, to give *Morris* an adventure. The girl goes to his rooms at the hotel, representing herself to be a Russian woman seeking to evade the secret police of her country. She implores his aid. *Graves* and *Belden*, disguised as Russians, enter the apartment and bind and gag *Morris* and *Loretta*. They then take their victims to a deserted house and, after locking them in, depart, satisfied, to their club. A tramp accidentally sets fire to the house, and when *Belden* and *Graves* return to release their prisoners they find the building in flames. They try frantically to break in through the fire lines, believing that they are the murderers of *Morris* and *Loretta*. Then, through the smoke, they see the supposed victims coming toward them. *Morris* tells the conspirators about their narrow escape and that they have been watching the fire from a distance. And then *Belden* and *Graves* are forgiven their serious little joke, because *Morris* has found his romance at last right in New York.

WHEN THE FIRE BELL RANG—Beauty

A Side Splitting Farce Which Keeps a Fire
Department Running

March 23, 1915

CAST

Joe King.....Irving Cummings
Lige Peters.....Joseph Harris
Chief Grady.....Fred Gamble
Kate, his daughter.....Virginia Kirtley

JOE, the handsomest among the five assistants of *Fire Chief Grady*, is in love with *Kate*, the chief's daughter. *Grady* threatens to dismiss *Joe* unless he stops making love to his daughter. Called out of town on business, the chief calls at the fire house to administer a farewell warning. Hardly is he out of sight, however, when *Joe* and *Kate* celebrate by a rendezvous at her house. They are seen through the window by *Lige Peters*, the village mischief-

(Continued Overleaf)

Latest New York Motion Picture Corporation Productions Will Prove Popular



1. Violet McMillen and Jay Hunt in "His Brother's Keeper." 2. Same. 3. Sid Chaplin, Cecile Arnold and "Slim" Summerville in "Gussle's Day of Rest" (Keystone Two Reeler). 4. Walter Edwards in "The Fakir." 5. "Shorty" Hamilton in "Shorty Among the Cannibals." 6. Bessie Barriscale, Rhea Mitchell, Barney Sherry and A. Hollingsworth in "The Devil" (Five Reel Mutual Masterpicture.) 7. Sid Chaplin and "Slim" Summerville in "Gussle's Day of Rest." 8. Bessie Barriscale, Ed Connelly and Arthur Maude in "The Devil." 9. Walter Edwards and Rhea Mitchell in "The Fakir." 10. "Shorty" Hamilton in "Shorty Among the Cannibals."

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maker, who rushes back to headquarters to tell the boys.

They ring the fire bell, which brings *Joe* on the run, also the chief, who has had to wait for his train. The joke comes out, and *Grady*, after threatening to fire the whole brigade, starts again for the depot. This time he misses the train. Returning to vent his wrath on the boys, he misses *Joe*. He covers the distance to his home in double quick time—to find his worst suspicions realized. *Joe* and *Kate*, believing him to be safely out of town, have called in the parson. The chief is beside himself with rage. Then *Kate* sends a note to the boys, to ring the fire bell. Her father answers the call of duty. By the time he finds out that he has been fooled again, the ceremony is over, and there is nothing left for him to do but forgive, for which he is cheered lustily by the fire department.

THE DUEL IN THE DARK—Thanouser

(Two Reels)

Wherein a Young Girl Overpowers a Famous Hypnotist
By Philip Lonergan

March 23, 1915

CAST

John Gregory.....	Arthur Bauer
His wife.....	Carey L. Hastings
Their daughter, Florence.....	Florence La Badie
Sardo.....	Morgan Jones
Ralph Morris.....	Morris Foster

JOHAN GREGORY, district attorney, carries on a vigorous campaign against clairvoyants and hypnotists, who are swindling the citizens. His assistant is *Ralph Morris*, his daughter's fiancé. Advance information in regard to police raids is given out to the offenders themselves, and circumstances compel *Morris* to suspect the district attorney. He challenges him openly, forcing him to resign. The young man's engagement to *Florence* is broken. Meanwhile, *Florence* has become greatly concerned over her mother's strange actions. At last she succeeds in winning from *Mrs. Gregory* a confession. A few weeks before, injured in an automobile accident, she was taken into the house of *Sardo*, the leader of the hypnotists. He cured her of the violent headache the shock had given her, and then, by the use of mesmerism compelled her to spy upon her husband and return to the clairvoyant with information. She promises she never will have anything to do with *Sardo* again. But his influence proves too strong. *Florence* follows her mother to the mesmerist's house, where the daughter pits her will power and her love for her mother against the hypnotist's control. After a terrible psychic struggle the girl wins. *Sardo* is arrested and *Gregory* reinstated; and *Morris*, after receiving his forgiveness, marries *Florence*.

THE GREASER—Majestic

How a Man Despised Proves Himself a Hero

March 23, 1915

CAST

Miriam.....	Miriam Cooper
Miguel.....	Vester Perry
Clifton.....	Elmer Clifton

MIRIAM, the daughter of a rancher, is beloved by *Miguel*, a Mexican in her father's employ. To the girl, however, he never betrays his feeling. A young man, *John Clifton*, is hurt while hunting in the hills and brought to the ranch. *Miriam* nurses him back to health, and they

fall in love. *Miguel* plots revenge. He happens to see *Clifton* accidentally kill a man, and is filled with a savage joy, until he witnesses *Miriam's* meeting with her lover. He then determines to save *Clifton* for *Miriam*. Trading clothes with *Clifton*, he allows the posse to see him and pursue. When the sheriff calls him to halt, he disobeys and is shot. The girl and her lover, on seeing *Miguel* brought back dead, realize that he has given his life for their happiness.

IN THE SWITCH TOWER—Broncho

(Two Reels)

A Thrilling Drama of Railroad Life

By Thomas H. Ince and C. Gardner Sullivan

March 24, 1915

CAST

Bill Wharton.....	Walter Edwards
Joel Wharton.....	Frank Borzage
Robert Hall.....	Lewis Morrison
Mrs. Hall.....	Gertrude Claire
Alden.....	Lewis Durham

BILL WHARTON is his own worst enemy—because of his heavy drinking. From being the best engineer on the road he has become a wiper. In a bar-room fight one of the railroad men is killed. *Bill* is arrested and sentenced to three years at hard labor in the state prison. His son, *Joel*, who has left his father when a small boy, has risen rapidly in the railroad and is now division superintendent. Realizing that his son will be disgraced if he hears of his father's penitentiary sentence, *Bill* persuades his friend, *Robert Hall*, to write *Joel* telling him that his father is dead. The three years pass and *Bill* is freed. He goes to his old friend, *Hall*. The sudden announcement that *Bill's* son is coming to his old home and will pay *Hall* a visit, causes *Bill* to leave, sadly realizing that he is cut out of his son's life. The next morning *Joel* inspects the yards. He sees *Alden*, the assistant superintendent, drinking from a whiskey flask. A curt dismissal follows. *Alden* plots vengeance, and that night, overpowering the old towerman at the junction, he is on the point of causing a collision between the Eastbound flyer and the special train on which are *Joel* and his wife, when he is discovered and prevented by *Bill*. A fierce struggle takes place in which *Bill* is stabbed. He throws the lever just in time to save his son's life—then falls dead.

THE BLACK SHEEP—Reliance

The Touching Story of a Tardy Reformation

March 24, 1915

CAST

Bob Holmes.....	Joseph Henneberry
Grace, his sister.....	Loretta Blake
Her husband.....	Mr. Elmore

BOB HOLMES is exiled from home by his father, in spite of his mother's plea that there must still be good in the boy. Years pass. The father dies. The sister marries well and goes to live in another town where her mother visits her. *Bob* sinks lower and lower. To satisfy his craving for drink he at last begs in the streets. The sister's husband, one night, is attacked by thugs in a deserted part of the city. *Bob*, happening to be near, sides with the molested man; and when, on the appearance of policemen, the gangsters run, *Bob* gets *Mr. Holcomb* to safety. He then notices that his companion has a bad head wound and offers

(Continued Overleaf)

Scenes from "Runaway June" in Bermuda and New Reliance Photoplays



1. Ned Watches Blye Take June Away (Runaway June, Episode 11). 2. Thomas Jefferson in "Only a Tramp." 3. Blye Takes His Party to the Yacht. (Runaway June, Episode 11). 4. Teddy Sampson in "The Slave Girl." 5. Scene from "The Balance." 6. Thomas Jefferson in "Only a Tramp." 7. Jennie Lee in "The Balance." 8. Ned Too Late to Rescue June (Runaway June, Episode 11). 9. Mary Alden and Mr. Lincoln in "The Slave Girl." 10. Miriam Cooper and Jennie Lee (same).

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to help him home. On finding *Bob* shelterless, *Holcomb* invites him in, to sleep over night. Needing money to make his getaway—for the police are on his tracks for vagrancy and have given him twelve hours to leave town—*Bob* invades the library. He knocks a book from the table. Suddenly the lights are turned on. There, covering him with a pistol and commanding him to throw up his hands, stands his sister. The recognition is mutual. *Grace* drops the pistol and throws her arms about her brother. When her mother and husband appear upon the scene, the story of *Bob's* bravery of the night before is told. The mother's faith is justified.

IN THE HEART OF THE WOODS—American

A Wildwood Romance, Starring Vivian Rich

March 24, 1915

CAST

Nance Morgan.....	Vivian Rich
Jack Daly.....	David Lythgoe
Ben Morgan.....	Harry Von Meter
Miriam Sterne.....	Louise Lester
Ranger.....	K. Morrison

NANCE discovers that a deserted cabin near her grandfather's home in the wilderness is tenanted by a young stranger. She ventures to make herself at home in the cabin during his absence, and on one occasion tidies up the place and then creeps under the bed to see if her work will be appreciated on his return. *Jack Daly* is so absorbed, however, in reading a letter from *Miriam Sterne*, his sweetheart in the city, and in looking at *Miriam's* picture, that he goes out again without noticing all that *Nance* has done. Creeping out from her hiding place, the mountain girl gives vent to her resentful disappointment by wrecking the room. *Daly* hears her throwing things around and returns. Though still jealous of *Miriam*, she becomes repentant. A few days later *Daly* receives news of the city girl's marriage to a rival. Defying the game laws he goes out with his gun to work off his chagrin, and unintentionally kills *Nance's* pet rabbit. *Nance* is inconsolable. At last *Daly* sends her his dog and a note tied to the animal's collar, telling her, that if ever she should want him she has only to send the dog for him. Several days pass. Then *Daly's* dog returns. He hurries to *Nance's* cottage—to find her mourning alone over the body of her grandfather.

TRICKED—Domino

(Two Reels)

A Very Unusual Drama of Two Brothers and a Forgery
By Thomas H. Ince and William H. Clifford

March 25, 1915

CAST

Tom Hart.....	Jerome Storm
Sid Hart.....	Edward Brennan
Edna Boxley.....	Elizabeth Burbridge
Mrs. Sid Hart.....	Virginia Phillee
Mother Hart.....	Gertrude Claire

TOM and *Sid Hart* are brothers. *Sid* marries a wealthy woman, thus gaining a start in the real estate business. He rapidly becomes rich. *Tom* stays home and supports his mother, to whom *Sid* grudgingly allows five dollars a week. *Sid* is ashamed of his poor family, and when *Tom* pleads with him to raise the allowance for his mother, as she is ill and *Tom* out of work, his wife writes a cold refusal. In desperation *Tom* raises his brother's check from five to five hundred dollars, and sends his mother to the country

by the doctor's orders. He then goes to *Sid* and tells him what he has done. *Sid* has *Tom* arrested. Their argument is overheard by *Edna Boxley*, *Sid Hart's* stenographer, who is in love with *Tom* without his brother's knowledge. She knows that her employer is living a double life, for he has made overtures to her and given her a key to an apartment, where he entertains women unknown to his wife. *Edna* contrives to entrap *Sid* in the apartment, having 'phoned his wife meanwhile to meet him at the address. She forces *Hart* to telephone the police exonerating his brother, if he would not have *Edna* expose his faithlessness. When *Mrs. Hart* arrives he is compelled to say that he has had the apartment prepared as a surprise for her on her birthday.

JEALOUSY—Thanouser

A Timely Warning Effectively Dramatized

March 26, 1915

CAST

Arthur Compton.....	Arthur Ashley
Ruth, his wife.....	Peggy Burke
George, a rival.....	A. Young
John.....	Sid White

ARTHUR COMPTON is apt to drink too much sometimes, but *Ruth*, his young wife, is forebearing with him, hoping that gradually he may overcome the habit. One evening he goes to the club, where, under the influence of a glass too many, he expatiates to *John*, his friend, about *George*, his rival before his marriage, and how he won the girl who now is his wife. Returning home, he drops into a chair in the library and dozes off. In a dream it seems to him that he has found *George* and his wife in the house together. The husband and the lover quarrel. *Compton* kills his rival. He is arrested and is on the point of leaving his wife and his home forever, when he wakes up. The dream makes him realize what actually might happen if he continues to let his bad habit get the better of him. He promises *Ruth* that he will let the drink alone.

HIS BROTHER'S KEEPER—Kay Bee

(Two Reels)

An Appealing Story of an Old War Veteran
By Thomas H. Ince and Richard V. Spencer

March 26, 1915

CAST

David Stokes.....	Jay Hunt
Amanda.....	Violet McMillen
Jeremiah Stokes.....	Joseph H. Dowling
Mrs. Malinda Stokes.....	Gertrude Claire

JEREMIAH STOKES and his wife, *Malinda*, make life miserable for *David Stokes*, *Jeremiah's* brother, who is an old veteran and too feeble to work on the farm. His only friend is *Amanda*, the little slavey, who is also mistreated by the close-fisted couple. *David* applies to Washington for a pension, and when a cash retaining fee of thirty-five dollars is required, *Amanda* comes to his rescue, paying the fee out of her savings. The grateful old man tells her that he will divide his first allowance equally with her. Soon after this, *David* is sent to the poor farm by his brother. When the pension attorney comes, looking for *David*, *Jeremiah* refuses to tell where he is. *Amanda*, however, steals the buckboard and drives the attorney to the poorhouse. The old man joyfully receives his money, and he and *Amanda* are able to have a little home together.

Action and Thrills in Full Measure in Latest Thanhouser Productions



1. Carey L. Hastings, Harris Gordon, Ernest C. Warde and Miss Williams in "The Stolen Jewels." 2. Carey L. Hastings and Miss Williams (same). 3. Claude Cooper, Ernest C. Warde, Morgan Jones and Miss Williams (same). 4. Florence LaBadie, Carey L. Hastings, Morris Foster and Arthur Bauer in "The Duel in the Dark." 5. Florence LaBadie, Carey L. Hastings, Morris Foster and Arthur Bauer (same). 6. Carey L. Hastings, Morgan Jones and Florence LaBadie (same). 7. Morris Foster, Morgan Jones, Carey L. Hastings and Florence LaBadie (same). 8. Arthur Bauer and Morris Foster (same). 9. Peggy Burke in "Jealousy." 10. Morris Foster, Morgan Jones, Carey L. Hastings and Florence LaBadie in "The Duel in the Dark." 11. Arthur Ashley in "Jealousy."

"The Quest"

Concerning a Man's
Search for His
Dream-Girl
and
How He Found Her

The First of the Mutual
Masterpictures
Produced by Flying "A"
and Starring
Margarita Fischer

CAST

John Douglas, in search of an ideal.....Harry Pollard
Mrs. Chalmers, the hostess.....Lucille Ward
De Villiers, a man about town.....Joseph E. Singleton
Helen Carruthers, a society butterfly.....Nan Christy
NaiMargarita Fischer
Neto, Chief of the Lost Tribe.....Joseph E. Singleton
Kaura, the sub-chief.....Robyn Adair
The Tribal PriestWilliam Carroll

FROM his earliest years, *John Douglas*, had had a dream-girl, without whom he felt that life would be wasted. The most eligible bachelor in the most exclusive social set in his city, he was wooed by many hostesses, who had unattached daughters, but all in vain. Even *Helen Carruthers*, prettiest and wealthiest of all the girls, who laid their snares for the young millionaire failed to make any impression on the heart which this dream maid had pre-empted.

When *Douglas* tired of society and sailed away on a freighter for a trip through the Orient, there were many who mourned him. Later when word came that the ship and all on board were lost, they all but forgot him.

But *Douglas* did not perish with his shipmates. The sole survivor, he drifts for many hours on a piece of wreckage. In the darkness he is always conscious of the vision of his dream-girl beckoning him on, as if to a place of safety. When day comes he is washed up on an island, inhabited by a strange race of white people, who have never seen anyone but members

of their tribe. *Nai*, daughter of *Neto*, chief of the tribe, rescues *Douglas* from the sea, and to his astonishment he recognizes her as the maiden of his dreams. Summoning help she has him carried to the village, where he is received as the guest of the tribe. Soon, however, the jealousy of *Kaura*, the sub-chief and her ardent suitor, is aroused.

While *Nai*, who is a musician of great ability, plays on a rude harp, the old priest tells *Douglas* how there is a legend, that the tribe is descended from a party, who long ago were wrecked on the island. *Kaura*, seeing this, grows more jealous, and demands that *Nai* be married to him at once. But *Nai*, her love awakened for *Douglas*, appeals to him to save her. In a primitive battle with *Kaura*, however, he is worsted and cast out of the tribe, while *Nai* is placed in her father's hut under guard.

That night *Douglas* outwits the guard and escapes with *Nai* to the priest's cave, where they are married. The alarm is given and *Kaura* and his men pursue them. They flee to the rocky coast in a raging storm, and escape, but *Kaura*, their relentless pursuer, is killed by a bolt of lightning.

For months they live in the forest, *Nai* growing more proficient at playing upon a larger harp, which *Douglas* has made for her. Then one day they see a yacht enter the cove near their hut and drop anchor. *Douglas* tries to signal

over the tribe, *Nai's* father having repented of his act as he feels old age coming on. *Douglas* refuses the offer and takes up his accustomed place before the hut to guard *Nai* for the night. There he falls asleep and dreams of their rescue.

On the ship is *De Villiers*, his former close friend, a wealthy bachelor and man of the world. *Nai* is soon fitted out with a set of civilized clothing by the other women guests on the yacht and although at first she is a bit awkward, she is so bewitchingly beautiful, that *De Villiers* cannot refrain from beginning a covert flirtation with her. His advances progress until they arrive home, where he presents her with a harp to take the place of the one brought from the island.

Douglas, who has observed *De Villiers'* attentions to *Nai*, who has no suspicions of the man's designs, becomes insanely jealous. He forbids her to play on the harp he has given her. The climax

comes soon after, at a wonderful fête, which *Nai* gives her new found friends. *Douglas* is deeply depressed and harbors evil thoughts.

A day or two later, he finds a note on her table from *De Villiers*, urging her to come to his apartments to view a rare painting. The subterfuge is at once apparent to *Douglas*, who fails to realize that *Nai's* innocent nature is incapable of suspecting evil in another. In a frenzy of jealous rage, he takes a pistol from a drawer and sets out to the home of *De Villiers*, determined to kill his former friend. Dashing aside the servants, who would stop him, he enters the room where *De Villiers* has received *Nai*, just as that worthy has seized her, despite her protests, in his arms. Without hesitation *Douglas* fires, his bullet finding refuge in his island wife's heart and the next instant he throws himself upon *De Villiers*, intent on strangling him.

As they struggle desperately together, *Douglas* feels a gentle touch on his arm and awakes, finding *Nai* trying to rouse him. He realizes that it was all but a dream, though he shudders at the recollection. Without a word, he tears down the signal he had so painstakingly erected the evening before, and with *Nai* and the venerable priest beside him, watches the yacht sail away. Then the three start back for the village of the tribe.



Kaura Demanded Threateningly that Nai Be Married to Him at Once

*How a Slender Clue
Saved
a Girl
From a Fate
Worse Than Death*

"The Lost House"

*A Mutual Masterpicture,
Starring Lillian Gish,
Produced by Majestic,
From the Story by
Richard Harding Davis*

CAST

Dosia DaleLillian Gish
Dr. ProtheroH. D. Sears
Dosia's uncle.....F. A. Turner
Ford, the reporterWallace Reid
Cuthbert, his friendElmer Clifton

A SLIGHT, girlish figure in black, heavily veiled, and from the languor of her movements apparently frail and even ill, followed the tall man with the shock of grey hair into the hotel. He placed his name in the register as *Ethan Dale*, of Kentucky, and then he wrote for the girl directly under his own signature, "*Dosia Dale*".

"Give my niece," he commanded the clerk, "a room connecting with mine."

It was evident that she was completely under the domination of her relative, who was of none too benign aspect. As one who long had been accustomed to obeying, she glided, a pathetic little shadow, in his wake. Not once, as the strange pair passed through the hotel lobby, did the clerk hear her speak.

One evening *Miss Dale* left the hotel in the company of her uncle and a certain *Dr. Prothero*—and did not return. A few days after that *Wallace Ford*, a young newspaper man, was visited at the Press Club by a shabby old man who was still industriously studying a scrap of paper. "Found this in 'Bedlam Road'," he said hesitatingly and then began to mumble something about "the cop" not taking his find seriously. The reporter took the note. "I am *Dosia Dale* of Louisville," he read. "I am locked in behind barred windows. I do not know the number of the house, but my room is just above where I drop this. I implore you, whoever you are, to save me." *Ford* thought a moment. "Bedlam Road" was so nicknamed because of several sanitariums for nervous patients situated upon it.

"I guess the police are too used to this sort of thing in this neighborhood, to pay much attention," he mused. "Just the same, I've a hunch that this time there's something wrong."

Hurrying to the nearest telegraph station, he sent off a wire to Louisville. "Who is *Dosia Dale*? Where is she? Reply to *The Evening Messenger*, Care of *W. Ford*, Elizabeth, N. J."

The wire which, a few hours later, reached him at the office, said: "*Dosia Dale*, an heiress of this city, travelling with her uncle. Young, soon to become of age. At Hotel Jordan, Elizabeth." *Ford* whistled. And then he started out in earnest to locate the house from which the note was dropped.

The old man who had found the bit of paper was by no means certain from just which house it had been thrown. The young reporter went first to the Hotel Jordan. There he learned that the girl and her uncle had left suddenly several days before. There was no forwarding address. *Ford* lost no time in betaking himself to "Bedlam Road".

A street piano was playing before the row of prison-like houses and it gave *Ford* an idea. He offered the astonished Italian a two-dollar bill, if, for half an hour, the piano might be his.

Ford stood in the street and turned the crank, playing "Dixie" and "My Old Kentucky Home", over and over, until a glove dropped from a window in the third house from the corner. Then he went in search of his friend, *Jim Cuthbert*.

By pretending to be a naval officer suffering from a bad case of "nerves", *Ford* gained admittance to the house an hour later. He had arranged with *Cuthbert* to remain on watch. "If I am not out with the girl by midnight, have the police raid," he said, simply.

The house turned out to be the private sanitarium of *Dr. Prothero*. The newcomer was not long in discovering *Dosia's* room, and in noiselessly forcing an entrance. Scarcely had he succeeded in reassuring the frightened girl, when a footstep outside made them step back in alarm.

"My uncle is coming!" she whispered—and the next moment he was barricading himself and his companion behind all the available furniture, piling it against the door.

The infuriated Kentuckian and *Dr. Prothero*, charlatan and crook, hammered and kicked in vain against this wall of defense. Their efforts were interrupted, however, by the arrival of *Cuthbert* and the police in the street below.

Ford and the girl found themselves between two volleys. The uncle, going mad with fear, set fire to the house—and *Ford* fled with *Dosia* over the roof. Together they leaped into the life-net, spread by the waiting firemen, while *Dale* and *Prothero* were killed by the police.

When *Dosia* learned that her uncle long ago had spent her fortune, she told *Ford* that he had saved the life, not of an heiress, but a penniless, homeless girl.

"Well—not homeless anyway," he replied, taking her in his arms.



Ford and Dosia Leaped into the Waiting Life-net

"June in Danger at Mrs. Villard's"

From the Reliance Serial
By George Randolph
Chester and Lillian
Chester

Episode
Nine
of
"Runaway June"

CAST

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

TRUST a pretty French maid and a handsome French chauffeur to strike up a lively friendship on the slightest provocation. It was the most natural thing in the world, that while her mistress was at the sanitarium, recuperating from the taxi accident, Marie should have accepted the invitation of Henri, Mrs. Villard's chauffeur, to take a joy ride. As it happened, they got stalled, not a hundred yards distant from the Moore house in Brynport, where they were discovered by Bouncer, June's collie.

On the road, Marie was watching the house nervously, while Henri adjusted the carburetor. He completed his task and Marie jumped into the seat. Henri speedily followed. But they were just a moment too late. Out of the gate came Bouncer. Behind him streamed Aunt Debby, Mr. and Mrs. Moore, and Bobby and Iris Bletcher. Urged by Marie, Henri started off at a good speed, paying no attention to the cries of the pursuers. But Bouncer persisted in following the car. Long after the others had given up the chase, he came on, his pink tongue hanging, his brown eyes appealingly fixed upon the distant motor. When she realized that no one else was pursuing them, Marie asked Henri to stop the car. She lifted the dog into the machine, and they drove home, where it is needless to say that June was overjoyed to see her pet again.

On the grounds of the Villard estate, Bouncer discovered Ned and Burton hiding in the shrubbery. He chased the detective away. Ned, however, fell into Henri's hands. Thus it was, that, as the Cunningham limousine, carrying June, Mrs. Villard, Tommy Thomas, Blye and Cunningham, entered the driveway, and Warner started to intercept the machine, he was dragged back by the chauffeur and Jens, a hired man, who then made him captive in the loft of the garage. Marie, having told Henri who Ned was, he was carefully tied up and guarded by the Frenchman and his companion.

When, that evening, Villard entered the drawing-room, it was to his wife's very great astonishment and then her anger. Later, when she was alone in her room with Tommy Thomas, June learned what kind of a man Villard was. It seemed that several years before he had been engaged to Tommy's older sister. With his accepted sweetheart's kisses fresh on his lips, he had gone to the house of a Mrs. Peters,

where he started to devote himself in most lover-like fashion to Alice, the younger of her two daughters. He was surprised, however, by the entrance of Tommy and her sister. No explanation which he could make ever could satisfy Nell Thomas.

Meanwhile Villard was learning from Blye just how it happened, that a pretty young girl was here in his house, in the rôle of companion to his wife. After dinner, while the others were drinking and smoking, June, a bit disconsolate, and feeling much out of tune with her surroundings, wandered into the conservatory. There Villard followed her. But just as he put his hand over her mouth to keep her from calling for help, Bouncer came tearing in and sprang upon her tormentor. Trying to fight off the dog, Villard stumbled and fell. His dignity and his clothes were sadly impaired. And June felt for him such contempt as no man ever



June Was Overjoyed to Have Bouncer with Her Again

had inspired in her before in all her young life.

Scarcely an hour later, Edwards arrived. The yacht was sailing South that night, he said, and they must lose no time in getting off. Then June, realized, that during dinner she actually had been persuaded to join the party. Why had she consented? It seemed to her it had been mostly Tommy Thomas's doing. Anyway, she didn't care much now what she did or did not do. Her will seemed breaking under the strain of her confused adventures, and the peculiarly helpless position in which she found herself.

While all this was going on in the house, Ned had contrived to make his escape from the garage. He was just in time to see June enter the limousine which, the next instant, drove away. But he heard Blye direct Scatti, the chauffeur, to a certain café. Making for the nearest railroad depot, he arrived at the New York restaurant just as the party was ready to leave.

Neither the waiters nor the guests realized the relationship between June and Ned. They saw in his efforts to reclaim his bride only an attempt to attack a young girl, who was being protected by three very husky and competent men. Perhaps caution for their own skins added to their unwillingness to help Ned fight Blye, Edwards and Cunningham. Quickly June was carried to the machine and the others piled in after her. But Ned, in spite of all, resolutely pursued, little dreaming of what was to follow.

"The
Cipher
Code"

"THE \$20,000,000 Mystery"

Episode Eighteen
Reels Thirty-five and Thirty-six

A Drama of
Love and Adventure
Produced by Thanouser

CAPTAIN RADCLIFFE'S injuries from his fall off the freight train delay his return to America, but Bruce takes passage the next day. Tom Hunt and Jim Baird also answer, by first ship, the summons they have received from John Storm. The Captain, meanwhile, has recovered from his singular adventure with Baird, and is able to visit the mines. He returns from the open diggings with a quantity of diamonds, which he has gathered, in exultant good humor. No longer does he curse the fate which has left him behind in South Africa.

Deciding to sail immediately, Radcliffe puts the diamonds in a rubber hot water bag and places it in his suit case. Then, on board the ship, he writes this wireless cipher message: "J. W. Bruce, New York, Sinbad X. Y. Z. Suntop Aurenia Looslyde Tunner Rispah Mecca Sib Lover. Radcliffe".

On the very day that this cabalistic message reaches Bruce in New York, Zudora, from her prison in the old hag's house on the island, wins her gaoler's consent to write the following note: "Mrs. Ramsay, 16 Willow Grove Ave., I am not permitted to tell the place of my imprisonment, but will you please give the bearer a change of clothing for me. Zudora".

The old woman despatches Gyp with this. When he reaches Mrs. Ramsay's he is asked to wait until that lady can get Zudora's things ready. As soon as she is safely upstairs with the doors carefully closed, she calls up Tom Hunt.

"Come down here at once," she urges, with difficulty restraining her excitement, "and follow the man who leaves the house with a suit case. He will go to Zudora."

Then, taking one of Zudora's skirts, she rips several inches of the hem, tucking in this message: "I have phoned Hunt to follow this man you have sent. John is crazy with grief and worry, but keeps on searching for you. Have courage." Basting the hem together again with white thread and putting a few stitches on the right side to catch Zudora's eye, she packs the skirt in the bottom of a suit case which contains everything to make the poor prisoner comfortable and gives it to Gyp. Already, from the porch, she has seen that Hunt is coming down the street, and she sees him conceal himself until she has done with Gyp and the bag. As soon as he leaves, the detective follows, shadowing

him with the greatest caution, for he realizes that he is sure to be suspicious. Then Mrs. Ramsay, with a sigh of relief, re-enters the house.

Meanwhile Jim Baird, on watch outside Bruce's office, has seen him receive the wireless despatch. He sees him decipher the message and then slip it between the blotters of his writing pad. The moment Bruce leaves, Baird enters by a window and copies the words. But how is he to find

the key? A bit of paste-board projecting from under the blotter attracts his eye. The next instant he holds the secret code in his hand. Rapidly comparing, he reads: "Arrive New York Steamer Aurenia. Will throw rubber bag of diamonds overboard before landing.

Radcliffe." Rushing to Hunt's office, where also he finds John Storm, he shows the detective the wireless. They realize that there is no time to be lost. The "Aurenia" is due within two hours.

Chartering a motor boat with an engineer at the wheel, and taking a row boat in tow, the three men make for open water. Hunt is relating how he has pursued Gyp to the dock, and through marine glasses seen him land with the suit case at Execution Rock. Leaving the motor boat and getting into the smaller craft, they row under Zudora's window. She has seen them coming. When the rope is thrown to her she seizes it. Five minutes later, the heiress and her lover are reunited.

Hunt and Baird return to the motor boat which speeds down the bay. Already another similar boat is puffing hard forward a few yards ahead. It contains Gyp, Bill and Ike. As the big liner is seen approaching, the small boats pick their positions with care. Then begins a keen scrutiny of the deck for Captain Radcliffe. Hunt sights the figure of the wily adventurer first. He sees him come to the rail and throw a hot water bag overboard. Both motor boats dash for it. Leaning far out over the edge of the craft, in eminent danger of going into the sea, Hunt grabs the slippery rubber object. But before he can draw in his catch, Ike in the other boat knocks it out of his hands with a long boat hook, and the crooks turn tow and scuttle off up stream.

Meanwhile, John Storm and Zudora reach Mrs. Ramsay's house in safety. The persecuted owner of the Zudora mines once more finds herself with friends.



The Old Hag
Threatens Zudora



Zudora in Her Prison. (Insert Above)
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Reading Their Fortune in the Cards

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

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

SATURDAY—Reliance (2), Keystone, Royal.

SUNDAY—Majestic (2), Komic, Thanouser.

American

- Jan. 18—Refining Fires (2)
- Jan. 20—The Crucifixion of Al Brady
- Jan. 25—Silence (2)
- Jan. 27—Coals of Fire
- Feb. 1—The Law of the Wilds (2)
- Feb. 3—Imitations
- Feb. 8—Justified (2)
- Feb. 10—A Heart of Gold
- Feb. 12—The Wily Chaperon
- Feb. 15—In the Twilight (2)
- Feb. 17—Saints and Sinners
- Feb. 22—The Decision (2)
- Feb. 24—She Never Knew
- Mar. 1—Heart of Flame (2)
- Mar. 3—The Derelict
- Mar. 8—The Truth of Fiction (2)
- Mar. 10—The Echo
- Mar. 12—His Mysterious Neighbor
- Mar. 15—The Two Sentences (2)
- Mar. 17—Competition
- Mar. 22—Ancestry (2)
- Mar. 24—In the Heart of the Woods
- Mar. 29—In the Sunlight (2)
- Mar. 31—Reformation

Beauty

- Dec. 15—Her Younger Sister
- Dec. 22—Brass Buttons
- Dec. 29—Love Knows No Law
- Jan. 5—In the Vale of Sorrow
- Jan. 12—The Spirit of Giving
- Jan. 19—A Girl and Two Boys
- Jan. 26—Evan's Lucky Day
- Feb. 2—Which Would You Rather Be?
- Feb. 9—Mrs. Cook's Cooking
- Feb. 16—The Happier Man
- Feb. 23—The Constable's Daughter
- Feb. 30—Remembered
- Mar. 2—The Haunting Memory
- Mar. 9—The Doctor's Strategy
- Mar. 16—In the Mansion of Loneliness
- Mar. 23—When the Fire Bell Rang
- Mar. 30—The First Stone

Broncho

- Jan. 20—A Lucky Blowout (2)
- Jan. 27—The Gun Fighter (2)
- Feb. 3—Shorty's Adventures in the City (2)
- Feb. 10—The Chinatown Mystery (2)
- Feb. 17—Shorty's Secret (2)
- Feb. 24—The Grudge (2)
- Mar. 3—Winning Back (2)
- Mar. 10—The Wells of Paradise (2)
- Mar. 17—A Case of Poison (2)
- Mar. 24—In the Switch Tower (2)
- Mar. 31—Shorty Among the Cannibals (2)
- Apr. 7—Molly of the Mountains (2)
- Apr. 14—Shorty Turns Actor (2)
- Apr. 21—The Disillusionment of Jane (2)

Domino

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

Kay Bee

- Jan. 8—A Midas of the Desert (2)
- Jan. 15—The Cross of Fire (2)
- Jan. 22—Sergeant Jim's Horse—The Man Who Died
- Jan. 29—The Bottomless Pit—The Famine
- Feb. 5—College Days (2)
- Feb. 12—In the Tennessee Hills (2)
- Feb. 19—Mr. Silent Haskins (2)
- Feb. 26—The Sheriff's Streak of Yellow (2)
- Mar. 5—On the High Seas (2)
- Mar. 12—The Girl Who Might Have Been (2)
- Mar. 19—The Phantom on the Hearth (2)
- Mar. 26—His Brother's Keeper (2)
- Apr. 2—The Spirit of the Bell (2)
- Apr. 9—The Roughneck (2)
- Apr. 16—The Taking of Luke McVane (2)
- Apr. 23—The Riddle of the Wooden Leg (2)

Keystone

- Jan. 25—Colored Villainy
- Jan. 28—Mabel, Fatty and the Law
- Feb. 1—The Home Breakers (2) (Special Release)
- Feb. 1—Fatty's New Role
- Feb. 4—Hogan the Porter
- Feb. 6—Caught in a Park
- Feb. 8—A Bird's a Bird
- Feb. 11—Mahel and Fatty's Married Life
- Feb. 13—Hogan's Romance Upset
- Feb. 15—Hogan's Aristocratic Dream (2) (Special Release)
- Feb. 18—Ye Olden Grafter—San Diego Exposition (Split Reel)
- Feb. 20—Hearts and Planets
- Feb. 22—A Lucky Leap
- Feb. 25—That Springtime Feeling
- Feb. 27—Hogan Out West
- Mar. 1—Willful Ambrose
- Mar. 1—Ambrose's Sour Grapes (2) (Special Release)
- Mar. 4—Fatty's Reckless Fling
- Mar. 8—Fatty's Chance Acquaintance
- Mar. 11—Love in Armor
- Mar. 15—That Little Band of Gold (2) (Special Release)
- Mar. 29—Gussie's Day of Rest (2) (Special Release)

Komic

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

Majestic

- Dec. 29—The Baby's Ride
- Jan. 3—Vengeance Is Mine (2)
- Jan. 5—His Lesson
- Jan. 8—Branch No. 37
- Jan. 10—Three Brothers (2)
- Jan. 12—Prohation
- Jan. 17—What Might Have Been (2)
- Jan. 19—On the Table Top
- Jan. 24—The Better Man (2)
- Jan. 26—The Broken Lullaby
- Jan. 31—A Farewell Dinner (2)
- Feb. 2—An Old Fashioned Girl
- Feb. 5—The Double Deception
- Feb. 7—Imar, the Servitor (2)
- Feb. 9—His Last Deal
- Feb. 14—How Hazel Got Even (2)
- Feb. 16—A Man and His Work
- Feb. 21—The Lost Lord Lovell (2)
- Feb. 23—The Fatal Black Bean
- Feb. 28—A Day That Is Gone (2)
- Mar. 2—Bobby's Bandit
- Mar. 5—His Return
- Mar. 7—Minerva's Mission (2)
- Mar. 9—A Temperance Lesson
- Mar. 14—Her Buried Past (2)
- Mar. 16—The Emerald Brooch
- Mar. 21—The Forged Testament (2)
- Mar. 23—The Greaser
- Mar. 28—The Old Chemist (2)
- Mar. 30—An Image of the Past
- Apr. 2—The Artist's Wife
- Apr. 4—Dr. Jim (2)
- Apr. 6—The Little Mother

Mutual Weekly

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|-----------------|----------------|
| Dec. 24—No. 104 | Feb. 11—No. 6 |
| Dec. 31—No. 105 | Feb. 18—No. 7 |
| Jan. 7—No. 1 | Feb. 25—No. 8 |
| Jan. 14—No. 2 | Mar. 4—No. 9 |
| Jan. 21—No. 3 | Mar. 11—No. 10 |
| Jan. 28—No. 4 | Mar. 18—No. 11 |
| Feb. 4—No. 5 | Mar. 25—No. 12 |

Princess

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

Reliance

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

Royal

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

Thanouser

- Jan. 31—Helen Intervenes
- Feb. 2—In the Jury Room (2)
- Feb. 7—The Shoplifter
- Feb. 9—The Smuggled Diamond (2)
- Feb. 14—The Gratitude of Conductor 786
- Feb. 16—A Man of Iron (2)
- Feb. 21—His Sister's Kiddies
- Feb. 23—The Adventure of Florence
- Feb. 26—\$1,000 Reward
- Feb. 28—A Newspaper Nemesis
- Mar. 2—On the Brink of the Abyss (2)
- Mar. 7—Mishaps of Marceline
- Mar. 9—The Final Reckoning (2)
- Mar. 14—Little Bohdy
- Mar. 16—The Master's Model (2)
- Mar. 21—The Stolen Jewels
- Mar. 23—The Duel in the Dark (2)
- Mar. 26—Jealousy
- Mar. 28—The Spirit of Unlift
- Mar. 30—The Magnet of Destruction (2)

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- THE QUEST (5 Reels)
American
- THE LOST HOUSE (4 Reels)
Majestic

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Sioux Falls, S. D.	H. & H. Film Service Co.	Branch No. 5-A
		209 West 9th Street
Spokane, Wash.	Pacific Mutual Film Corp'n.	408 First Ave.
Springfield, Mass.	Mutual Film Ex. of Mass.	179 Dwight Ave.
Syracuse, N. Y.	Western Film Ex.	205 Bastable Block
Tampa, Fla.	Mutual Film Corporation	405 Curry Bldg.
Toledo, Ohio	Mutual Film Corporation	410 Superior St.
Toronto, Ont.	M. F. C. of Canada, Ltd.	15 Wilton Ave.
Vancouver, B. C.	M. F. C. of Canada, Ltd.	963 Granville St.
Washington, D. C.	Mutual Film Corporation	428 Ninth St., N. W.
Wheeling, W. Va.	Mutual Film Corporation	Rooms 14-15 Masonic Temple
Wilkesbarre, Pa.	Mutual Film Corporation	61 S. Pennsylvania Ave.
Winnipeg, Manitoba	M. F. C. of Canada, Ltd.	McDermott Ave.

Other Exchanges Using the Mutual Program

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

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

Mutual Program

(Week of Mar. 22nd to Mar. 28th, inc.)

Monday, March 22, 1915

AMERICAN..... Ancestry
(Two Reel Drama)

RELIANCE..... The Game of Thrills
(Drama)

KEYSTONE..... Not yet announced

Tuesday, March 23, 1915

THANHOUSER..... The Duel In the Dark
(Two Reel Drama)

MAJESTIC..... The Greaser
(Drama)

BEAUTY..... When the Fire Bell Rang
(Comedy-Drama)

Wednesday, March 24, 1915

BRONCHO..... In the Switch Tower
(Two Reel Railroad Drama)

AMERICAN..... In the Heart of the Woods
(Drama)

RELIANCE..... The Black Sheep
(Drama)

Thursday, March 25, 1915

DOMINO..... Tricked
(Two Reel Drama)

KEYSTONE..... Not yet announced

MUTUAL WEEKLY..... No. 12

Friday, March 26, 1915

KAY BEE..... His Brother's Keeper
(Two Reel Drama)

PRINCESS..... The Skinflint
(Drama)

THANHOUSER..... Jealousy
(Drama)

Saturday, March 27, 1915

RELIANCE..... Bubbling Water
(Two Reel Drama)

KEYSTONE..... Not yet announced

ROYAL..... Journey's End
(Comedy)

Sunday, March 28, 1915

MAJESTIC..... The Old Chemist
(Two Reel Drama)

KOMIC..... Mixed Values
(Comedy)

THANHOUSER..... The Spirit of Uplift
(Drama)

MUTUAL WEEKLY No. 10—1915

LATEST WAR PICTURES

In Accordance with President Wilson's Policy of U. S. Neutrality, etc.

Life in the French trenches.
Wounded are hurried to the hospitals.
A view of Vitrimont from the church steeple.
JAMES SCARLETT, OF SEATTLE, WASH., INVENTS A new life preserver.

GENERAL TOM THUMB AND WIFE RECEIVE THE keys of the city from Boston's Mayor.
Sub: The General's horse.

TORPEDO-BOAT DESTROYER TENDER "MELVILLE" is launched at Camden, N. J.

ROADBED "CAVE-IN" CAUSES SERIOUS WRECK NEAR Claremont, N. H.

SING-SING PRISONERS ARE KNITTING WARM MUFF- lers for Polish soldiers.

Sub: Mrs. Ernest Schelling, wife of the famous pianist, who teaches the class, and Thos. Mott Osborne, the new warden of the prison.

SECRETARY OF THE NAVY DANIELS BREAKS ground for memorial at Arlington Cemetery.

VIEWS OF THE UPPER AND LOWER GENESEE FALLS, from which the famous Dan Patch made his leap.

TINY FIRE ESCAPE DEMONSTRATES ITS USEFULNESS in saving lives.

Eleven-story drop from Munsey Building, Washington, D. C.

BOMB PLOT TO DESTROY ST. PATRICK'S CATHEDRAL is foiled by arrest of Frank Abarno and Charles Carbone.

THE "KROONLAND" AND THE "GREAT NORTHERN" passing through the Panama Canal.

U. S. CAVALRY IN TRAINING AT FORT THOMAS.

REGULAR MUTUAL PROGRAM FEATURES

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

The New Colored Catalogue Now Ready

Which is the most Complete Book of its kind, representing every class of Pictures for Decorative and Souvenir Purposes.

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THE SEMI-PHOTO POST CARDS, \$3 PER THOUSAND

of over 500 players is the best souvenir extant. It will increase your business. Note our other publications. Post Cards for band coloring. Hand Colored Post Cards. PHOTOGRAPHS. SIZE 8 x 10. of all the prominent players. Association and Independent. 500 different names, 20 cents each.

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We have JUST RECEIVED a large shipment of IMPORTED BIO AND ELECTRA CARBONS. Prices on application.

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Distributors of the Edison, Motiograph, Powers, Standard and Simplex machines and GENUINE PARTS.

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Send 6 cents to cover cost of postage and you'll get a Mutual Player Slide absolutely FREE.

Any 7 Slides From Our Catalogue \$1.50

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ASK FOR IT IT'S FREE

Greater New York Slide & Advertising Co.

Academy Music Building

14th Street, New York

Why Not Supplant

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

Chicago Song Slide Exchange

Sta. R. L., 32 S. Wabash Ave.,

Chicago, Ill.

Little Stories of Reel Life

IT is announced that Olga Pritzlau Clark, author of *Motherhood*, recently produced by the American Film Manufacturing Company, and of fifty-three other successful scenarios, has completed another delightful and original script, *The Angel of the House*, which will be produced by the talented actors of the Flying "A" studios. This new play, which was especially written to feature Margarita Fischer, will be released in four reels, and, it is said, will rival all previous efforts from the pen of this well known author, in point of purity of mind and originality.

Miss Clark is unusually gifted with the power to conceive the finer and more esthetical views of life and a complete understanding is expressed in every line of her writings. Her stories are distinctly original and written with great attention to detail.

When *Runaway June* and her big company return from Bermuda, where they are involved in pirate plots, shipwrecks and wonderful submarine adventures in the development of the George Randolph Chester photoplay serial, they will offer a great prize to the most popular of their women patrons in every part of the United States. Full details are not yet quite ready for announcement, but it is planned that the fifty women, who shall be proved to have the most friends in each particular community, will be sent to the Panama-Pacific Exposition and through picturesque California in first class style with all expenses paid by *Runaway June*.

Edward Brennan, famed as "*Dunbar, Man of Mystery*," in the late *Mutual Girl* series, will be seen soon in a splendid characterization, in *Tricked*, a forthcoming Ince production to be released by the New York Motion Picture Corporation. Brennan plays the part of *Sid Hart*, a roué, whose efforts to send his poor brother to jail are frustrated by his own stenographer. *Tricked* will be released in the Mutual program under the Domino brand, March 25, 1915.

"Handsome Jack" Dillon, of the Mutual forces, is a most loveable character. He came West a year ago last January with D. W. Griffith, and since then has appeared in a number of the Mutual features. As "*Biff*" Hogan in "*The Gangsters*", Dillon rendered a very striking performance. He is the brother of the well-known Edward ("Komic") Dillon.

Jack, before his Mutual engagement, played in Biographs for six years. He prefers to portray refined "heavies".

Automobile Row, which is located on the boulevard facing the Reliance-Majestic studio, is one of the sights of Hollywood. It is here, daily, that the cars which are utilized for the Mutual directors and players and the personal cars congregate. The list at times reaches up into the thirties.

Charming Irene Hunt, of the Reliance-Majestic studios, recently received word of her grandmother's death. Her many Mutual co-workers sympathize with her deeply.

Power's Cameragraph No. 6A



Gives long and constant service with the least possible wear on moving parts.

Affords the projection of perfectly clear and steady pictures.

Possesses devices that insure absolute safety in handling inflammable celluloid films.

Write for Catalog "A1," describing its superior qualities in design and mechanism telling how its Arc Lamp provides for every possible arrangement of carbons, of its improved lamp house, how the film shields reduce fire liability, why condensed breakage is greatly reduced.

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NICHOLAS POWER COMPANY

Ninety Gold Street

NEW YORK CITY

MAJESTIC MOTION PICTURE COMPANY

TWO PART FEATURE
FOR RELEASE

SUNDAY, MARCH 21



SIGNE AUEN

THE FORGED TESTAMENT

FEATURING

Charles Clary, Signe Auen,
Olga Gray and Cora Drew

Majestic and Komic Guide for Exhibitors

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

A TEMPERANCE LESSON. (1 Reel Majestic.) Release date Tuesday, March 9. A comedy, featuring Spottiswoode Aitken, showing how a man and his wife came to realize the value of total abstinence in their household.

HER BURIED PAST. (2 Reel Majestic.) Release date Sunday, March 14. A strong dramatic story, not produced quite up to Majestic standard, but holding interest throughout. A girl reporter discovers through a tragedy the secret in a wealthy woman's life and later suppresses the story.

CAUGHT BY THE HANDLE. (1 Reel Komic.) Release date Sunday, March 14. Fay Tincher in a brand new characterization as the awkward slavey who finally discovers the smuggled diamonds.

THE EMERALD BROOCH. (1 Reel Majestic.) Release date Tuesday, March 16. A detective drama with one unusual twist, quite well put on.

THE FORGED TESTAMENT. (2 Reel Majestic.) Release date Sunday, March 21. A society drama, in which the forgery of a will is exposed by the clever discovery of a girl reporter. A fairly good picture.

ETHEL'S DOG GONE LUCK. (1 Reel Komic.) Release date Sunday, March 21. This is Number 19 of the "Bill" series and quite up to the average.

Released Exclusively Through the Mutual Film Corporation

Majestic Motion Picture Company

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

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

IF You Cannot Get An AUTOMATIC TICKET-SELLING MACHINE

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MACHINES and SUPPLIES
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At Lowest Prices

REES TICKET CO.
404 So. 10th St., OMAHA, NEB.

News of the Trade

THE power of suggestion of the motion picture—and especially the Griffith product—is boundless. If you don't believe it, ask "Wen" Milligan, whose persuasive eloquence has lured many a recalcitrant advertiser to buy space in the *Billboard*, and he'll tell you. "Wen's" silver tongue, however, didn't always stand him in good stead. Fifteen years ago he was one of the most ardent admirers of a little rosy-cheeked lassie up in Stamford, Conn. Later, when "Wen" acquired long pants and the young lady blossomed into a lovely young woman, he continued to pay devoted court. But somehow, he couldn't quite gain her consent to enter into the contract he wanted. Indeed, it is rumored that he had a rival, upon whom the lady looked with some favor, and the thought made "Wen" desperate. He pleaded, argued, cajoled, but all in vain. His arguments were good, but not good enough, although couched in accents that would have put the pen into the hand of the most flint-hearted, dollars and cents advertiser in the film business, while he signed a year's contract. But the young lady still hesitated.

Then it happened that "Wen" invited her to attend the opening performance of *The Birth of a Nation*, the marvellous Griffith photoplay, at the Liberty Theater. She came, saw, and was conquered. The magic of the spectacle and the glamour of the tender romance of the "Little Colonel" and his Northern sweetheart had a compelling effect. "Wen's" advertising experience served him in good stead. He realized that the psychological or "sign here" moment had arrived. "Will you marry me tomorrow?—answer yes, or no," he whispered, or words to that effect. Evidently, the reply was not in the negative, for on the day following the opening of *The Birth of a Nation*, "Wen" was married to Miss Mildred Schultz of Stamford and New York by Dr. Wolfkin of the Fifth Avenue Presbyterian Church, while "Bill" Barry, head of the Nicholas Power advertising department, acted as best man.

Much activity is going on in the factories of the American Photoplayer Company, 62 West 45th Street, New York City, where, in addition to their regular style Fotoplayer, they are contemplating getting out several new style instruments. A number of orders have recently been received for the well-known Fotoplayer; among them is one for a Style 40 Fotoplayer, which has been installed in the Odeon Theater, 145th Street and Eighth Avenue, New York City.

A Simplex Projector was recently placed in the sanitarium of the Metropolitan Life Insurance Company at McGregor, N. Y., for scientific research work. This institution is in charge of Dr. Arthur B. Neeb.

MOON SCREEN



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

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

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

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

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



Exhibitor! Exhibitor! Exhibitor!
DON'T WAIT!



Gold King Pat. Dec. 23, 1913

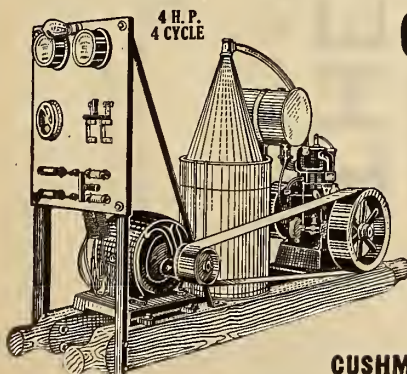
The GOLD KING FIBER SCREEN will advance in price after March 1, 1915, to 50 cents per square foot. Never in the history of the Gold King Screen has there ever been such a demand for it, and it is impossible to place it on the market at the present price (30 cents per square foot) and realize a profit.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

GOLD KING SCREEN CO.
Box 294 Altus, Okla.

PHOTOPLAYWRITERS

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

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Cushman Lighting Plants

GET THE CROWD

Cushman throttling governed engines give steady voltage. It's cheaper to make your "juice" than to buy it. You get a good light at arc, which makes clear, bright pictures. Extremely light in weight. 4 H. P. complete plant weighs only 575 lbs. Not the cheapest, but cheapest in the long run. Get information describing exclusive features. It's free.

CUSHMAN MOTOR WORKS, 940 N. 21st St., Lincoln, Nebr.

FILL YOUR THEATRE PLUM FULL

and reap the cash value of an immediate big business by using Continentals. They are proved successes. They satisfy and enthuse audiences. They are "good business" for you. Select your program from this list of vital feature pictures.

GRIFFITH'S HOME SWEET HOME

(Six Reels)

BOOK IT NOW

AN IDYL—A SERMON—AN ABSORBING DRAMA

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

GRIFFITH'S BATTLE OF SEXES

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

THE WRATH OF THE GODS

SIX SMASHING, THRILLING REELS OF CONCENTRATED DRAMA

PRODUCED BY THOS. H. INCE

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

GANGSTERS

(Four Reels)

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

THE GREAT LEAP

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

THE MOUNTAIN RAT

(Four Reels)

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

Big Day Specials

RUY BLAS

ROBIN HOOD

THE FLOOR ABOVE

OR THE MYSTERY OF THE FRONT STAIRS

FROU FROU

JOSEPH IN THE LAND OF EGYPT

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**FOR A WAR
FEATURE DAY
SHOW ONE
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THE DISHONORED MEDAL
OR THE CRACK OF DOOM

With French Troops in Action

BATTLE OF GETTYSBURG

Greatest War Feature Ever Produced

CONTINENTAL FEATURE FILM CORPORATION

71 W. 23rd STREET



NEW YORK CITY



The
“Runaway June”
California Trip Contest

Now in preparation

will give to every theatre showing this serial the added interest and pulling power of *an Individual Voting Contest at that house* for every installment of the picture.

A patron of your Theatre may be one of the **48 lucky young women to go to the CALIFORNIA FAIRS FREE—as the guest of RUNAWAY JUNE.**

The contest will be heavily advertised in The Saturday Evening Post, Ladies' Home Journal, Delineator, New Idea, Woman's Magazine, Ladies' World and other publications of national circulation, and in hundreds of well-known newspapers throughout the country.

Write for full particulars to

Serial Publication Corporation
29 Union Square
New York

PRODUCED BY RELIANCE

The Latest Episodes of
“Runaway June”

The Great Serial by
George Randolph Chester

are enlivened by

Pirate Plots, Wrecks and
Submarine Wonders

now being produced in

Beautiful Bermuda

The interest is growing daily
Order at **ONCE**

Write for full particulars to

Serial Publication Corporation
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New York

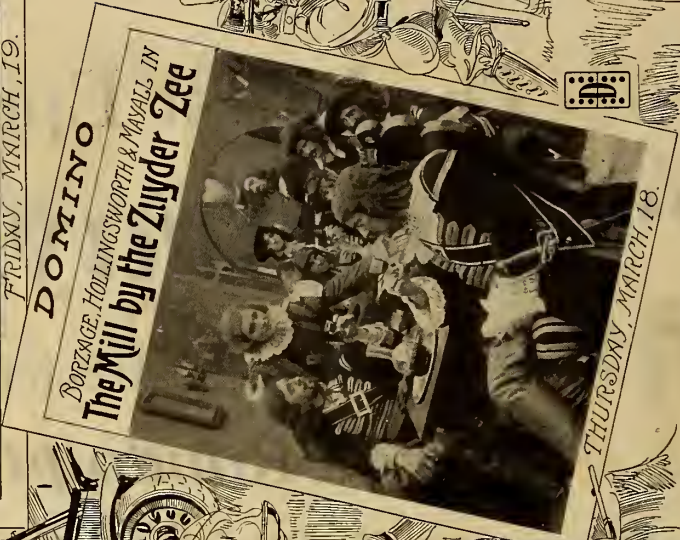
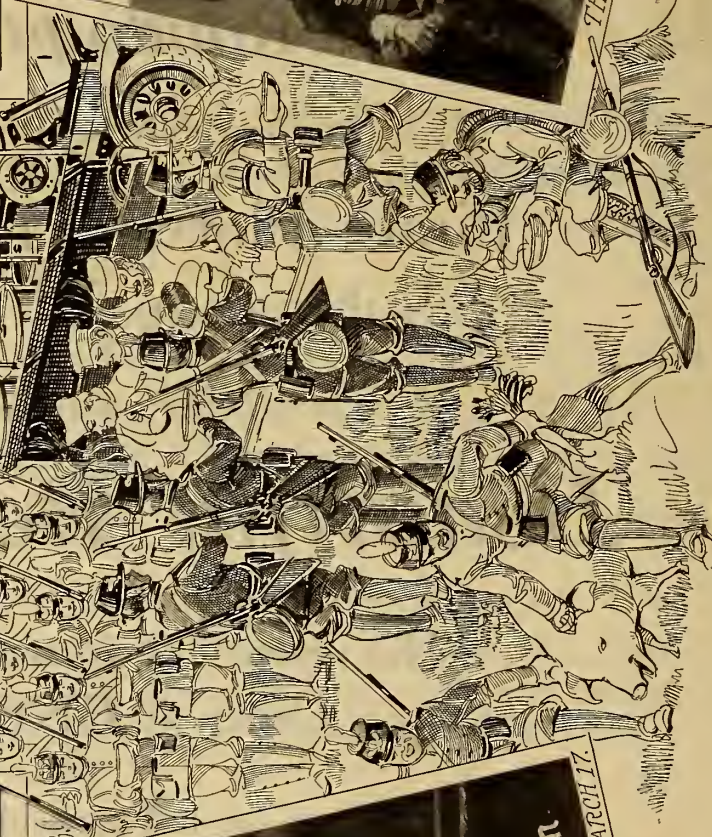
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Substantial Food FOR the Masses

Released Exclusively through the Mutual Film Corporation



8-10" Photos of our Players can be had by sending to Publicity Dept. 15 Cents for one-50 Cents for set of 4.
A WONDERFUL LOBBY DISPLAY
22-25 Photo layouts in Character makeup of Mabel, Normand & Fessie Arbuckle. 20 Cents each.



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LONGACRE BUILDING, 42^d STR. AND BROADWAY, NEW YORK. KESSEL & BAUMANN, EXECUTIVES.



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Thanouser's Greatest Photoplay

By **HAROLD MACGRATH**

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A New Two-Reel Episode Released Each Week

Every Episode of this remarkable serial photoplay is a revelation of new thrills, new surprises, new achievements in photoplay production. See the wonderful open-sea fight in next Episode.

300 Leading Newspapers Now Running the Serial Story

Book this great photoplay serial at once and get the full benefit of all the white-hot interest. Communicate with Thanouser Representative at nearest Mutual Film Exchange.

Thanouser Syndicate Corporation

71 W. 23rd. St., New York, N. Y.

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

Simplex
TRADE MARK PAT. U.S.

MARCH 1st, 1915

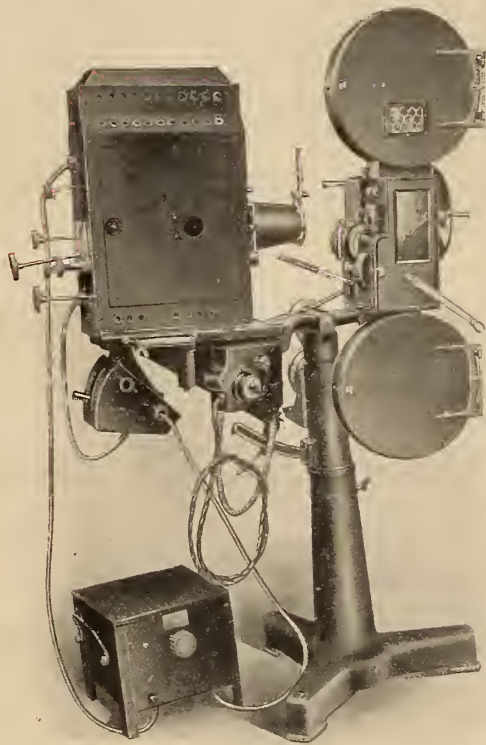
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furnished with regular equipment

Simplex PROJECTOR

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No more INSIDE Top Carbon adjustments on SIMPLEX LAMP



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SEVEN adjustments. All on the OUTSIDE, including Top Carbon Adjustment.

LAMP HOUSE:

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- 3.—Heavier gauge sheet metal.

LIGHT SHIELD:

That can be inserted into the film trap heat shield, which is our part No. E—648A, directly opposite the Lamp on the Mechanism. Protects the Operator's eyes and increases his comfort in operating the Machine.

WRITE FOR CATALOGUE "R".

MADE AND GUARANTEED BY

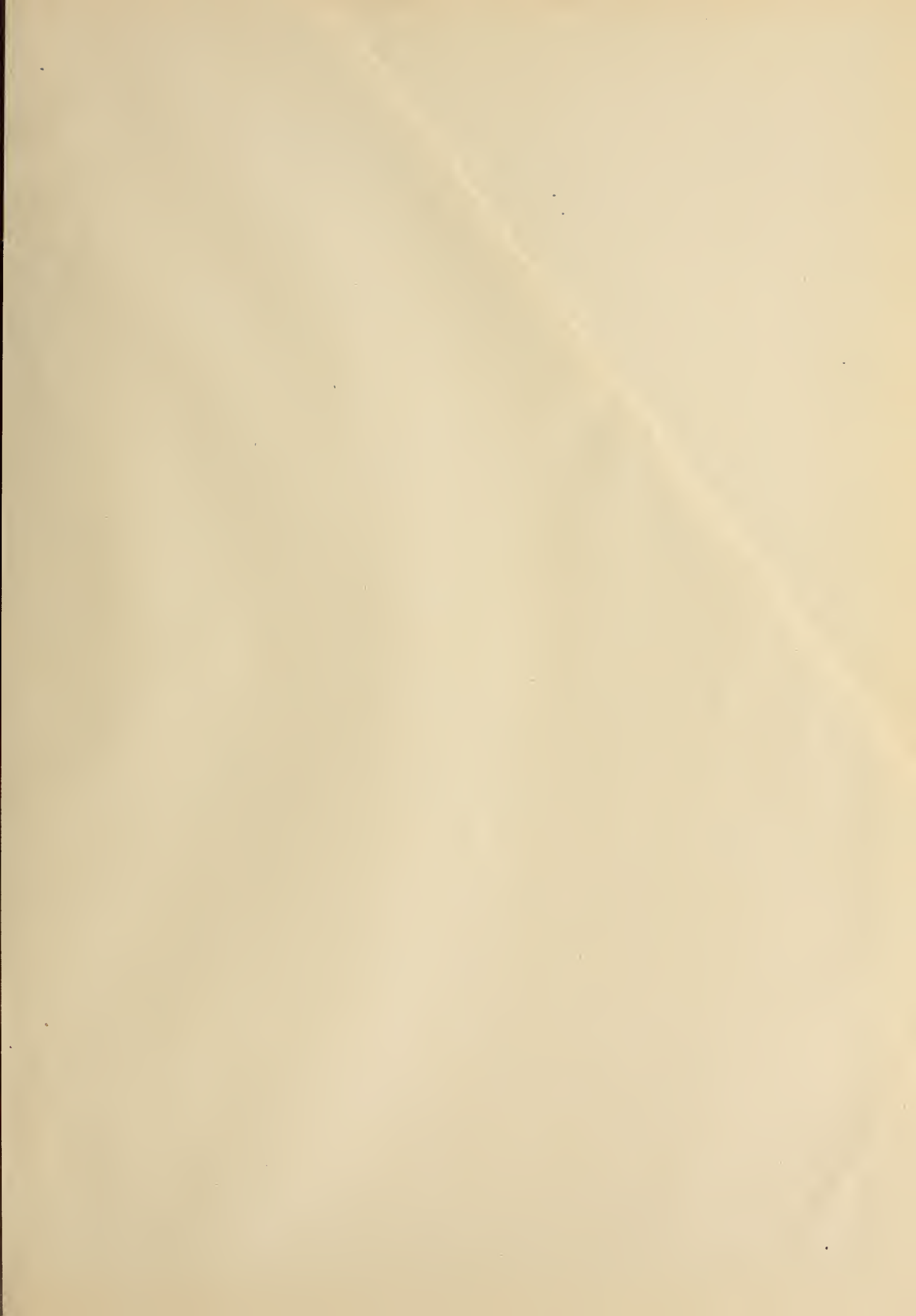
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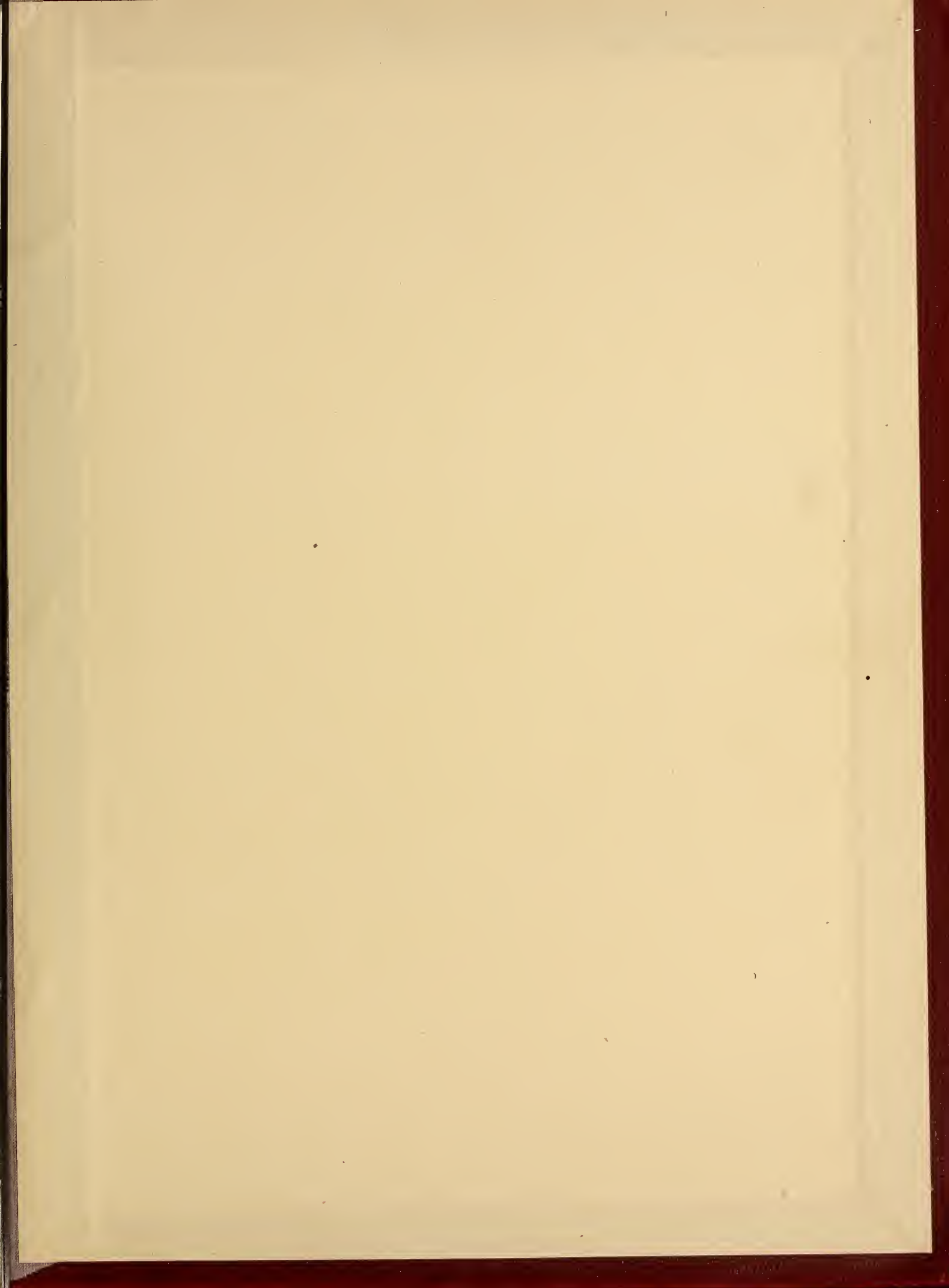
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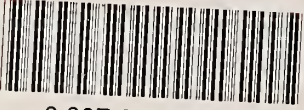


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